

# MUSIC WEEK

Europe's Leading Music Businesspaper

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## Trade shows concern over singles and budget future

BUSINESS COULD have been better, in the first three months of 1975 according to a survey of retailers carried out by Music Week. But most dealers have qualified this statement by saying that it could also have been worse.

The general feeling is that the market is static. Established artists continue to sell well while new groups and artists are slow to pick-up. Singles sales appear to be dropping and the budget market is not very healthy.

Some retailers report a tape boom while others suggest there is a

slump, depending on the region of the country. The only area in which any retailers suggest there is solid growth is that of deletions and imports which can be sold off cheaply. The demand for old records seems to be still on the increase.

Laurie Kreiger, managing director of the Harlequin chain which now has 59 outlets around London and is about to open four more, was pleased with the business he had done during what was promised to be a period of economic recession. "We did have overstocks from

Christmas," he said, "but that is normal. We had an exceptionally good sale in February and we have cut buying down."

He said that he did not feel the multiples offering discounts had significantly affected sales and people preferred the specialist dealer with a good breadth of stock and expert service. Turnover had been quite amazingly good at times and Kreiger reported cash flow running into six figures over the Easter period. He said that although

TO PAGE FOUR

## Record shops hold off the multiples

DESPITE THE discounting activities of the multiples, record shops maintained their share of the retail market during the final quarter of 1974 at about 33 percent of the total LP business.

This information is contained in a survey by FORTE (Focus On Records Tapes & Equipment), conducted by the British Market Research Bureau, among 9,000 adults, 1,350 children and 6,000

tape-only adults.

The survey shows that throughout the year nearly half of all full-price albums were bought in record shops although in the critical last quarter sales dipped sharply to 41 percent, compared with a third-quarter 48 percent. There was an even larger percentage sales of singles through record shops, which peaked at 51

TO PAGE FOUR

## First Ring O' Records out

RINGO STARR this week launches his new Ring O' Records label with an album, Startling Music, by ARP synthesiser exponent David Hentschel, plus a single, Oh My My, from the same album.

Hentschel, aged 22, is a one-time studio engineer who worked with Paul McCartney, Nilsson, Elton John and Genesis. His first recording venture is a production based on songs featured on Starr's old album, Ringo, and the ex-Beatle allowed him full scope to re-arrange the material in any way he wanted for synthesiser.

Ring O' Records is being pressed and distributed by Polydor for the world, exception the U.S. and Canada, where the distribution is handled by Capitol.

Starr said the idea of forming his own label started a year ago when he was first played some Hentschel

tapes. "I wanted a new company, with a fresh name, which would reflect my own ideas of talent and music."

But the original Beatles deal with Parlophone at EMI, and the set-up with Apple, he says, remains unaltered — though the EMI contracts are up later this year. Starr owns the Ring O' label, which is managed by Barry Anthony.

Starr added that he hoped one day that all the small independent record companies, like Ring O', would get together and form a similar kind of industry organisation as United Artists was originally for the film industry.

And he added: "Ring O' will not be signing new acts willy-nilly. The idea is to find first the talent, and I'll be very involved in that, and if necessary find the right producers to project that talent. But there will be no long roster of new artists."

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THE NEWLY formed, 14-strong, DJM sales staff attended its first sales conference at the Holiday Inn, Swiss Cottage and during the course of the festivities Elton John was presented by Pye and Precision Tapes mod. Walter Woyda with the first platinum cassette and cartridge for a quarter million sales of Elton John's Greatest Hits. The new sales force becomes operational on May 1 and as part of the training schedule Stephen James and sales manager Les Tomlin will be paying goodwill visits to local dealers around the country to introduce the sales team.

## Pinnacle moves into pop Pye drops

THE ORPINGTON-based electronics company, Pinnacle, which has been in the children's cassette market since 1971, is planning to expand into the pop record market — with plans already made for single releases within the next month.

Songwriter Carl Groszmann has been signed as a recording artist, in addition to writing material, and composers Ken Howard and Alan Blaikely will also debut on record.

Sales and promotion manager, Sue Welbourne told Music Week: "Pinnacle has wanted to break into the pop music market for a long time, and now seems to be the appropriate time. We have enjoyed a lot of success in the past with our children's cassettes, particularly with the Ken Howard/Alan Blaikely story tapes launched last year.

Terry Scully, managing director of Pinnacle Electronics, will supervise the new record division which already has a 20-strong sales force and Laurie MacGregor is a&r manager. At present the company has been using the Pye and Audio International recording studios and pressings are being done by Orlake.

Mrs. Welbourne said that Pinnacle aimed to have three or four singles on the market within the next six weeks with future plans for albums and cassettes. She added that both Blaikely and Howard would be appearing on instrumental and vocal recordings.

"We are on the look-out for new talent and we certainly don't intend

to become identified with any particular style of music — so long as it is good and we feel it can sell, we shall use it," she added. "We have a lot of confidence in Carl Groszmann and feel that he could be another talent in the vein of Leo Sayer."

## Pye drops CTI label

by MIKE HENNESSEY

PYE WILL not be renewing its deal with Creed Taylor's CTI and Kudu labels which expired March 31. Although during the three years of the licensing deal Pye comfortably achieved sales in excess of the advance paid to CTI, there has been no big-selling release from the Creed Taylor repertoire since the first and second Deodato albums which, between them, sold almost 25,000.

Said director Peter Prince: "Without the Deodato sales the deal would not really have been profitable. Aside from those we released about 24 CTI albums and ten Kudu LP's, selling on average about 1,300 copies per record. To make it really viable we would have had to sell around 4,000 per release."

The decision not to renew the deal comes at a time when Kudu is enjoying significant US chart success with the latest Grover Washington Jr. album, Mister Magic, and CTI entries with George Benson's Bad Benson and Stanley Turrentine's Sugar Man.

John Nathan of Overseas Music Services Inc., New York, who handles international licensing of the Creed Taylor product, is currently seeking a new licensee in the UK.

TO PAGE 4

### CONTENTS

Europe.....	6
Publishing.....	10
How Campbell-Connelly found the way home.....	12
Classical.....	14

### RETAILING

Shoptalk.....	16
Truro scene.....	18
The Boots tradition.....	20
Scottish scene.....	21

### TAPE RETAILER

Beating pilferage.....	24
Country music on tape.....	24
Precision at home.....	26
Software reviews.....	27

### RADIO/TV

Focus on Sheffield.....	28
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### CHARTS

Top 50.....	37
Top albums.....	35

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## NEWS

## GLC's pop concert code

THE GREATER London Council has released its recommendations for a code of practice for pop concerts in the Greater London area. Among other points it recommends one attendant to every 50 persons where most of the audience is under the age of 16 and a noise level that does not exceed 102 dB in concert halls.

The code covers all aspects of one-day events in both indoor and outdoor situations including concert halls, ball rooms, exhibition halls, stadiums and parks. It gives standards of practice for licence application, transport arrangements, control of audiences, first aid, sanitary accommodation, noise, accommodation and exits, stage and dressing rooms, and other points.

It points out that the use of premises for a pop concert, unless it is already under an annual licence, requires an occasional licence. Application for such should be given notice in a public advertisement at least three months before the event to allow sufficient time for a public hearing should anyone wish to oppose.

For the control of audiences the code suggests one attendant for

every 100 persons in an arena or hall without seating, one for every 250 where there is fixed seating or where there are railings and crush barriers and one to every 50 where most of the audience is under the age of 16.

The code, which has been drawn up following a fatality at a David Cassidy concert at the White City last May, is particularly concerned with the safety of youngsters attending concerts and with noise both as a danger to health and as a nuisance.

It recommends, for example, that pop concerts for audiences largely under the age of 16 should be held only in theatres, concert halls and cinemas in which permanently fixed seating is provided. It adds: "Concerts for such audiences would not normally be permitted in outdoor venues unless they were provided with, and the audience is confined to, permanent fixed seating."

On the subject of noise it suggests that a continuous sound level of 90dB should be observed and at no event should the peak

level exceed 105 dB at outdoor venues. At indoor venues this peak level should be limited to 102dB.

The code has been compiled from information available to the GLC advisory committee on pop festivals and is basically a set of principles and standards for the guidance of licensees and promoters. Although the code is intended primarily as a guide however, it is pointed out that applications for occasional licences could be considered in the light of its provisions.

## Two versions of Tainted Love

DISCOTHEQUE INTEREST has prompted both Pye and Spark, a Pye-distributed label, to rush release separate versions of an in-demand soul classic, Tainted Love — originally recorded by Gloria Jones. Pye's offering, on its Disco Demand label, is by Lancashire group the Jezebels, while the Spark disc features Ruth Swann. Both singles are available now.

## Capitol big push for touring artists

CAPITOL RECORDS is heavily promoting April tours from three of the company's top names. A marketing campaign, titled the Capitol Cast and a television campaign, the Capitol Collection aims to promote the tours, and album and single releases from the artists, Glen Campbell, Anne Murray and Helen Reddy.

Campbell is here for three weeks for seven concerts throughout the UK and to record six television specials for the BBC. The first of the specials will feature Campbell with Jimmy Webb performing Reunion, an album set for release on Capitol this month. Helen Reddy arrives at the end of the month for just under a week, and apart from recording one of the Glen Campbell shows, does two concerts at the New Theatre in Southport and two at the Theatre Royal Drury Lane. The Southport concerts are being filmed by BBC 2 for In Concert. Murray is in Britain for a week in the middle of the month and

performs two concerts at the Victoria Palace in London, and possibly a concert at Southport which would again be recorded for BBC 2's In Concert.

The marketing campaign includes posters, streamers, leaflets and window displays. A special sales kit includes sleeves of the 20 albums being promoted, a sampler with one track from each album, advertising schedules and artist biographies. Press advertising is being taken in Music Week, Melody Maker and Mirror and Popsop. More extensive local press advertising is being taken where the artists are appearing on tour, and a competition for the Capitol Cast has been arranged in the Sun, giving away 150 albums and 50 record storage cases specially overprinted with the Capitol Cast logo.

New singles are being released to coincide with the tours, I Am Woman from Helen Reddy, Roll Me Easy from Glen Campbell, and Dream Lover from Anne Murray.



WHILE IN Edinburgh for a promotional visit to the local radio station, ex-New Seeker Marty Kristian and Danny Finn — two thirds of the new RCA signing, Marty, Paul and Danny, paid an informal visit to Menzies' record store. Their debut single is Coming Alive Again and the group will debut on stage at London's Royalty Theatre. Kristian and Finn are pictured with three assistants at the store, Yvonne Martin, Norma Bissett and Frances McFee.

## Marty, Paul and Danny tour shops

NEW RCA recording artists Marty, Paul and Danny will be visiting record retail shops through the country, as part of the promotion for their debut single, Coming Alive Again.

The trio, consisting of ex-New Seekers Paul Layton and Marty Kristian, and newcomer Danny Finn, decided to make the tour after visiting several record stores in Edinburgh, following a promotional visit to the city's local radio station.

An RCA spokesman commented: "Marty Kristian and Danny Finn decided to make a tour of major retail outlets following the success of their visits to the Edinburgh stores. It seems that artists occasionally make promotional visits at one particular store, but it is unusual to make a tour of shops throughout the country."

He added that the Edinburgh

shop visits had been entirely spontaneous: "But the group enjoyed the experience so much that they decided to spread the idea to other places in Britain."

RCA has lined up a heavy press and promotion campaign for Coming Alive Again, and special T-shirts, badges and stickers have been prepared for distribution. The trio have just completed a promotional tour of radio stations in Birmingham, Newcastle, Glasgow and Edinburgh.

The group will make their first live appearance on April 24 when a free concert will be given at London's Royalty Theatre. Admission will however be by ticket only and restricted to music industry figures, and winners of a competition being organised by Record Mirror.

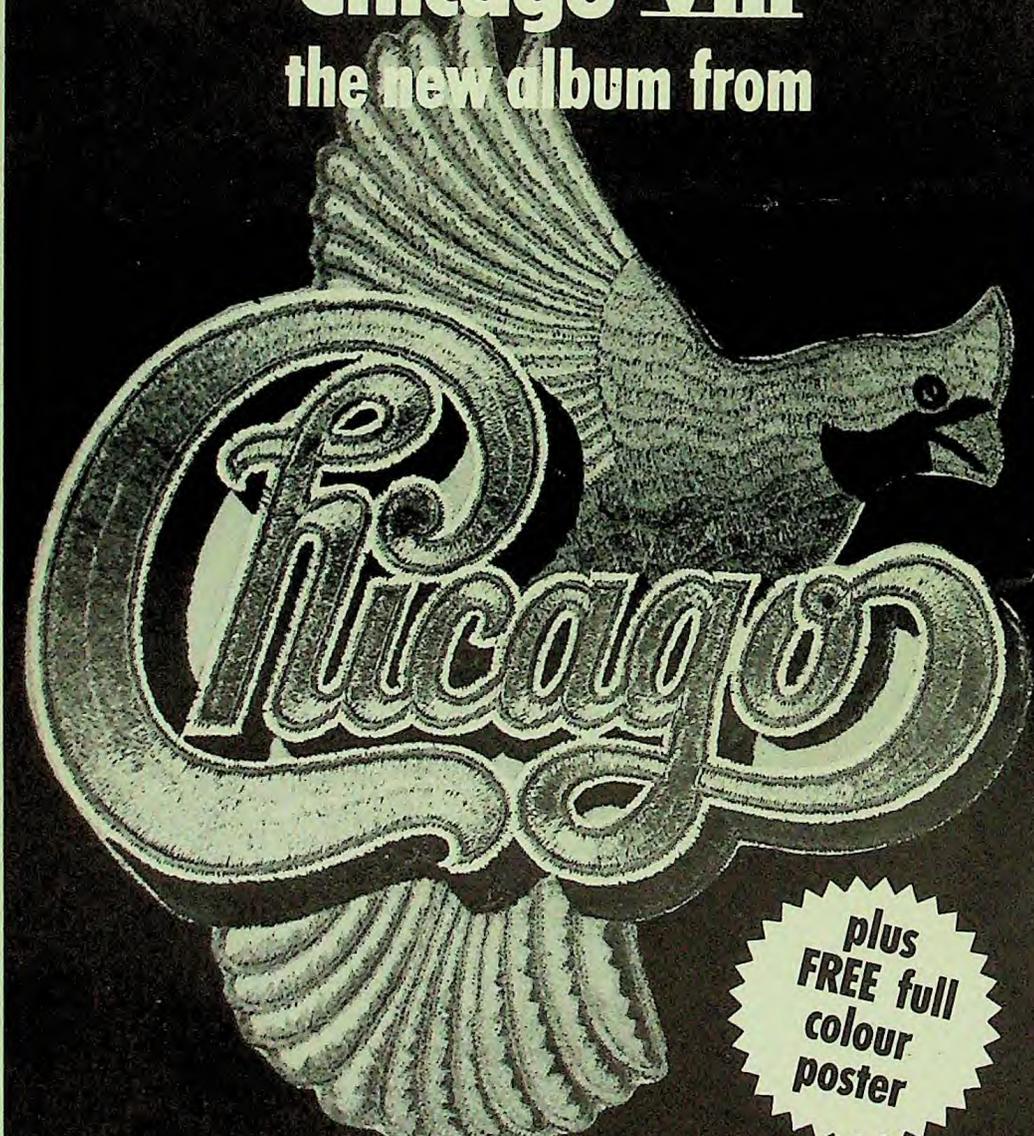
## LETTERS

I NOTE your review, on Page 18 in your issue dated April 5, of the Paper Lace album entitled "First Edition" issued on the Contour label. Your observation that it "must be a pre-hit parade recording" is quite correct. This record was first released in March 1972 and only includes two members of the 1974 hit Paper

Lace. Indeed lead vocalist on this Contour release is Dave Manders who left the group quite some while before they enjoyed their chart success.

May we, through your publication, point out the existence of the album "Paper Lace... And Other Bits Of Material" which features the hit line-up as well as their first two chart toppers.

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## BPI faulties team —steady progress

THE COMMITTEE set up by the British Phonographic Industry, to try and thrash out a standard faulties-return system between major record distributors and dealers, is making slow but sure progress, claimed BPI director Geoffrey Bridge this week.

Representatives from CBS, EMI, Decca/Selecta, RCA, Pye and Phonodisc are all sitting on the committee, chaired by Pye boss Walter Woyda, and members of the GRRC are being invited to attend the next meeting on April 10, along with representatives of the multiples.

Bridge told Music Week: "The various members of the committee have exchanged ideas and paperwork

and have now gone back to consult their own companies. Certainly there have been differences of opinion between the companies on a compatible faulties-return system, but I'm hoping that we may see results very shortly."

"The committee is also looking at the possibility of albums being put in inner sleeves, which will have printed advice to the consumer on how to look after his records, with tips on how to clean albums and check record styluses," Bridge commented. "At present just the major record distributors have been attending the committee meetings but we are hopeful that smaller ones will eventually be included in the plans."



TEACH-IN. Holland's winners at the Eurovision Song Contest, hold their own 'seminar' at Polydor, which has released the song, Ding-A-Dong. Left to right in the picture are: Polydor managing director Freddy Haayen, Teach-In members Koos Versteeg, Rund Nijhuis, Getty, Chris de Wolde, John Gaasbeek and Ard Weeink.

## MUSICAL CHAIRS

AFTER NINE months without a chief since resignation of general manager Gerald McDonald, London recording orchestra the New Philharmonia has appointed Gavin Henderson, 27, to the post. Henderson is currently a director of the Clarion Concert Agency, a post he will now resign, but will continue as artistic director of the Portsmouth and York Festivals. In the past few years he has acted as consultant to a number of British Festivals, and is experienced in orchestral and artist management. He is a member of the Arts Council's music panel and its opera committee.

DES BROWN has been appointed director of international exploitation for Chrysalis Records. Brown, who recently left Jet which he founded with Don Arden, was previously general manager of Warner Brothers Records UK. Brown will be based in London and Switzerland and one of his major tasks will be to maintain close liaison between the Chrysalis London office and the company's US base in Los Angeles.

MIKE SHARMAN has been appointed editorial director of Spotlight Publications, which is responsible for Sounds and Record and Popswoop Mirror. Sharman has for the past year been engaged on an extensive study of the musical press in the UK, Europe and the States.

COLIN TAYLOR has joined DJM as marketing manager. Taylor was previously at Ronco for three years where he was head of production.

Among his first responsibilities will be the marketing of DJM's first feature film, Three For All.

DEREK HANNAN, who has spent many years in South Africa working for EMI and Polydor, is to head the new WEA South Africa Company. Hannan, an Englishman, was pop marketing manager of Polydor in England and managing director of Polydor in Ireland.

FOLLOWING THE move of EMI's Cliff Busby to United Artists (Music Week, March 29), the company continues its executive restructuring with the appointment of Jeremy Pearce, 27, as business affairs manager. A qualified solicitor previously with a city firm, Pearce's duties embrace UA's record and publishing divisions. He will be based in UA's Mortimer Street, London, offices and report directly to managing director Martin Davis.

Once preliminary work in London has been completed, Pearce will visit the US to confer with UA's legal departments there.

JULIAN MOORE has been appointed as manager of the US middle market division at EMI. Moore was previously assistant to Colin Burn. Geoff Kempin has been appointed as assistant to John Cooper, marketing and promotions manager for US repertoire.

DEREK BRANDWOOD has been appointed manager of regional promotion at RCA. He was formerly at Anchor Records where he held a similar position. Brandwood replaces Willie Morgan who switches to Radio One promotion.

BRONWEN HICKS, formerly of Harvest Records, has been appointed international co-ordinator at Brondel Music. She will also act as assistant to general manager, Bob Grace.

## Decca signs Magna Glide

DECCA HAS acquired British distribution rights to Magna Glide, the new American company set up by veteran producers Jerry Kasanetz and Jeff Katz. First product is expected within the next two months.

Kasanetz and Katz were the nucleus of the Super K production team behind the Buddah label's string of 'bubblegum' hits in the late 'Sixties, by acts such as the 1901 Fruitgum Company, the Ohio Express and the Music Explosion. Pye UK, in fact, has just released a Buddah album, Bubblegum Is Back, covering K and K output of those years.

The new Magna Glide operation will house a staff of writers, producers and artists, with product emanating from K & K Studio City in Great Neck, New York.

The Magna Glide deal with Decca comes through London Records, which is to distribute the label in the US and Canada.

## MUSIC DEALS

LARRY PAGE, head of Penny Farthing Records, has signed a five-year recording deal with ATV Records in New York on behalf of Lelly Boone, wife of singer-writer Daniel Boone.

Her first single in the U.S. will be Our Special Song, and her debut album Lelly will be released simultaneously in the U.S. and the UK in June.

During a visit to North American centres, Page also contracted rights to ATV for the Creepies' single, Teach Me How To Rock And Roll, to be released in the UK on April 18, and for the "X-certificate" single Do It In Slow Motion, by Jim Haven and Friend. The latter disc is being released in France, Holland, Belgium and Germany.

A further deal gives distribution rights for Penny Farthing product in Canada to A&M, through a contract signed by Page and Gerry Lacoursiere in Canada. First release is the Troggs' Sweet Vibrations, first Page-produced single with the group in six years.

STEPHEN SHANE and Ian Warner of B&C/Charisma Music have concluded a publishing deal with Gordian Troeller for the administration of his newly-formed publishing company, Static Music. Acts involved in the deal are Van Der Graaf Generator and Peter Hammill, and representation will be worldwide.

ROUTE RECORDS has signed a production deal with Martin Jenner and Dave Green, two former members of the group Deep Feeling. Jenner and Green, now in the Shelby group and who produce that band for Route, will also produce Guy Darrell and Eddie Fontana for the company as well as introduce new signings of their own.

PRESIDENT HAS signed a pressing and distribution deal with John Schroeder's Alaska label. Alaska, formed two years ago, has been distributed by EMI. A re-release of the Cymande single, The Message, which went into the Top Ten in the US is planned alongside a new album from the group. Other new releases will be I'm Gonna Change by the John Schroeder Orchestra and Cast Your Fate To The Wind by Main Attraction.

# TOM DOOLEY

RADIO NORTHSEA expected to resume broadcasting this month on increased power following ship's release by Dutch authorities after seven months off the air.....personal statement awaited from MFP creative director John Boyden.....next Telly Savalas single expected to be revival of old Righteous Brothers hit You've Lost That Lovin' Feelin' — with competition from a Gladys Knight version on Motown.....after Wigan's Ovation success, Spark now backing another local act Ruth Swann whose single Tainted Love has also been recorded for Pye by Jezebel, previously turned down by Spark.....outbreaks of Perrymania being reported at first UK concerts by 63-year-old Mr. C.

FOLLOWING DEPARTURE of Kid Jensen, two further staff changes at Radio Luxembourg are likely.....for party, after his RAH concert, Greek singer Demis Roussos chose to visit Turkish restaurant Omar Khyam.....one tv-merchandise rumoured to be showing interest in a George Formby package.....with his new flat only 1.4 miles from the office, will Ken East soon be cycling to work?.....much praise for hard work of Anchor pressgal Sandra Marriott in caring for UK scribes attending Alice Cooper Welcome To My Nightmare show in Detroit — Anchor chief Ian Ralfini sent black roses to the artist.

CHAS CHANDLER producing Liverpool group Bunny who are supporting on Slade tour next month.....forthcoming Everest paperbacks include So You Want To Be A Disc Jockey by Rosko, So You Want To Be In The Music Business by Tony Hatch, the Bay City Rollers by Michael Wale and manager Tam Paton — plus hardback from Pete Murray, One Day I'll Forget My Trousers.....Bill Martin and wife Janet awaiting birth of first child this month.....a daughter, Tania, for Noel Gay music m.d. Ron McCreight and wife Margaret.....forthcoming marriage of Decca tape manager Gary Mann and actress Prue Clarke.

PAPER LACE now being managed jointly by ex-Bus Stop publicist Rod Harrod and Liz Sands, ex-TBL.....from recently formed Steve Barnett agency, booker John Fenton and artist liaison manager Jennie Halsall have parted company.....writer Tony Jasper to host six Behind The Scenes shows on music business on Radio Four's Fourth Dimension series beginning May 3.....for RCA white hope Grame Grace a Talk Of Town lunchtime concert-reception this week.....on New Faces this month, DJM signings Lindsey Moore, Mitch Mitchell and Tracey Williams all plugging their new singles.

Hit Single From His New Album

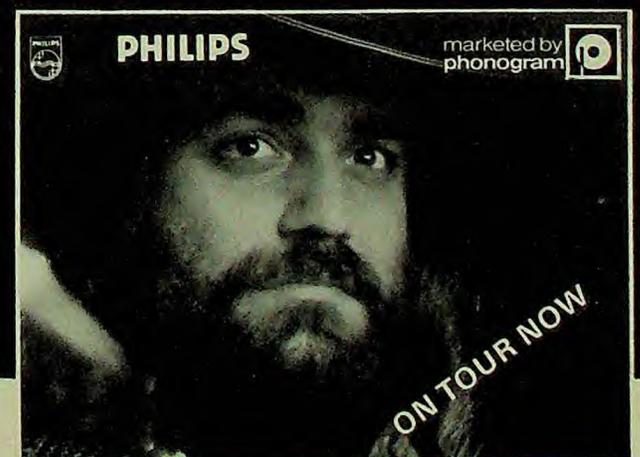
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NEWS

# Cinema promotion for Bad Company

ISLAND RECORDS is giving major marketing support to the new album by Bad Company, *Straight Shooter*. A 60-second cinema commercial forms the basis of the campaign, augmented by a promotional film for television use, plus disc and tape retail display material.

The film commercial will run for one month in cinemas in 40 metropolitan areas throughout Britain during April, as well as during the London West End presentation of Ken Russell's *Tommy* movie. The TV film appeared on BBC-TV's *Old Grey Whistle Test* show last week and will be booked into television networks throughout Europe, Australasia and Latin America by Island's international licensees.

*Straight Shooter*, Bad Company's second album, was given its first public airing on a world-exclusive basis by Capital Radio's Nicky Horne on March 20. His format linked each track of the album with segments from a telephone interview conducted earlier in the day by Horne in London and group

members Paul Rodgers and Mick Ralphs (on tour) in Australia.

Window displays for 250 retail outlets all over the UK feature vinyl banners five feet high by 39in. across, window stickers, sleeves and posters with a 'dice' theme adapted from the album cover design. Over 20 major outlets, including HMV and Swan & Edgars in London, have also been provided with several 12in. cardboard cubes resembling oversized dice.

The 150 stores in the Dixons camera chain which stock cassettes and cartridges have also been provided with special display packs, including dummy cassettes, and the 20 largest of these shops have installed complete window displays. All retail displays remain on view from a fortnight to a month, starting April 1.

Finally, a special DJ single of *Deal With The Preacher*, a track from the album, has been issued for use in clubs and discotheques only to further promote the album on that level.

# Ember sues Robbins

AMERICAN COUNTRY singer, Marty Robbins, was served with a writ on behalf of the Ember Concert Division during his Easter Weekend stay in London. Ember allege damages are due because Robbins failed to fulfil an agreement to honour an undertaking that any further tour he made in the UK would be through the Ember agency.

Robbins was here to head the first nights concert of the Seventh

International Festival of Country Music organised by promoter Mervyn Conn. A statement issued by Ember read: "We were advised by our lawyers that we could have taken steps to secure an injunction preventing Robbins from appearing at Wembley, but, as this would have resulted in disappointment to his many fans, we decided not to take that course and instead to sue only for our loss and out-of-pocket expenses."

# Ken Boothe agreement

AGREEMENT HAS been reached between Trojan and President Records regarding an old Ken Boothe recording recently released on the Torpedo label.

The number, *Lady with the Starlight*, was recorded by Booths about five years ago and released on President's Torpedo label recently.

Trojan, Boothe's present recording company, immediately obtained an injunction restraining President from distributing the track.

Following an agreement between the two companies however, Trojan has agreed to lift the injunction to allow sales of the record to resume.

# Trade concern on budget

FROM PAGE 1

Harlequin customers did not tend to be budget conscious he had found that market steady.

Brian Findlay, general manager of the Bruce chain in Scotland, felt that the period could have easily been either better or worse. He blamed the static state of the market on a lack of exciting things happening in the music industry. "Right now the music scene includes a lot of Scottish talent which helps us," he added.

However, he said that business throughout the chain had been up to scratch and expansion plans were going ahead for two new outlets. He felt that the general economy in Scotland was more healthy than in other parts of the British Isles.

He said that imports and deletions were expanding and that old records were tremendously popular at present. "But the market is wide open for a band with a new sound to take it by the scruff of the neck," he added.

Richard Ashworth, manager of Wax Records in Guildford was another dealer who felt that while the budget market was sluggish cut-outs and deletions were moving very fast. "We can sell a lot of this merchandise at 50p or 40p and I can't get enough of it. The public seems to want something to play but is not prepared to spend a lot of money."

He said that business was well below budget for this time of year. People, he felt, were being more selective. "We cut back on stock in December because we felt there was a chill wind about and we were right," he said.

However, although he said that

stocks were now lower than in November, he thought there was a boom in cassettes at present possibly due to the fact that the hardware was so much cheaper.

Gordon Smythe, managing director of the Smythe record chain in Ulster, said that business in Northern Ireland had been exceptionally good, but this was probably largely due to the ceasefire which had caused more people to come out shopping. As a result he said that figures in all 18 of his shops were showing improvements.

He said: "I think there has been an improvement in sales anyway but just how much I wouldn't like to hazard a guess." He felt that the sale of singles had not increased significantly in the past four years compared to the sales of albums and he added that so far this year tape sales had been "diabolical".

Mike Penney, record merchandising manager of Vallances in Leeds, which has 13 branches throughout the West Riding, admitted that more care was being taken in bulk buying: "Such is the economic climate now that whereas before we would probably have bought 25 copies of an album, now we will only buy 12," he said.

"The budget market is not very good at the moment and we have had a sale recently of budget product. Singles have still continued to sell well however, probably because for quite a few months now we have been knocking 10p off their price."

He added: "At the moment people seem to be spending every penny that they've got and it has been incredible in the last couple of weeks. I think people are thinking

ahead to the budget, "and what it might bring."

Tony Ames of the Record Bar in Nelson, Lancashire - a family business, with five other shops in the area - commented that he had found no change in buying trends towards the budget record, but he added it was a case of buying-in budget albums that the public would want to hear.

"The only real difficulty in selling has been with tape and we've had to offer certain titles at half price," he said.

And John Moores managing director and chairman of Goose's Record Stores, with branches in Croydon, Norwich, Maidstone, Bath, Worcester and Stafford, said that he found trade for the first quarter comparable with the same period last year.

"Budget records have remained static and I've noticed no decrease in the sale of 45's - although we have been knocking four or five pence off them," he commented. "We held a de-stocking sale in January, which was a great success, knocking perhaps about 50p off the major items - but that was only to reduce the weight of what we were carrying."

Moore added that he thought the multiples were now losing a lot of their initial impact and consumers were still patronising shops which carried good stock and had good service.

"It's alright at the moment but there are a number of things to get alarmed about in the future, such as the constant rising prices, and of course we will have to see if the Chancellor puts some sort of luxury VAT on records in the budget," he commented.

# Bachman-Turner tour

BACHMAN TURNER Overdrive, Canadian band enjoying major success in the U.S., make a debut tour of Europe from April 26 and Phonogram International has mounted a big promotion campaign in all the territories involved.

In the UK, the merchandising campaign places emphasis on the back catalogue of three albums, plus the new and as yet untitled single, which will be rush-released to coincide with the tour. The new album *Four Wheel Drive* will be available in June.

The international campaign

features two different posters, specially designed belt buckles, T-shirts and mobile display units and point-of-sale material based round the Bachman Turner Overdrive "cogwheel" logo.

There will also be television and radio campaigns tying in with various stages of the tour which continues through to May 14.

Though the group has enjoyed consistent success most notably in the U.S., their single *Roll On Down The Highway* and the Not Fragile album have done well in the UK and European charts.

# Blank tape sales increase

HOME MARKET sales for blank tape in the last quarter of 1974 showed an increase of more than 350,000 units on the same period in 1973 - while also reflecting a general improved sales position throughout the year.

Blank tape sold between September/December 1974 totalled 6,663,727 units, compared with 6,295,952 in the last quarter of 1973. Blank cassette sales accounted for this considerable increase, unit figures for blank cartridges falling from 55,040 in the last quarter of 1973 to only half that figure (27,026) in 1974.

The European Tape Industry Association figures also show the traditional increase in sales between the third and fourth quarter of 1974 for blank cassettes (nearly 3m) although cartridges surprisingly failed to gather any ground in the seasonal period, remaining virtually static at 27,905.

Total blank tape figures for 1974 were 19,285,530 compared with 16,477,220 in 1973.

# Pye drops CTI

FROM PAGE 1

At least one company has shown interest in handling just the Kudu product but Nathan is not happy about splitting the two labels.

CTI ran into financial problems last year but was helped out of trouble when Motown took over distribution. Currently, Nathan says, the line is doing well.

Meanwhile Pye has concluded a deal with Martha Glaser of Octave Records Inc. to release two Erroll Garner albums in the UK, with an option to acquire subsequent productions. First album to be released will be *Magician*, which Garner recorded last year. Octave Records product was formerly handled here by Decca.

# Record shops hold off multiples

FROM PAGE 1

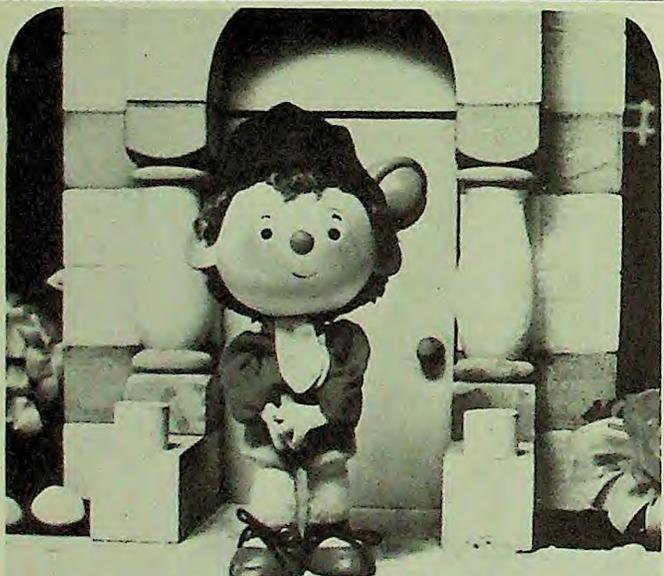
per cent during the final quarter.

In the last three months, Boots and Woolworths sold eight percent of full-price albums, while WH Smith claimed 11 percent. On the singles front, the figures were Boots (9), W. H. Smith (8) and Woolworths (7), with Woolworths rating 30 percent of budget sales.

The survey also provides some interesting statistics pointing to the growth of the UK tape market. In the first quarter of 1973, 32 percent of the people interviewed owned, or had in the family, a tape recorder. By the last quarter of 1974, the figure had increased to 43 percent,

which meant that four people in ten had access to tape playback equipment. Concurrent with the growing numbers of tape players, a substantial growth in the tape market was also charted - with 1974 sales of pre-recorded tapes 43 percent up on 1973 and blank tape by 36 percent.

The report also shows that with the exception of the pre-Christmas period when full-price LPs sold particularly strongly, the gap between pre-recorded tapes and albums narrowed during the rest of the year to one tape sold to three albums on average, compared with a ratio of about 1:4.5 for 1973.



It's been a lovely day

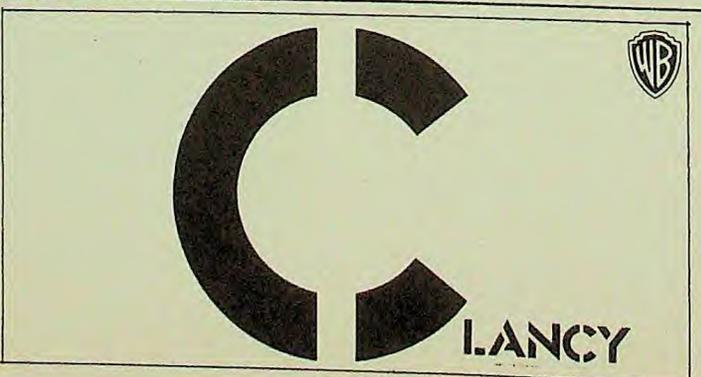
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EMI

# EUROPE

## Equipment debuts at Moscow show

MOSCOW - The Telekinotehnika 75 exhibition held here from Feb. 18-27 at the Sokolniki Showcase represented the official debut in the Soviet market of various kinds of recording, videotape, audio, television and cinema equipment.

A number of major international companies were represented at the exhibition - sponsored and organized by the USSR State Committee for Television & Broadcasting in conjunction with the Moscow Chamber of Commerce and hitherto exclusively devoted to film and TV equipment.

This year modern recording studio equipment was firmly in the spotlight. There are a considerable number of recording studios in the Soviet Union, including those operated by Melodiya in eight cities; the Moscow-based DZZ recording centre and dozens of smaller studios operated by radio and television stations throughout the country. There are also numerous studios operated by film companies.

Some of the professional recording equipment is manufactured domestically - monaural recorders and microphones for example but the more complex units are usually either made by Tesla (Czechoslovakian) or STM (Hungarian).

However, increasingly, U.S. - and European-made studio equipment has been penetrating the Soviet studio world, including hardware by Ampex, Telefunken, Studer, and AKG and the growth potential here is substantial.

Recognition of this potential was

apparent in the strength of the exhibits of Western companies whose equipment evoked a deeply interested response from representatives of the Soviet television, cinema and record industries.

The Ampex Corporation showed its MM1100 multi-channel recorder/reproducer, a moderate-size unit which can accommodate eight, 16 or 24 channels. Ampex first introduced samples of its recording studio equipment at a one-company show at the Polytechnic Museum here some two years back. Today Ampex machines are known in Russia. The VSG recording studio, Moscow - Melodiya's major recording facility - is equipped with Ampex recording machines and consoles. Five more MM1100 units will reportedly be delivered to Russia under a \$23,000 deal which will open up possibilities for still further sales.

Ostankino, the central TV studio in Moscow, also showed strong interest in the equipment. Along with the consoles, Ampex presented its AVR-2 videotape recorder, one of the very few videotape exhibits presented at the fair.

Professional tape equipment, nationally made or imported, is widely used in TV studios and centres here, but consumer video is still a remote concept in the Soviet Union. An initial batch of consumer video hardware is planned for production here and will be offered to national retail outlets later this year. (Billboard, Feb. 22, 1975).

Quad Eight Electronics, a North Hollywood-based manufacturer of recording and monitoring equipment and special electronic hardware, showed a line of custom recording systems, custom film recording systems and standard recording systems plus a recording/mix-down console.

Bud Bennett, Quad Eight president, who personally represented his company at the exhibition, said he was delighted by the great interest shown in his exhibit by visitors to the fair. Though displaying his products here for the first time, Bennett was optimistic about the business potential of the Russian market.

Magna-Tech Electronic Co. Inc., also presented an extensive line of its products, including electronic interlock magnetic film recorders and reproducers, a dual magnetic dubber and a high-speed electronic looping system, among other film industry equipment.

U.K. companies presented the largest section at the fair with 12 companies, manufacturers of audio, video, TV and cinema equipment on the common stand of Denis Tyler Ltd.

Rupert Neve & Co. Ltd. is a company already known in the Soviet Union where its consoles are in operation in several studios. Two Neve consoles were shown at the fair and the exhibit also featured a Ferrograph recorder used in conjunction with a Neve desk. EMI tape 816 was used for the Ferrograph exhibit.

Speakers used on the stand were newly designed by Tannoy Products Ltd. and shown in cabinets made by Lockwood & Co.

Dolby Laboratories Inc., introduced a wide range of its products including the 364 and E2 models. Dolby units are already in use in major recording studios here.

Other British exhibitors included EMI Sound & Vision Ltd., Prowest

Electronics and Aston Electronics. There were also exhibitors from Switzerland, France and West Germany. The Czech firm, Tesla, was represented by the Prague trading company, Pragoexport. Scotch 3M Switzerland, which has

participated in a number of Soviet Trade fairs, showed a range of tape products, as did BASI, a company which has long had wide-ranging business contacts with the Soviet Union and which has an office in Moscow.

## House of the Blues sells 10,450 LPs

PARIS - The Barclay Records international division reports the sale of 10,450 discs in the House of the Blues series - a series available for just one month.

This is regarded as a satisfactory result as the seven releases are intended primarily for collectors interested in Louisiana music and the name which are involved in that field of jazz and are symbolic of blues. They include Memphis Slim, Buddy Guy, Furry Lewis, Clarence "Gatemouth" Brown, Roosevelt Sykes, Mo Houston Baker and Professor Longhair.

Four of the seven releases are taken from catalogues and in the case of Gatemouth two new titles have been added. The other three are new recordings. House of the Blues is part of the new Blue Star logo, a label with a previous history

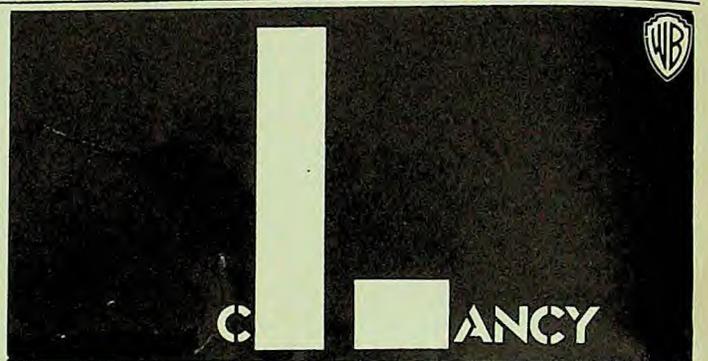
which disappeared long ago.

The jazz discs, now in preparation for release in the near future, include Sidney Bechet and Dizzy Gillespie.

At present the discs are being exported to Scandinavia, Germany, the Benelux countries and Austria and are unlikely to be pressed in any of these countries for the time being, because Barclay wants the "business." Otherwise, countries in a hurry might well buy from each other instead of coming to France.

Released as collectors' pieces, the sleeves are attractive, specially designed and in full colour. Biographical information is included.

Another Barclay plan is to re-issue Jacques Brel and Charles Aznavour records complete with lyrics printed on the sleeve. In effect the aim is to make this a general practice as Barclay has found there is a demand for words as well as music.



# Bergen White

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PAGE 17

...And Now

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# EUROPE

## Soviet Union expects copyright deals to pay off

MOSCOW - It is about two years since the USSR joined the Universal Copyright Convention (Copyright protection was established in Russia more than 100 years ago, but the national copyright organisations did not participate in international copyright conventions until 1973. However some initial international copyright agreements were signed by Russia before joining the UCC. These were agreements on mutual copyright protection with Hungary and Bulgaria.

Since May 1973, VAAP, the

newly created Soviet copyright organisation, has been quite active internationally, though very little is known inside the country about VAAP's achievements on the international scene. VAAP's delegations have visited more than 20 countries and the agency has received in Moscow representatives of copyright agencies and societies from 20 countries. A copyright agreement has been signed with the German Democratic Republic.

Various agreements have been signed with authors' societies in UK,

France, West Germany, Belgium, Portugal and with copyright agencies (covering music, literature and theatre) in Japan, Scandinavia, Spain and West Germany.

Up to date more than 1,500 enquiries about the use of musical and dramatic works by Soviet writers have been received by VAAP from international companies and agencies. Already 400 deals have been signed.

As for the music business, VAAP has concluded agreements with SACEM (France), PRS (UK), GEMA

(West Germany), SABAM (Belgium) and SPA (Portugal) on reciprocal royalty payments.

Perhaps the most impressive results have been attained by VAAP in the US. According to Billboard McMillan Inc. has acquired publishing rights to all Soviet music for the Western hemisphere in a \$1 million deal signed in New York, on December 17, 1974 by the parent company of G. Schirmer and Associated Music Publishers, and top executives of VAAP. The same VAAP team signed a reciprocal pact with BMI and completed an agreement with CAPAC, the performing rights society affiliated with ASCAP.

Boris Pankin, VAAP's president has discussed with the Harry Fox agency the question of reciprocal agreements on mechanical rights. ASCAP also signed with VAAP in December. VAAP's deal with McMillan is to run for 10 years,

with option provisions. I understand that McMillan's guarantee to VAAP is \$100,000 a year.

The McMillan-VAAP agreement covers the total Russian musical spectrum and Pankin said it was hoped that the Russian popular music will become better known in the USA. Agreements with the National Publishers Association and the Harry Fox Agency are anticipated this spring.

The overall situation concerning profits for VAAP is still not clear, but VAAP's chairman Boris Pankin admits that copyright income and expenditures should at least balance out in the near future.

VAAP is in fact a newcomer to the complicated world of international copyright business and the agency is naturally faced with certain difficulties. But it is strongly felt here that participation in the UCC will prove generally advantageous to Russia.

	Silver Disc		Gold Disc		Platinum Disc		Comments:
	LP's	Singles	LP's	Singles	LP's	Singles	
Austria	-	-	25,000	100,000	-	-	No Silver or Platinum discs
Belgium	10,000	50,000	25,000	100,000	50,000	200,000	-
Czechoslovakia	-	-	250,000	-	500,000	-	Silver-Gold-Platinum discs given to artists who sell the maximum no. discs in a year (all rec'g. counted together)
Denmark	25,000	25,000	50,000	50,000	-	-	Albums include records and cassettes
Finland	-	-	15,000	10,000	-	-	Limit for Gold discs being considered by IFPI in Finland
France	-	-	100,000	500,000	-	-	No Silver or Platinum discs
Greece	-	-	-	-	-	-	No Silver-Gold-Platinum disc awards in Greece
Hungary	-	-	50,000	100,000	-	-	No Silver or Platinum discs
Ireland	-	50,000	-	100,000	-	-	No Platinum discs, & no Silver-Gold discs for LPs
Israel	-	-	-	-	-	-	No Silver-Gold-Platinum disc awards in Israel
Italy	500,000	-	1,000,000	1,000,000	-	-	No Platinum discs, & no Silver disc for singles
Netherlands	10,000	50,000	25,000	100,000	50,000	250,000	-
Norway	20,000	Kr.250,000	40,000	Kr.500,000	-	-	Singles based on unit sales; LP's according to sales value
Poland	-	-	125,000	250,000	-	-	No Silver or Platinum discs
Portugal	-	-	-	-	-	-	No Silver-Gold-Platinum disc awards in Portugal
Rumania	-	-	-	-	-	-	No Silver-Gold-Platinum disc awards in Rumania
Spain	-	-	100,000	100,000	-	-	No Silver or Platinum discs
Sweden	-	50,000	25,000	100,000	50,000	-	No Silver disc for LP's, & no Platinum disc for singles
Switzerland	-	-	-	-	-	-	No Silver-Gold-Platinum disc awards in Switzerland
U.K.	£75,000	250,000	£150,000	500,000	£1,000,000	1,000,000	Singles based on unit sales, LP's according to sales value
U.S.S.R.	-	-	-	-	-	-	No Silver-Gold-Platinum disc awards in USSR
West Germany	125,000	500,000	250,000	1,000,000	500,000	2,000,000	Gold disc for sales of 200,000 musicassettes
Yugoslavia	-	50,000	25,000	100,000	-	-	No Platinum discs, & no Silver disc for LPs

## How many singles for a gold disc

LONDON - How many singles does an artist have to sell to achieve gold disc status?

Well, as the table below shows, it depends on the country. If you are Finnish you need only to sell 10,000 singles; but if you are Italian or German, then you've got to hit a million.

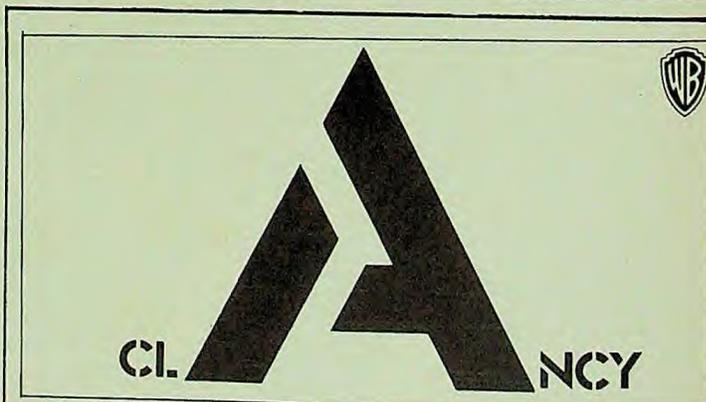
There's just no consistency - and even when you allow for population

differences such as Finland's 4.7 million compared with Italy's 56 million and West Germany's 60 million, there are still glaring inconsistencies, some of which can be accounted for by the different stages of development of the record markets.

In many cases, such as France, Germany, UK, Scandinavia for example, the sales necessary to

qualify for gold, silver, platinum awards are set by the industry association or by the local branch of the International Federation of the Phonographic Industry. In other cases the qualifications have established themselves by common consent.

(Table compiled from information supplied by Billboard correspondents.)



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# PUBLISHING

## Sunbury sign two

SUNBURY MUSIC has acquired the publishing rights for the UK and Eire of two publishing affiliates, Gambi and Ben Ghazi, of the All Platinum record company.

The label has two current single hits with Shame Shame Shame, by Shirley and Company, and Girls, by Moments and Whatnauts.

Sunbury general manager John Merritt told Music Week that this was a significant breakthrough for the company, the publishing arm of RCA. He said: "These are our first hits from sources apart from RCA contract writers. We've had hits from artists such as Nilsson and Guess Who and so on, but this new deal takes us into a different field. And it's fair evidence that RCA is now really looking to develop strength in the publishing field."

Merritt joined Sunbury nine months ago after 16 years with Decca's Burlington publishing company. Now Sunbury has moved into new premises in Oxford Street.

He said: "When I knew the All Platinum catalogue and recording



rights were coming up in November last year, I suggested the recording went to Phonogram because I had a good working relationship with Nigel Grainge there. From there, label boss Joe Robinson wanted me to take on the publishing deal."

Now he sees further expansion for Sunbury, particularly in finding new writing talent. A previous copyright dispute over Que Sera Sera, part of the U.S. Daywin catalogue, has been settled in Sunbury's favour, and he is working on new material from the Irish band Horslips - "all good writers, contracted exclusively to Sunbury, and currently working on new records at the Rockfield studios."

And he added: "We are also taking on another new and important catalogue, but final details have to be sorted out."

## Composers' bad deal pointed out

WRITING RECENTLY to the Financial Times, Trevor Lyttleton, managing director of Light Music, quoted some statistics to show how badly off most composers are.

He was replying to a letter in which one Pennington Legh contrasted the position of authors who may be "lucky enough to receive £500 as a once and for all payment for a lifetime's work" with a particular composer of a TV music score who "receives £10,000 per annum for an afternoon's work."

Lyttleton wrote: "To put the matter in perspective, according to the Performing Right Society of over 6,000 British composers registered as members in 1973, 79 per cent received less than £250; 12 per cent got between £250 and £1,000; six per cent received between £1,000 and £5,000; and just three per cent received more than £5,000.

"It is also relevant to mention that, out of 127 concerts given by the four major London orchestras in which 354 works were performed, only 24 of these were by contemporary British composers.

"It is not necessary for me to make specious comparisons with high advances paid to best-selling authors such as Frederick Forsyth to make the point that both composers and authors receive less than their proper due in these inflationary times.

It was to be hoped that the representations to the Government by the British Copyright Council and other bodies would result in a fairer deal.



## Writers of Lili Marlene meet for the first time

MEETING IN London for the first time were composers Norbert Schultze (left), from Germany, and Tommie Connor, from England. Schultze wrote the German lyrics for Lili Marlene in 1938 and Connor composed the English version in 1941.

The song was favoured by both German and British troops during World War II and was originally a poem called Der Junge Wachtposten

(The Young Sentinel), written by a German soldier, Hans Liep, in World War I.

Now Lili Marlene has been translated into at least 42 different languages and is still a favourite song on radio request programmes. The song, published by the KPM group in the UK has been recorded by many artists, including Marlene Dietrich and Anne Shelton, through the original version was by Danish singer Lale Andersen.



# SINATRA

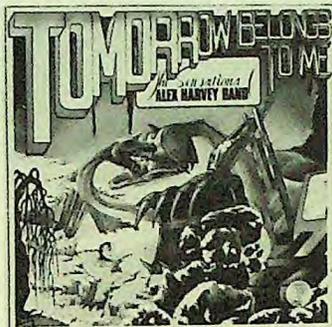
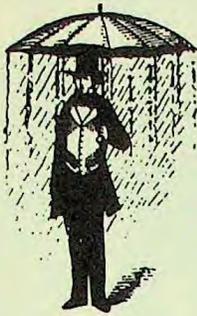
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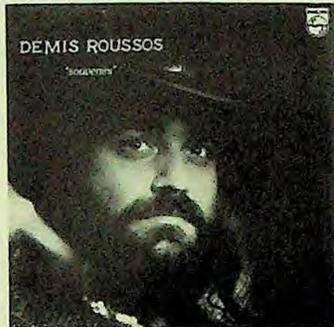
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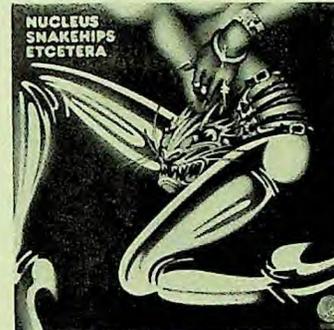
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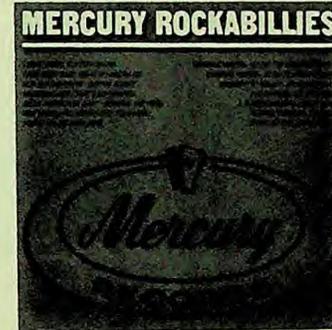
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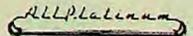
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**PHILIPS**



# PUBLISHING

# How Campbell found the way home

by MIKE HENNESSEY

JAMES ALEXANDER BALFOUR CAMPBELL TYRIE was in the Criterion talking to bandleaders Alfredo and Hal Swain. It was in the early hours of the morning and Swain was humming an old Canadian folk song. Someone yawned and said: "Don't any of you guys know the way home to bed?"

"At that point," Campbell later recalled, "something clicked." He got Swain to sing the song again and then wrote on the back of a menu (not having the statutory envelope, apparently), "Show me the way to go home, I'm tired and I wanna go to bed."

And that was as good as writing himself a cheque for several million pounds - because that song founded the publishing empire of Campbell Connelly 50 years ago this year.

"Show Me The Way to Go Home," says Roy Berry, the present managing director of Campbell Connelly, "is still the biggest song in a catalogue which must now number something like 60,000 copyrights."

Show Me The Way To Go Home was written by Jimmy Campbell and Reg Connelly, and because nobody else would publish it, they decided to start their own publishing company and promote the song themselves. They founded Campbell Connelly in two rooms at 16,

Tottenham Court Road in 1925, got their one and only property printed and then went off to plug it to Raymond Newton, leader of the Savoy Havana band. Newton broadcast the tune and a few days later the orders started coming in thick and fast.

Recalling the beginnings of the company in the Eddie Rogers book, Tin Pan Alley, Jimmy Campbell said: "We slept in the office for a week. Within six weeks we were capitalists - both Reg and I had a car and a bank balance." The song was a big hit in Britain and America - the first US royalty cheque was for \$25,000.

Campbell and Connelly were complementary opposites - Jimmy the flamboyant, extravagant and larger-than-life character was one of the best song pluggers Tin Pan Alley ever knew, Reg, on the other hand, was an astute businessman who preferred to keep in the background.

Together they built one of the most aggressive and progressive publishing houses in the business - at a time when music publishing was simply Francis Day & Hunter, Chappells, Lawrence Wright, Feldmans and Boosey and Hawkes the time when Jack Jackson was at the Dorchester, Harry Roy at the Mayfair, Lew Stone at the Monseigneur, and Ambrose at the Embassy. It was the bands that

made the hits in those days and it was universally accepted that you paid £3 for an instrumental performance and £5 for a vocal. Advances to songwriters would be around £5 a time and Stan Dale, the Campbell Connelly stock-keeper, was earning a handsome 17/6d a week.

Every publisher had a piano in his office - the Campbell Connelly baby grand on which Jim and Reg put the finishing touches to Show Me The Way To Go Home is still there in No. 10 Denmark Street - and songwriters, some looking for the wherewithal to buy a round at the George in Charing Cross Road, would come in to play their latest masterpiece, pocket a fiver as an advance and survive for another week.

"Issy Bonn could do a song on radio on a Saturday and the following Monday you'd sell 5,000 sheet music copies," says Roy Berry. And publishers made 24 shillings a hundred on sheet music sales - so if you eventually sold a million (and that happened from time to time even in those days) you would be £12,000 better off, with performance rights still to come.

Campbell Connelly was an immensely go-ahead, pioneering firm in many respects. First of all Jimmy and Reg recognised the great potential of American catalogues. They made regular trips to the States - sometimes three a year - to get British songs placed in the US and to acquire American songs for the British market. They acquired the DeSilva, Brown and Henderson catalogue (with such imperishable standards as Sonny Boy, If I Had A Talking Picture Of You, and Together) and they brought Irwin Dash to Britain where he became the first of the high-powered song-pluggers.

George Seymour, the company's general manager, recalls: "Jimmy was paying Dash £50 a week - which was a lot of money in those days. Reg could never understand why the salary was so high - so when Dash came to him and told him that Lawrence Wright had offered him a job for more money, Reg said: 'Take it!'"

Dash worked for Wright for three or four years but then returned to form a joint company with Campbell Connelly - the Irwin Dash Music Co. which produced such major hits as When The Poppies Bloom Again, We'll Meet Again, There'll Always Be An England, I'm Getting Sentimental Over You, Ole Faithful and It's My Mother's Birthday.

In those days the charts were based on sheet music sales Dash could claim to be the only publisher that ever had the No.1, No.2 and No.3 songs simultaneously - When The Poppies Bloom Again, In The Chapel In The Moonlight and I Dream Of San Marino.

Reg and Jimmy, now highly successful publishers, continued writing songs - Goodnight Sweetheart (with Ray Noble) If I Had You (with Ted Shapiro), and Try A Little Tenderness (with Harry Woods) - and they were also quick to see the potential of film music. In 1933 they founded the Cinephonic Music Company with Gaumont British and for a time enjoyed an almost 100 per cent monopoly of British film music.

They brought over American songwriters like Harry Woods and the Sigler, Goodhart and Hoffman team to write music for British films and it was Woods who wrote so many of the Jessie Matthews hits. Woods's major successes for the company included What A Little Moonlight Can Do, There'll Never Be Another You, Over My Shoulder,



SEATED AT the piano upon which Reg Connelly and Jimmy Campbell put the finishing touches to "Show Me The Way To Go Home" is present Campbell Connelly managing director Roy Berry. Looking on (left to right) are Mrs. Agnes Connelly, Reg's widow; Miss Poppy Young now retired who for many years was Connelly's secretary; and general manager George Seymour. The Ivor Novello Awards on the piano are for "Telstar", "Nelly The Elephant", "Mouldy Old Dough" and "The Wind Cannot Read".



PROMOTION MAN Chris Warren, once a member of chart-topping Pickettywitch, talks to assistant Norman Hitchcock, who has also made pop singles under his own name.

When You've Got A Little Springtime In Your Heart and We'll All Go Riding On A Rainbow.

Cinephonic also published the music from the successful Lupino Lane musical, Me And My Girl, the biggest hit of which was, of course, the Lambeth Walk.

The Second World War brought a succession of hits and then, in the late forties and early fifties the company recognised the big changes taking place in the music business and prepared to face up to the rock revolution. Jimmy Campbell had long since sold out his share in the business. In 1939 he had gone to Australia to promote a tour by the bands of Roy Fox and Jay Whidden. It was a flop and Campbell returned to Britain, broke, to face a bill for £6,000 in tax arrears.

He went to Hollywood to write film music then he returned to Britain, worked for Noel Gay Music and then rejoined Campbell Connelly for a while and wrote one of their biggest post-war hits with Don Pelosi - Down At The Ferryboat Inn.

Eventually he left the business altogether and went to live in Tangiers. He died in August 1967.

Reg Connelly continued to run the company highly successfully, founding Ivy Music jointly with Radio Luxembourg in 1960 and scoring a massive hit with Telstar by the Tornados in 1962. Then came Dave Clark's Glad All Over and the Honeycombs' Have I The Right, and some Graham Gouldman hits.

Meanwhile Roy Berry had started a background music division, the Berry Music Co., in 1955 and by the sixties this was also involved in records, released on the Conroy label. Among the arrangers who worked in the background music

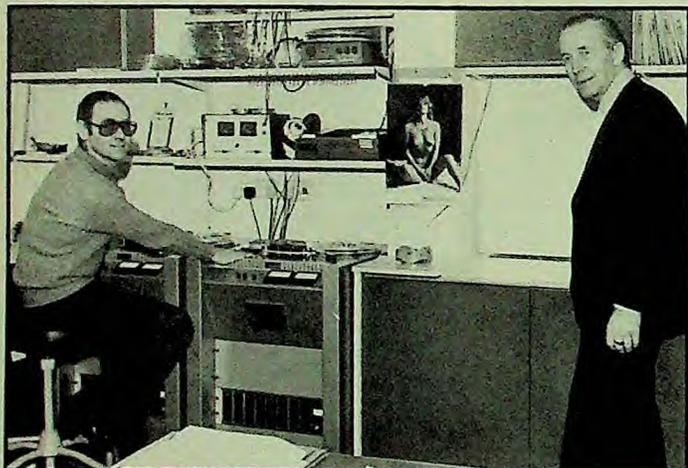
department were Bob Sharples, Reg Owen and Dennis Farnon.

Right up to his death in September 1963, Reg Connelly retained a perceptive ear for a potential hit. He predicted best-selling status for I Left My Heart In San Francisco which was first published without too much success in 1962. It finally became a huge hit for Tony Bennett in 1965.

Campbell Connelly went on increasing its turnover year after year and while it continued to score hits with some regularity as a major independent it found, increasingly, that the bulk of its income came from the standard repertoire which Reg and Jimmy had built up over many years or diligent and enterprising management. Since the death of Reg Connelly, the company has been held in trust for the benefit of the Connelly family and the management of it is at present in the hands of Roy Berry, Mrs A. Connelly, Miss L. Young and Reg Munns.

Today the staff numbers around 35 people and the firm has associate companies all over the world. But for all the expansion, for all the accelerating prosperity of the international music market over the last 50 years, Show Me The Way To Go Home remains one of the company's top copyright. Jimmy and Reg would be proud of that - because they always used to say "We'd rather have a song catalogue than an oil well - because people are going to go on whistling and humming our tunes for years to come."

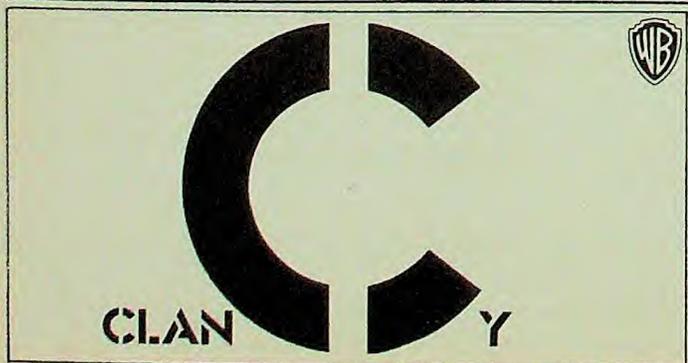
And it's a safe bet that after-party merrymakers will still be asking in rousing song to be shown the way to go home by the time Campbell Connelly is celebrating its centenary.



IN CHARGE of the Campbell Connelly background music department are Ron Denton (right), head of the division, and Ron Singer.



IN THE copyright department, manager Don Elmes discusses a point with his assistant, Tony Silov.



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Mooncrest

# CLASSICAL MFP denies CFP cutback

by EVAN SENIOR  
FIRM DENIAL of widespread rumours of Classics for Pleasure cut-back came this week from Music for Pleasure managing director Richard Baldwyn. For some weeks past the industry has been rife with repeated suggestions that MFP, now completely EMI-controlled, has been subject to a decision to draw in its horns on new recordings on the Classics for Pleasure label which since its launch nearly five years ago has proved one of the most enterprising of new recording ventures and today holds about 14 per cent of the total classical market.

Baldwyn told Music Week "There is no truth in these rumours. We have a full recording programme at least to the end of 1976, through our association with W. D. & H. O. Wills and the London Philharmonic Orchestra, and with the Scottish National Orchestra and Scottish Opera, and the Halle Orchestra. In fact, we have what might be called

an embarrassment of riches on the cards awaiting release, all scheduled well into 1976. I only hope that we don't have to spread these out a little, which of course we may have to do depending on economic conditions in the future which nobody can foresee at the moment. Sales are going well, and our reps. report an increasing demand for Classics for Pleasure. And we are booking new recordings now as far ahead as next February. Recently John Boyden, our recording director, and I had further discussions with Wills, which sponsors our Master series, and were assured that the company hoped to continue their sponsorship of the LPO recordings even though it had withdrawn some of its other sponsorships. We have no intention at the moment of any change of policy such as has been rumoured."

At end of March MFP promotion department reorganisation resulted in leaving of promotion manager Peter Whiteside and press officer Lesley James. John Holland remains repertoire manager and new promotion manager is Adrian Williams.

# Janet Baker arias for Phonogram

NEW RECORDING by mezzo Janet Baker was made last week for Phonogram, following success of the singer's first two recital discs of arias by Handel (6500 523) released last November and the even greater sales reported for last month's issue of songs of Handel and Mozart (6500 660). With the same forces as on the two previous discs - producer Wilhelm Hellweg, the English Chamber Orchestra and conductor Raymond Leppard - Janet Baker recorded in Brent Town Hall a series of arias from Gluck operas including Orfeo, Alceste, Armide and others. Phonogram classical manager Quita Chavez told Music Week "In making these recordings with Janet Baker we are trying not to overlap her recital recordings for EMI, dealing with different types of music. The period of Handel, Haydn, Mozart, and now Gluck, is in our opinion ideally suited to Janet Baker's gifts. We hope to have the new recording available either at the end of this year or the beginning of next."

# Little - known Puccini mass

LITTLE-KNOWN music by famous opera composer Giacomo Puccini is being recorded in Germany this month by Phonogram. It is his Mass in A, written when he was 22 and a student in Milan. Some years ago the first British performance of the work was given in London in St. James's Church in Piccadilly.



TOKYO ARTS Festival prize, awarded to Pye for Virtuoso recording of Robert White's Lamentations of Jeremiah (TPLS 13008), was brought to London last week by Ioshiro Kinoue (right), international director of Pye licensee Teichiku Records of Japan for presentation to Pye Records chairman Louis Benjamin.

# New record of McCabe's The Chagall Windows

TIMED TO tie in with Granada TV screening on May 21, a new recording has been made of the British orchestral work, John McCabe's orchestral suite The Chagall Windows, which received critical acclaim last month at its premiere by the Halle Orchestra in Manchester and at its London premiere in the Festival Hall on March 21.

Title comes from the 12 stained-glass windows made by artist Marc Chagall for the synagogue at the Hebrew University medical centre in Jerusalem, depicting the 12 sons of the patriarch Jacob who gave rise to the 12 tribes of Israel. McCabe saw colour photographs of the windows some years ago and planned to write an orchestral work based on their inspiration. Granada TV has made a documentary film

from the inception of McCabe's musical ideas, through his visit to Jerusalem to see the windows, composition of the music, rehearsal, and premiere performance by the Halle under conductor James Loughran, title of the film being The Jerusalem Windows, to be screening on May 21.

EMI Records sent a production team to Manchester under producer John Mordler to make a recording of the music, and deputy classical manager John Patrick told Music Week that it was hoped to have the record issued in time to coincide with screening of the documentary. EMI have already recorded McCabe's two important works, the Symphony No. 2 and the Nottunni ed Alba with soprano Jill Gomez (ASD 2904).

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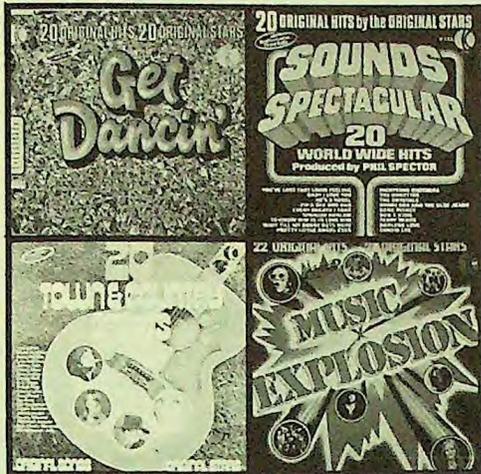
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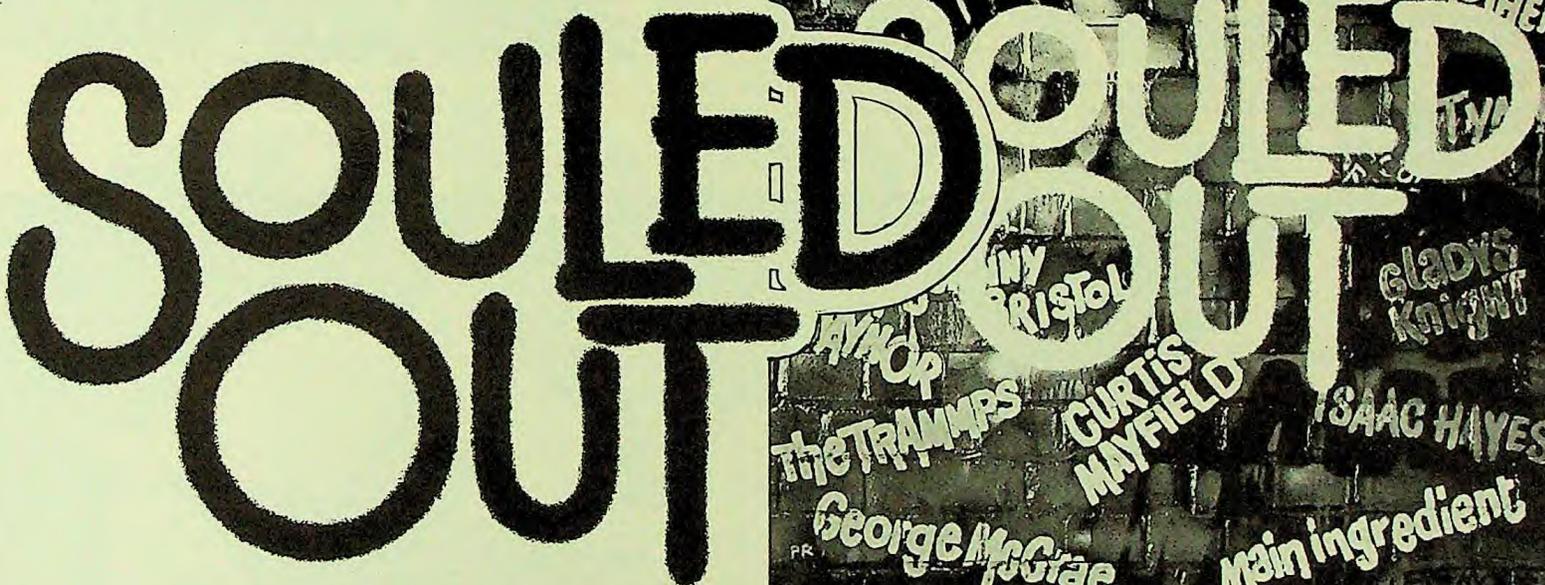


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# RETAILING

# Face to face with the Chip-Chomper

EDGAR WALLACE (it is said) could turn out mystery novels quicker than the Osmonds can turn out LPs. Yet even he was never faced with the Mystery of the Chip-Chomping Customer, a gobbling youth who turns up with a massive open bag of chips determined to search through your immaculate record racks with one hand, whilst picking chips with the other. I had such a yokel in the other day, and quite soon the shop was filled with the aroma of recently fried chips. "Where's your soul?" he enquired. "Where's your cod?" I riposted. He ambled about, gobbling away with that peculiar blowing sound you get when eating too-hot chips, then, having finished his a la carte, enquired what he could do with the chip paper. I very nearly told him, but being ever polite, pointed out that there was a litter bin just outside the store. "Can't I throw it away in here then?" he said. "We have to be very careful what we put in our waste bin," I sniffed, "because it goes for salvage." I managed to steer him clear of the record racks, though he certainly wanted to leave greasy fingerprints on the sleeves. I asked him if he wanted to buy anything. "No," he said. "I spent all my money on chips."

Philips must have been very pleased with the BBC 2 Bachelors programmes, especially as they featured that other record star, Miss Lena Zavaroni, on whom I have more than a passing crush (second childhood in my case). Yet every other customer who buys her LPs tells me that she wears the wrong clothes - that she should look a little less like a youngster, and more

of a teen queen. Well, I don't know. Children grow up fast enough, and in a few years time, Lena will no doubt be having her share of chart-busters. I suppose it's the quality of her voice that gets you - not unlike Teresa Brewer's, and you just wonder how such a voice comes from such a small bundle of humanity. No, I think Lena is very wisely being herself, and I appreciate the sacrifice she has made in leaving a delightful part of Scotland to cheer our days. No comparison intended but that reminds me: I'm thinking of putting the Shirley Temple Golden Hour LP in the window, marked, "As banned by the I.B.A." That should help business.

Inflation! Strange that my two years hard grind at economics at college should leave me so baffled. Still, we had a price list of accessories from a major company the other day, with accompanying letter saying that the increased prices in the printed price list enclosed had to be changed according to the duplicated price list on the envelope. We try to make a little jest of such things, as when a customer hummed and hawed about buying an LP the other day. "I might come in next week," she decided at last. "Might have gone up by then," I smiled. As she meandered to the door, I called after her, "It might even have gone up by the time you get outside." The joke was on me - a postman called a few minutes later. Say no more.

I wish EMI would do something about the typography design on their 8-track cartridge packs. Some of the titles (including the short

## SHOP TALK

by David Lazell

ones) are printed so near the edge of the pack that the title almost disappears when placed in our 8-track cartridge display stand. Thus, you get customers squinting in annoyance and asking the staff to remove the cartridge so that they may see 'what's on it'. Some of the CBS cartridges have a similar fault, when the inner pack containing the title details is placed in an outer shell which successfully hides some of the typography. Now, I used to be a printer years ago, so most albums and tapes get the 'recognition test' when they arrive. Maybe I could publish a list of the most unreadable titles sometime.

Bouquet to the telephone girls at Phonogram. In one of my dimmer moments, I misunderstood the price of cassettes on the Country and Western Promotion from Philips. Fancy me thinking that a Phonogram invoice could be wrong!! Anyway, they patiently listened to my query and put me right at once. Appreciated!!! Our telephone constantly rings here, especially at lunchtime when the rush is on and one or two of the staff at lunch. Indeed, we have one little friend who rings up at lunchtime most Fridays and always asks, "Have you got the new Gary Glitter?" A question that defies answering. Customers always seem amazed when I ask whether they mean LP, single, cassette or cartridge.

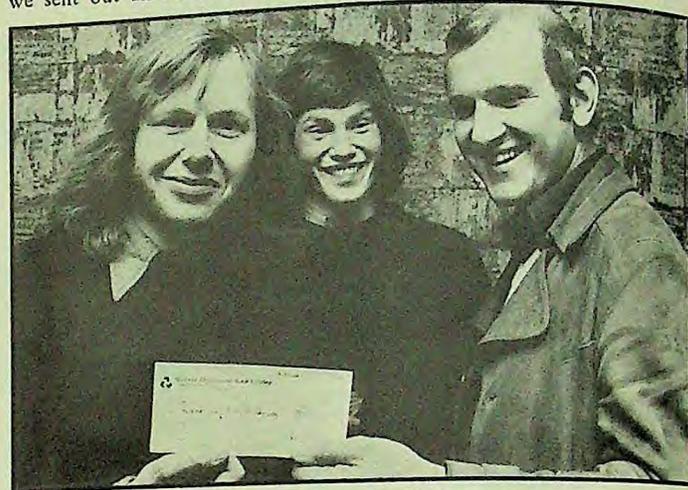
"The one that's on the wireless," they smile. However, I am writing all this up with a view to opening a

record store in Sesame Street, with Big Bird behind the counter. Yes, there are some folks who need 'the Big Bird'... may they always call in on us first!

Glad to note that cigarette manufacturers are helping sponsor recording sessions of classical works. However, if the Health Education Council wanted to follow up, with anti-smoking recordings, how about the 1912 Overture with loud coughing instead of cannons? Or even Haydn's Clock Symphony with even coughs instead of the tick tock coughs instead of the tick tock coughs? Or even Hary Janos (one of my very favourite works) deluged with an attack of wheezing, spluttering and cough sounds? Not so unlikely. When I was a copywriter in an ethical drug house, we sent out an EP of an orchestra

piece - a musical picture of bronchial spasm - to all the doctors on our lists. Ah, you don't get that kind of music on Radio One, do you?

Finally, just as I write, a lady pops in to enquire if we have the Three Billy Goats Gruff. No, we reply, what kind of music do they play? Older and wiser folk will know that the Three Billy Goats Gruff are mythical figures (like the representatives of one or two companies we've been trying to contact). However, we found an RCA record containing the story, and the lady left in deluges of delight. It doesn't take all that much to get the customer what he/she really wants... as long as you're a mind-reader.



THE £250 dealer prize in the Charisma Gold Chase name-a-group competition was won by Gray's Records of East Grinstead. Picture shows Clifford T. Ward (left), Peter Drummond-Hay for Roger Gray of Gray's Records.

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# Why the Tymes will be sharing the stage with nine soul bands who've not quite made it.

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## RETAILING

# Brumfitt – reps are a waste of time

PHIL BRUMFITT, manager of Truro's Record Scene, would like to see more co-ordination between shops, record company reps and record companies. Whenever a rep lets him down he invariably receives from the record company a guided tour via telephone of their offices.

"No-one," he says "seems willing to accept responsibility for a mistake. Someone in the end says, 'Reps again' and I wonder whether the two have anything to do with each other!"

He does have other grouses but basically is fairly happy with the business. Truro's Record Scene is linked with a Falmouth store and in the city itself is one of several stores.

Its main competitors are Smiths and Menzies and several more locally-based shops, Moons of Plymouth and Fords. A further record store opens in Truro this Spring giving a popular catchment area of some 75,000 people, at least six major record outlets.

Record Scene sells records, cassettes, eight-track cartridges and an array of pop paraphernalia including posters and plastic record covers.

It carries anything up to £10,000 in stock and in design is colourful with maximum use of space on two floors, classical being distinct from pop.

Some of its best-selling stock typifies the area and people. For instance, Motown, outside of Diana Ross, had a hard time and of the teen stars of the moment, Alvin Stardust has little following.

Outside of holiday seasons he regards TV compilation albums as a

godsend and has the same reaction to Cornwall's own record company, Sentinel Records. One of their recent issues has been an album of brass band sound from the new World Champions, Camborne.

His major praise goes to certain companies and their delivery service and for some reps, but he has some serious criticisms of the latter.

Brumfitt seemed slightly dazed by the current fortnightly calling of the EMI rep and is pleased that he can order from that company on a Tuesday and receive by Friday. He has also known at times a 24-hour service from CBS-WEA and his most loved firm, Phonodisc.

## Tony Jasper visits Truro

He, as with other owners and managers spoken to recently, finds true the odd situation where a later order of just two or three albums can overtake a large order from the previous week in delivery. This is often so when he has ordered in advance of release date and so hopefully enabling him to have the required discs on the first day of release.

Brumfitt would not name companies but spoke of several reps who add to his ordered figures and thus land him with unwanted discs and the problem of having to return them with consequent paper-work

and phone-calls. This practice he resents very much.

Basically he sees 'reps' as a waste of time, save for some exceptions. One reason for their general inefficiency he sees lying in constant change of company personnel. They are not long enough at their job or particular region for there to grow some form of rapport between shop and rep. Notable exceptions were the WEA rep, a Cornish veteran of three to four years and extremely efficient, and the rep from Pye.

In pop terms he sells huge quantities of Queen. One of its members is Roger Taylor, once a scholar at a local boarding and day school. Status Quo are very popular and there Brumfitt says it's essential he gets such albums right on release date, since then he can sell before W. H. Smith sells at reduced price once it hits the album Top 50.

Elton John is popular with the area's youth, but not so in record sale terms, Bay City Rollers. He sells singles at 51p and takes pride in ordering pre-chart discs and generally succeeding.

His record tipping ability is helped by outside shop activity, namely running a disco. There he learned the popularity of Betty Wright's, Shoorah Shoorah and Shame Shame Shame from Shirley & Company. Another disc popular in his discos has been the Tams with Hey Girl Don't Bother Me.

Singles sell heavily in the Truro area, as does Elvis Presley. Brumfitt reckons he has shifted 125 of the recent Elvis compilation hit disc.

As with most people, he regularly has returned discs. Most times he finds complaints justified. He does

see the record company point that some people have old turntables and styluses but alternatively more often than not equipment is too good for the large amount of warped discs appearing.

The worst culprit is clearly EMI Records. He noticed an increase in returns from the public since the immediate end of the Christmas season.

His efforts at extending record sales do not take in price-cutting. He has his disco and offers facilities for those owning Countdown cards. Soon he hopes special arrangements can be made with the local boarding schools. He sells concert tickets and for a recent concert by Ralph McTell at a cinema some 15 miles from Truro at Redruth had sold 200 tickets seven days prior to the event.

For such occasions and more

local concerts, usually at the Town Hall, he has special window displays. He does not use the local press, regarding it a poor use of available money.

Apart from Music Week he takes the musical trade press and whereas he does not pay too much attention to album reviews does take note on single reviews in a paper like Record & Popswoop Mirror.

One area does mystify him to some extent, namely the classical field where he finds a constant headache in deciding, outside of a limited number of standard sellers, which discs he should keep in stock.

Whatever his criticisms and indeed praise, he himself with major assistant, Miss Dunstan has succeeded in establishing a thriving record store in the centre of Cornwall's only Cathedral location, Truro.

## Clyde Factors to stage trade show in Scotland

CLYDE FACTORS is staging what it describes as Scotland's largest trade show, from April 28-30 at the Normandy Hotel in Renfrew. The company has 8,000 square feet of space to display product from 22 record companies and 33 radio, television and electrical manufacturers.

The show is proving a costly exercise for Clyde, but to date, the company has been well supported in making the plans. Donald Clark,

promotions manager told Music Week, "We are hoping that not only will the show increase our business, but also be of great prestige value. All of the major companies want to take part and it should be a very impressive show. It won't be a very formal occasion, but rather more relaxed, and at present we haven't planned for any talks to be given. The companies concerned will all be giving their own presentations on their stands."

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## RETAILING

by NICK ROBERTSHAW

DESPITE ITS new corporate title and the wide range of goods sold in its stores, The Boots Company still retains in the public mind something of the traditional image of Boots The Chemists. In fact, the company has a tradition of broad-based merchandising that goes right back to the turn-of-the-century days of Jesse Boots, when shops were already stocking goods as un-pharmaceutical as handbags.

Boots' first venture in record retailing is almost lost in the mists of antiquity, coming as it did more than 40 years ago, when records were very much a novelty, barely a marketable product. About 1930 the earliest discs were introduced by the company, and demonstrated in-store on phonographic apparatus acquired for the purpose. This adventurous, if somewhat premature, excursion came to an abrupt halt shortly afterwards, apparently following a customer's complaint.

The origins of the company's present involvement in recorded music are more recent. Late in 1957 three Boots stores, in Doncaster, Rugby and Chatham, opened record departments, and ten more followed suit in the next year. Today 229 of the 1,500 shops run by the company have full record departments, and a further 130 sell budget records. The motivation for that extension of an already wide range of marketed products to include records is described by Wilf Price, head of the record section of Boots' audio department: "It was felt at that time that there was going to be a very big market for records, and as we were operating shops with a mass flow of customers, record departments were the ideal thing to create, although not, of course, as separate shops."

Initially, records came under the control of the book department. This alignment reflected the swing in the public's home leisure pursuits that took place in the 'Fifties, broadly from reading to listening, and was specially appropriate for Boots since the introduction of records coincided with the running down of the company's Booksellers' Library. Space formerly devoted to the Library was freed for record displays.

Company reorganisation saw the book department become the books and records department, and when, in the mid-Sixties, stores began to stock and sell record playing equipment, the name was further modified to the book and audio department. The photographic department, meanwhile, which for some time had marketed radios, began to sell cassette recorders and similar hardware, and in 1971 the final rationalisation occurred when the audio department was formed as a separate unit within the company structure, with responsibility for all audio software and hardware.

The systems used in the day-to-day running of Boots' audio departments have evolved as experience was gained after early trading was not entirely to the company's satisfaction. As Price, who has been with the company since 1934, recalls, "We learned the Yeas and Nays through experience, working out our own stock systems and so forth."

Today, some of Boots' record departments use the original Masterbagging system; others operate on a self-service basis. All have a common policy for displaying pre-recorded tapes: the cassette is removed and the case mounted in one of the stepped racks the company uses for a wide range of goods. Inevitably, self-service displays encourage shrinkage, but Boots' security department guarantees to make life awkward for would-be shoplifters, though without disclosing exactly how. Since most departments have no window frontage of their own, in-store promotional material has to

# Boots — a tradition of varied merchandising



AN INTERIOR shot of the large Boots record department at Nottingham.



WILF PRICE, record buyer for Boots 350-plus record outlets.

be minimised, and each department in a typical Boots store competes for its fair share of the shop's street frontage.

The most striking feature of the present operation is the intelligent balance between centralised control of what is, after all, a large and complex set-up, and autonomy for the branches concerned. The audio department as a whole is administered from Boots' new London offices near Putney Bridge, and certain aspects of retailing, like promotional activity and display policy, are under its direct control. But while the department is responsible for all policy arrangements with record companies, and can in the last resort veto product which is felt to be undesirable, it leaves actual buying and ordering to the managers of individual branch departments. Audio merchandise controller Hugh Clark explains:

"We have certain record suppliers who are authorised to stock our record departments. These include all the main record companies, plus distributors like Lugtons and so on. Our branches are free to stock any records they wish from the catalogues of any of these suppliers unless, which is very rare, we ban a

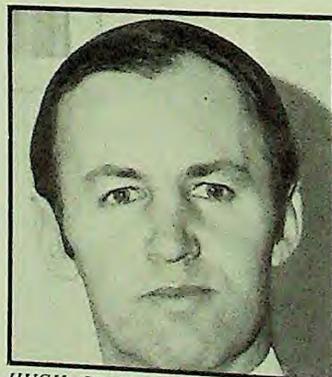
particular title because we feel it is obscene or contravenes the law. We feel that it would be wrong to exercise too much central control over ordering because of the variations in demand; stores in the North of Scotland, for instance, are likely to be selling product that nobody has heard of elsewhere. The people on the spot know what will sell, they understand local demand."

Boots' record department managers are not left entirely to their own devices however. The company has a staff training department with a full-time audio trainer, who arranges both in-store and area training programmes, plus an annual conference for the heads of the larger audio departments. Each week a record and tape supplement is circulated containing general advice and details of new releases. A list is also published of recommended classical repertoire. Stock advisors responsible to Hugh Clark visit branches regularly, and though there are no sales returns on particular records, the performance of the branch departments is monitored, and daily information is also available on the overall throughput in supply volumes from the distributors.

The criticisms most commonly levelled at multiples like Boots which have become involved in record retailing are, first, that they stock only a small range of quick-selling material, second, that their staff are non-specialists unable to offer the expert advice available from traditional retailers. In fact, the total spread of catalogue stocked in all the 229 Boots record departments is very considerable indeed, and the company's present policy is to enlarge existing departments where possible, so that the number of titles carried in individual branches will also become larger. If there is a bias it is towards m-o-r product, but that is only a matter of demand, of the kind of

people who shop at Boots. Branches will in any case order titles that they do not stock, on a customer's request.

There is no intrinsic reason why Boots' record department staff, who are working in what is effectively a shop within a shop, should be less expert than those employed by traditional retailers, though it might be argued that their customers are less demanding, less knowledgeable themselves, since many will have entered the shop initially to buy something other than records. Boots does in fact have a number of record shops, known as Audio Boots, which occupy their own premises, but the company is anxious that these should be seen in the context of the total operation.



HUGH CLARK, audio merchandise manager — "in some ways a small shop is more flexible."

Hugh Clark says: "We have six Audio Boots, in Reading, Kingston, Brighton, Bridport, Farnham and Dunfermline, and all except the last have opened within the last two years. We do not have any precise plan on whether we will increase the number of these shops, and generally the existing ones were opened because it made sense in the local context rather than because of some overall policy we formulated.

Audio Boots is a part, but a tiny part, of our expansion programme, and so far as audio is concerned our main strength is, and will continue to be, in the Boots department stores where there is a high density of purchasing traffic."

If Boots' plans for the future are as much for larger departments as for mere numbers, the reason lies in part in the importance of the hardware that audio departments stock. The present range includes 13 models of record player, 19 tape players, mainly portable cassette recorders, plus a wide variety of in-car equipment, radios and televisions. Initially the company sold own-brand product specially made for it, but now stocks a number of proprietary brands as well. Tape players, for instance, include two Boots' models, together with machines from Pye, National, Jones, Philips, Amerex, Sharp, BASF, Elizabethan and Ferguson.

It is clear that there is a sales advantage in the joint display of both software and hardware, and this is reflected in the company's advertising, which almost invariably features both kinds of product. All promotional activity emanates from Clark's department, and is co-ordinated with company promotion as a whole through the sales department in Boots' head office at Nottingham. Audio product is advertised consistently in the national and specialist press, on commercial radio, and occasionally on television at significant times, like the period before Christmas. Hugh Clark is convinced that his company's advertising is not necessarily detrimental to the business of smaller competitors who are unable to afford it themselves, and could rub-off in their favour. "It is just like TV-advertised records, which came in with a flurry and have rather faded since. They did a great service both to record companies and to retailers by encouraging interest in the record as such. Everybody benefited."

It is undeniable, nevertheless, that the prime beneficiary of any advertising campaign is the advertiser himself, and it is small comfort to his competitors that the whole market is being expanded, particularly if little of the extra business comes their way. The same argument was used by the multiples during last year's notorious spate of price-cutting. Boots has been consistent in its defence of company policy at that time. Clark says: "What we have said before is that since the middle of 1972 we have regularly promoted selected items at reduced prices. As a business we are naturally aware of competition, and if what the competition is doing seems to us to demand increased activity on our own part, then we will do so. That was what happened last year, and any company would have done the same. It is not easy for us. People say independent retailers were not in a position to adapt to the price cuts, but in fact a small shop is in some ways more flexible than we can be. We have a large, complex machine to handle, after all."

It may be a complex machine but the indications are that it is one which is very well managed. Boots moved into records at the time, in the late 'Fifties, when the market was beginning to get off the ground, and they began to stock hardware in the mid-Sixties, shortly before the audio boom began. The company is coy about its performance, and the audio department cannot disclose figures to indicate the volume of sales it achieves, nor the rate at which that volume is increasing. Having moved from one record department in 1957 to well over 200 in 1975, Boots' share of the total audio market has obviously grown very steadily. It may be that the rate of opening new audio departments will slow in the future, but it is more than likely that the company's market share will continue to grow.

## RETAILING

## Those were the days Library record sections develop

IT IS now over 16 years since we came into this fascinating, exasperating, frustrating and utterly compelling branch of the entertainment industry - the record business. Since then we have lived and worked through many changes, some good and some of more questionable value.

At that time, in 1958, we thought that the peak of demand had been reached and that sales would continue steadily but not increase spectacularly. How wrong we were! In those days (many who remember them with nostalgia will perhaps call them "the good old days") the competition between suppliers, each carrying all labels, was so fierce that the record dealer could reasonably rely on 100% completion by the time three or four orders had been executed and the ultimate customer could have his requirements satisfied within a very few hours. The decline, and in many cases the demise, of the independent wholesaler consequent upon direct supply by the manufacturer has ended all that.

With the increasing necessity for higher output, the quality of the finished product has sadly declined until the proportion of faulty records and tapes has almost reached unacceptable levels. The warped, blistered and/or pitted disc is much too familiar to us all, although with the advent of automatic handling at least the number of scratched records has diminished. Equipment has in many cases outstripped the software technically, leading to many genuine problems which the dealer has to cope with in an endeavour to give satisfaction all round.

by Jean Gold  
Tudor Records  
Muswell Hill  
London

There is also the corollary to this, which is the use of worn, chipped styli; out-dated equipment with inadequate compliance of the pick-up arm and cartridge; arms playing at dead weight, etc., etc. In every case all recent consumer legislation puts the responsibility squarely on the shoulders of the retailer and I feel sure everyone will agree that this can lead to situations undreamed of in those far-off days referred to above. In this connection, those with long memories may recall a most useful booklet published by Decca entitled, "What Is A Record?" This gave brief details in layman's language of how a record "works" and the care necessary to maintain it in good condition over years of enjoyment-giving life. Such a publication would be invaluable to the retailer of to-day, with the universality of stereo and the advent of quadraphonic reproduction, but it needs the authority of a manufacturer, or even of the BPI, to carry weight with the customer. We should ourselves be only too pleased to pay for a supply of such a booklet and I am sure I speak for many on the retailing side.

And now to the nitty-gritty of this article. For most of the years we have been in the trade, and for all those until then, it has been a relatively "clean" business: whether the vendor be a single outlet, small chain, large chain or department

store, the recommended retail price has been more or less adhered to. Now, however, we have a situation where various multiple outlets some relatively new to the game, have been cutting margins on records and tapes to negligible proportions in an endeavour to swallow up profits made on other items with mark-ups of 100% and perhaps even more. Since the majority of retail outlets handle mainly, or even exclusively, musical software, they are put in an invidious position whereby they are denied the opportunity of trading on equal terms and have either to cut overall profits drastically to compete or lose the cream of the business to competitors who care nothing for the record industry as such. At the risk of being accused

TO PAGE 39

Scottish News  
by Robin Walker

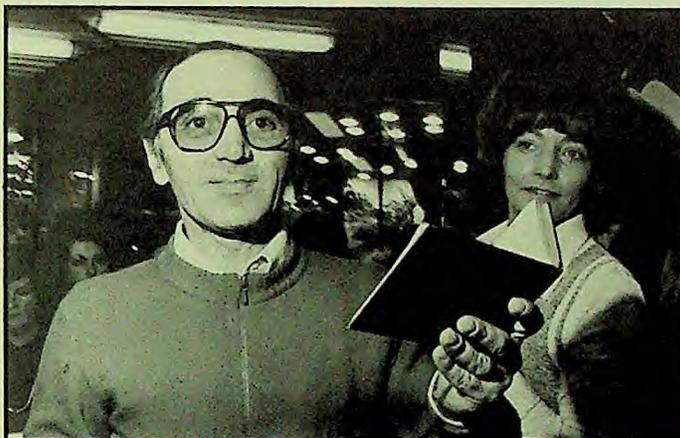
A NEW major market is developing in Scotland through libraries operated by local authorities and adding record and tape sections on an increasing scale. This is realisation of a service suggested for many years and promised in the past but realised to only a limited extent. It is now being implemented by a number of authorities to the point where most must adopt the system if only to keep in the fashion.

How far such lendings may affect sales through record shops is something that must be checked against the growth of the lending system and no experience of this is available in Scotland to date.

It could be argued equally that the borrowing of library recordings might well stimulate personal buying after borrowing but that remains to be proven.

The system is seen in the Kirkcaldy (Fife) proposals. Head Librarian is Ronald McLaren who is starting off with a collection of 1500 LPs and some 300 cassette tapes. The collection features classical LPs although jazz and traditional music are also featured. Opera and the spoken word will be available and in the cassette section there will be home language tutoring. Rock will be limited to established artists such as The Beatles and additions here will be limited. The lending system will be the same as for books and location will be the main Central Library of the town. Cost of the service is given as £5000 with some £3000 of that being payment for records and tapes.

Borrowers will be asked to use a diamond stylus and magnification examination will be done on return. Each mark on the tape or record will be charged for, and a record will be kept of people known to damage material; any such customers will be invited to opt out. Glasgow Corporation is also well advanced with plans for a record lending system.



FANS PACKED the Chappell record store in Bond Street the other week when Charles Aznavour made a personal appearance and was also presented with a gold disc for his *Tapestry Of Dreams* album by actress Gail Hunnicut. Aznavour is pictured signing autographs with manageress Pat Harrison.

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STAT 4

# FEATURE

## Pop Music in Education



TONY ATTWOOD of the Inner London Education Authority pictured with one of the displays at his recent Pop Music In Education exhibition.

by DAVID REDSHAW

"MOST INDUSTRIES that have been established a long time have got their idea of an obligation to education. If you take the chemical industry, they produce a lot of things which are designed to be given away to schools as a sort of promotion for themselves but also as a moral obligation to education. This doesn't exist in the record industry, which is a shame. At the same time I think that education could help the record industry enormously since we're dealing directly with the consumers".

Tony Attwood, formerly a teacher and now employed by the Inner London Education Authority as a musical ideas man, is the mastermind behind 'Pop Music In Education', a display/exhibition recently held at the ILEA Teacher's Centre For Music, Ebury Bridge, SW1.

Attwood started out using the pop charts to brighten up the lessons of his younger pupils and has ended up promoting a

continuing two-way dialogue between older pupils and the record industry.

"I joined the ILEA in September and until then I taught for five years. All the ideas that are in this exhibition are related to experiences I've had during those five years. A lot of teachers are very wary of new ideas. They say, 'Oh it would never work with my kids', because every teacher believes that his kids are worse and rougher than anybody else's. In fact I did it in Tottenham and Willesden, two of the rougher areas and the ideas do work - I ended up as head of music.

"The ideas that I'm putting across relate to using pop in all areas of the curriculum. One that fascinates a lot of people is using pop music in maths - of taking something like a Music Week chart and asking the kids simple number questions so that instead of the traditional number questions about three men digging up a road in two days they're using numbers that mean something to them because

the numbers are in the Top 50 chart.

"And if you're getting into more advanced maths you can use the charts over a six-month period and start plotting a graph of the rise and fall of certain record companies or particular stars, and you can get into quite sophisticated maths that way.

"You can do it in terms of religious instruction too, obviously, because there are so many pop songs relating to religion. I'd use things like the Strawbs or go right back to things like 'Mass In F Minor' by the Electric Prunes. Harrison, Lennon, there's a mass of philosophical things you can use with lyrics.

"The kids are so used to what's been put across by the media it's necessary to get them to look more critically at music. I'm doing a sort of consumer advice service for them.

"I also try to get them to understand the music industry so that it's more than just a series of brightly coloured labels to them".

Does he feel he's had any success in translating classroom enthusiasm into a genuine and serious curiosity about the music business? How many budding Jerry Wexlers or Phil Spector are there in the sixth form?

"The kids' interest in the music is very odd. They're slightly aware of it. For instance they're very quick to pick up if there's a bunch of duff LP's goes out and they're getting rough pressings on a particular label, but it's at this peripheral level. I'm just trying to take it a bit deeper. The normal way is for the kids to realise how they could make a record if they've got a group.

"With something like a

sixth-form general studies group it's very possible to make quite a detailed study of the record industry. It's a very popular subject as far as the kids are concerned - as far as the teachers. It's a bit not with the teachers. It's the least CSE option now - and it's the least taken up option. The teachers are still sticking to The Opera and The Symphony, they just don't know how to approach pop".

Attwood's exhibition is a very well laid out and very scientific approach to music. Did he feel that perhaps there was a danger of implanting too rigid an approach in the minds of embryo music execs and thus losing the sense of hunch and sudden inspiration which can produce the unexpected hit record?

"No I don't think so. If you're talking about whether kids have the ability to pick out hit records nothing I'm going to do is really going to change that ability. I think that kids have got a far greater ability for picking out hits than they're given credit for. A couple of years ago when I began to get on the mailing list for singles I was playing records to the kids the day they were sent to me and getting their ratings, and they were very good. They picked out the first Leo Sayer, The Show Must Go On, which I just couldn't see, I was expecting them to laugh at it and switch on to the next one. So I think that sometime or other maybe record companies are going to pick up on this".

Attwood is getting response mainly from the smaller labels at present.

"Some companies are asking me to fill in these DJ play forms and they're very keen. Companies like Magnet are terrific, they send us every LP. And Virgin is quite happy for us to go up to The Manor and take ten kids at a time and watch the recording.

"The interest in the record

business is particularly among the slightly more intelligent kids, those with a few 'O' levels and possibly an 'A' or two. They'll consider entry to the industry but be very frustrated because they don't know what to do. They turn to me and ask, 'What happens in the industry?' I think press and promotions appeal to them, and A&R.

"I can give them general advice but obviously not size them up with specific jobs because the jobs are so rare. I tell them to write to the companies. Also I tell them to have a bash on the phone because obviously with many of these jobs, you've got to be a good talker. I try to dissuade a lot of them quite honestly because I know they'll be let down, but the ones that I think stand some kind of fighting chance I tell them to write and follow it up with a phone call".

The 'Pop Music In Education' exhibition not only featured literature and diagrams relating to Attwood's teaching methods but also showcased the essence of popular music in a dazzling array of posters, press cuttings, records, musical-route diagrams and books. The showpiece was undoubtedly the mixing console with which Tubular Bells was recorded. This was loaned by Virgin for the duration of the exhibition.

The exhibition rated a visit for the books alone. From the Melly and Scaduto heavies down to some very esoteric mimeographed pamphlets there was a staggering wealth of pop literature. "I've spoken to a couple of librarians who came round" says Attwood "and they couldn't think of anything that had slipped".

Attwood can be reached at the ILEA Cockpit Arts Theatre where there's also a two-track recording studio for kids who can't afford a commercial studio demo session. The phone number is 01-262-7907.

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MUSIC WEEK

# TAPE RETAILER

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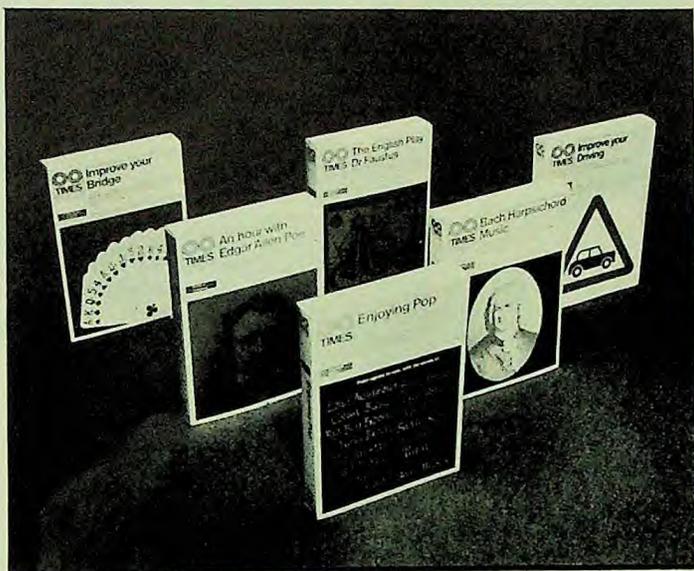
## Phonogram—Times tapes due for May release

THE FIRST batch of Times Cassettes, the result of a collaboration between Phonogram and Times Newspapers, will be released in early May with more releases at monthly intervals.

The cassettes — claimed to be a new concept in leisure and learning entertainment on tape — will be sold through both traditional and non-traditional outlets, including record and book shops, multiples (W. H. Smith and Menzies), the Audio Club of Great Britain, and the columns of the Times, Sunday Times and the Times' supplements.

Phonogram tape marketing manager, Dave Adams commented that the Times Cassettes were the result of long talks between Phonogram and Times Newspapers. "We feel confident that they will be successful; the growing popularity of tape indicates that the time is right for leisure and learning cassettes to come on to the market," he added.

The releases will cover a wide variety of leisure and learning entertainment topics, divided into five series concentrating on drama, literature, music, leisure and the world we live in. Most of the cassettes will have at least 60



minutes' playing time and retail at £2.95.

The programmes have all been scripted by leading journalists and authors, many of whom will be

actually featured on the tapes. Producer is Ivan Berg of Ivan Berg Associates, and Derek Jewell and Bruce Howell on Times Newspapers are executive producers.

Adams added that the cassettes, which are all elaborately packaged in cartons resembling hardback books, would be supported by a major press advertising campaign in the national press, including Radio Times, the Observer and the Daily Telegraph.

The first six titles, released on May 2, include Enjoying Pop, An Hour With Edgar Allan Poe, Improve Your Driving and Improve Your Bridge. Further titles will be added at monthly intervals through 1975, with at least 30 titles planned for the market by April next year.

## Polydor launches new tape-only series

POLYDOR TAPE Marketing manager Laurie Adams is launching a new tape-only series, Five Star, which features both easy-listening and pop music.

The first four tapes, available in both cassette and 8-track, are released this month and are all special compilations from Polydor's back-catalogue. World In Song features Neil Sedaka, Petula Clark and Sacha Distel, and Pile Of Rock includes recordings by Jimi Hendrix, the Who and Focus.

Other titles are Shades Of Romance featuring James Last, Bert Kaempfert and David Rose, and Oscar Peterson On Broadway compiling 12 tracks recorded between 1959 and 1962.

existing KX-710. Features include automatic shut-off, cue/review system, memory rewind, automatic level control, microphone and line mixing and tape run indicator. Price is to be announced.

At a special reception in London, B. H. Morris sales director Alf Allenstein described the UK cassette market acceptance of Trio products as "exceptional." The company will be displaying its equipment at this week's Hi-Fidelity '75 exhibition.

## Trio enter the cassette market

THE BRITISH distributor of Japanese Trio equipment, B. H. Morris, is planning a major thrust at the cassette market this Autumn. Leading the pack will be front-loading model KX-620, the first such Trio deck available in this country. It is expected to retail for around £150.

Another cassette deck in the B. H. Morris push will be the new KX-910 with Dolby; it is a complementary model to the

## Tape Snips

BIB HI-FI Accessories has started marketing an extensive range of PVC dust covers for cassette tape recorders. The first cover, measuring 15½ x 11½ x 3 is suitable for most of the popular recorders and is made in simulated pig-skin with brown piping along the edges. Recommended retail price, £1.80 including VAT.

AT HIGH Fidelity 75 this week BASF is exhibiting its range of portable cassette recorders and tape products, including the company's latest tape development, the LH Super. The LH Super was introduced at the end of 1974 in cassette form and has recently been made available in reel-to-reel tape. BASF will also be demonstrating its two stereo cassette decks, the 8200 and 8100, both with automatic

chrome switching and the DNL noise reduction system. Also exhibited is the CrO2 portable cassette and radio recorder.

NEW PREMISES for Bib Hi-Fi Accessories — at Wood Lane End, Hemel Hempstead. The company's address is PO Box 78, Hemel Hempstead (Telephone: 61291).

DECCA IS releasing specially-packaged twin-cassettes, featuring great works of opera music. Titles include Puccini's La Boheme, Madame Butterfly and Turandot, Mozart's Die Zauberflöte and Verdi's Rigoletto, played by the Vienna, Berlin and London Philharmonic Orchestras and also London Symphony Orchestra. La Boheme will retail at £7.50 and the remainder at £9.95. The tapes are released on April 24.



TO MARK the sale during 1974 of one million Scotch cassettes, Jack Zoethout, managing director of 3M, presented a gold-plated cassette to Bob Egerton, radio and record buyer for F. W. Woolworth.



MID-WAY THROUGH his successful British tour, Gilbert O'Sullivan was presented with three gold cassettes for tape sales of over 100,000 each of I'm a Writer — Not a Fighter, Himself and Back to Front. He is pictured with MAM managing director Geoffrey Everett (left) and Decca managing director, Ken East.

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# TAPE RETAILER

## Beating pilferage

IN THE first of a two-part feature, Tape Retailers looks at two of the tape-rack manufacturers who are helping to solve the perennial problem of pilferage.

THE HIGH rate of tape pilferage in shops, particularly with cassettes, is forcing more and more dealers to look carefully at the question of displaying their software product without the fear of theft.

Fortunately for the retailer there are several firms around, catering for such problems, and all feel that their cassette and cartridge racks are sufficient deterrent to any pilferer — without any loss of sales appeal, as a result.

Ateka, based in Hailsham, Sussex, is one such company — and the founder-managing director Gunther Willamowski points to the fact that he has not had one report of tapes being pilfered from Ateka display racks.

"Our racks consist of strong metal cases, which turn like pages in a book enabling the customer to be able to inspect the cassette or cartridge thoroughly, without having to call over the dealer and asking him to unlock the case," Willamowski explained. "The racks pay for themselves within a few weeks and I am told that they do actually boost sales of tape in shops which uses them."

"In fact I have just received a letter from the assistant general manager of Woolco Department Stores in Teesside, in which he says that interest in the cassette racks has resulted in tape sales being trebled."

Willamowski, who built up Ateka from scratch, claims that many other dealers have said that they

will only use his cassette racks, both for their versatility and the fact that they are pilferproof. "I'm proud of the fact that we have never had any reported pilferages and I believe it is because the racks are so securely made from metal," he says.

"Their versatility means that cassette and cartridge cases can be mixed on any one rack and I know of no other system more intensive in terms of wall space. Customers can start with a less intensive cage system and on increase of turnover leave the racks on the walls, and merely replace more intensive cages which will either double, treble or even quadruple the display capacity on the same wall space."

Securette is another company which claims to have pilfer-proof tape racks and in fact exports 50 per cent of its production round the world. "We in fact started in business about four years ago when the British Recorded Tape Development Committee held a competition to find the company which produced the best pilfer-proof tape racks," claimed director, Brian Horne. "We were one of the joint winners — unfortunately the other firm went out of business soon afterwards."

Horne said that Securette tape racks (holding 120 cassettes or 64 cartridges) offer security without loss of sales appeal. The system enabled customers to thoroughly inspect a cassette and the dealer is able to remove the required tape without the inconvenience of disturbing many others.

"Securette tape display racks are also designed to last and the system is flexible, so that the dealer can either add to, or rearrange, as his tape sales grow," Horne added.

## Country music on tape growth is slow but steady

by CHRIS WHITE  
COUNTRY MUSIC is gradually beginning to get on tape but, like records before it, the growth in popularity is slow but steady, with regional sales in many cases.

The majority of the major tape companies are realising that the country music market has been an area largely ignored in the past and are making up for it with frequent tape releases. Caution is the keynote — but nevertheless some country music tape releases have enjoyed surprising success.

One such example is the enigma of Sydney Devine who has been recording for the Decca-distributed Emerald label for the last two years. His last four tape releases, Favourite Country Songs, Crying Time, Sydney Devine, Country and Encores have sold a staggering 100,000 units, earning him a gold cassette — and yet he has never been on TV or radio in England.

Until now his sales have been regionalised, mainly in the North of England and Scotland, and Decca has launched a campaign to spread his appeal. "This tends to be the pattern with country music, regionalised appeal, commented tape promotions manager, Gary Mann. "We sell a lot of tapes in Ireland and parts of Scotland, yet other areas have a very poor sales reaction."

"Here at Decca though we are very fortunate in having the Emerald label because all its product is country, and we have artists like Ray Dexter, James Ray and Brian Coll on tape. Apart from that we have some compilations and a

one-off Charlie Rich tape, featuring the songs of Hank Williams."

Phonogram's tape marketing manager Dave Adams is showing his faith in country music by launching a tape-only series later this month, called Country Classics. They will retail at £1.91 and artists included in the initial releases are Faron Young, the Statler Brothers, Johnny Rodrigues and Roy Drusky. In addition a 99p sampler tape is being issued.

"We've every confidence that the tapes will be a success; country music is a growing market," Adams commented. "We've got quite a good roster of artists at Phonogram and we are already planning further additions to the Country Classics series."

Precision's tape A&R manager, Dave MacDougall, believes that there is a tremendous future for country music on tape — and backs up his belief by pointing to the fact that Precision has around 120 country-oriented releases in its catalogue. One particular success has been Country Capital, a tape-only compilation featuring music from the Ember catalogue which has since been released on record — and he is confident that another tape-only release from Vanguard, called The Best of Newport Country (featuring material from the Newport Folk Festival) will also be successful.

"I think that country music is more a long-term market rather than a short one — you see the results over a period of months, rather than weeks," he commented. "The thing is that people seem to have a prejudice against country music ...

you hear them say that they don't like that kind of music, but ostensibly many people like various songs without realising that they are country-influenced."

Precision believes in pushing its country product via consumer leaflets and press advertising, rather than just allowing the consumer to discover the music himself. "Unfortunately many people seem to connect country music with artists like Jim Reeves and Glen Campbell, when really it covers so many different types", MacDougall added. "We certainly intend to continue pushing country music on tape."

RCA's tape marketing manager, Ray Pocock, claimed that sales of country music were not always sufficient to warrant some artists appearing on tape, but he added that the company does go in for a lot of country music compilations, featuring well-known tracks.

"We do have quite a major country catalogue of course at RCA and have found that the country artists we have released on tape have sold very well," he said. "RCA does try to cater for country music fans by providing material on tape and we have had considerable success with our two volumes of Great Country Hits, which features songs from the US Country 100."

It is true though that country music does seem to have regional appeal and we sell many tapes in areas like Ireland, Scotland and East Anglia. The policy at the moment is to try and break some country artists like Charley Pride and George Hamilton IV as MOR artists."

Language tapes, cassette displays and pilferage are all discussed by Alec Campbell-Gifford, managing director of Audio Magnetics Products in Tape Topics.

LANGUAGE TAPES, cassette displays and pilferage are all discussed by Alec Campbell-Gifford, managing director of Audio Magnetics Products in Tape Topics. THERE SEEMS to be quite a boom in language tapes — dealers claim that even the more expensive courses are selling better than ever before. Could it be that at last people have realised, despite the forthcoming Referendum, that we really are going to stay in Europe and the days have gone when we could afford to be mono-lingual?

A look and a listen at some of these language tapes reveals that, outside the major brands that have been on the market for years, there is not much real choice for the consumer. The cheaper efforts are really cheapo-cheapo and one of the more expensive ones was a bit grim on the duplicating side.

When will these people realise that good audio quality is vital? Mind you, it is quite clear that budget-priced language courses are not practical, the initial production costs being too high and the final possible off-take so low that the whole idea is just not viable.

### LEGAL

Ignorance of the Law is no mitigation of the crime — a statement which would appear to be borne out when considering the case of the company which successfully sold into a lot of dealers a promotion cartridge carrying top tunes of the month from all the major labels. What is more it had the blessing of one side of the industry.

It was not until the whole idea was closely examined from the point of view of copyright and artist royalties that the whole scheme nearly died a sudden death.

## TAPE TOPICS

What is amazing is the fact that such material can be duplicated, when surely every trade duplicator is supposed to satisfy himself that the material has been properly cleared for royalties before he accepts the commission. Can it be that we are only doing lip service to these regulations?

### DISPLAYING

You have only to mention 8-track and there are immediately whispered asides, defensive talk and so on — and most sizeable dealers admit that they are still selling only one cartridge to every four cassettes and that 8-track hardware is hitting a sticky patch. One friend of mine even has a window full of cartridges at cost price — "I'll be glad to get my money back," was his explanation.

I contacted ten major buyers, some of them handling good-sized multiples and they all agreed that their greatest bugbear to selling tape is the present method of displaying it. An assistant in a tape store goes around like a jailer with a bunch of keys which have to be found before the customer can even properly see his intended purchase.

Add to this inconvenience the fact that these displays have to be re-filled with the same awkward procedure. Then there is also the fact that some of the latest designs in display units are so made that it is impossible to read the front of the cassette box and almost impossible to read the rear slip where the music programme is printed.

Someday somebody will come up with a new idea which will enable the product to be seen and handled with ease. Until then I shall just lament the fact that cassettes are packed in such small, brittle boxes.

Why did the more resilient plastic mailer-box never get the opportunity to catch on in favour?

### PILFER PROOF

There is also the matter of pilfering to consider — not everyone can accept 10 per cent as being a normal figure. I admire Music for Pleasure's attempt to solve the problem, which is by putting the cassette in a blister on a 9in x 6in enabling it to be used in browser boxes. The fact that it is so large is a deterrent to the pilferers.

### Another problem is legibility

Visiting my local filling station the other day, I asked the proprietor about his 8-track cartridge sales. His reply was predictable: Sick and slow. His view was that in-car entertainment has lost a lot of its glamour and competitiveness and only "people with money to burn" were still buying cartridges!

But both the dealers and the producers of cartridges should take heart from a recent speech by Bill Dalgleish of Capitol Audio Devices who claimed that intensive research showed that the 8-track cartridge would continue to stay in Europe. I quite agree, it is staying — but not in the way Mr. Dalgleish is thinking of. The majority of cartridges stay in the front of shop windows, on offer at half price!

Tape is such a complex business. On the one hand virtually every retailer claims he is selling tape better than ever before, yet on the other hand the Trade tape duplicators and even record company tape plants are not working to full capacity. Apparently some are even looking for work. Why is it that some companies cannot deliver product that dealers need to sell?

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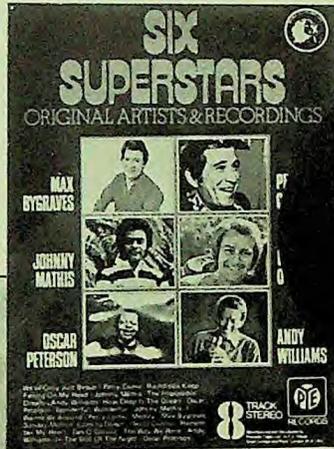


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Hair Of The Dog  
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Various Artists  
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**TIM HART & MADDY PRIOR**/  
Folk Songs Of Olde England  
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**ERNE SMITH**/Life Is Just For  
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**AL BROWN**/Here I Am Baby  
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CONTEMPO  
**OLIVER SAIN**/Bus Stop  
ZC/Y8CLP 518

DART  
**ORIGINAL SOUNDTRACK FROM**  
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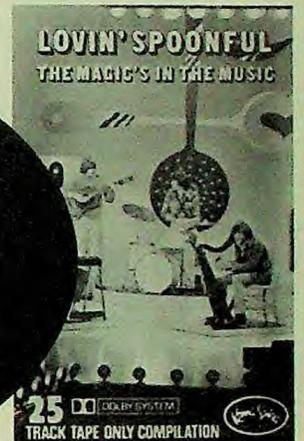
DAWN  
**JOHN McLAUGHLIN, JOHN**  
**SURMAN, KARL BERGER,**  
**STU MARTIN, DAVE HOLLAND**/  
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**LARRY CORYELL**/The Restful  
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CONTEMPO  
**DEL SHANNON**/The Compleat Del  
Shannon TAPE ONLY ZC/Y8CLP 303

**JOHNNY & THE HURRICANES**/  
The Compleat Johnny And The  
Hurricanes ZC/Y8CLP 304  
TAPE ONLY

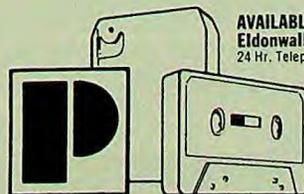
PYE INTERNATIONAL  
**RONNIE HAWKINS**/The  
Compleat Ronnie Hawkins  
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# TAPE RETAILER

## Precision at home

PRECISION'S NEWLY recruited sales force attended their first sales conference, held at London's Mayfair Hotel. During the two-day event, new tape product was previewed and a visit was also made to Precision's factory at Chadwell Heath.



THE NEW Precision team - (left to right) Roger Cox (financial controller); David Shires (factory technical services manager), Keith Gilson (distribution manager), Andy Moore (sales manager), Walter Woyda (Precision managing director), Alan Perry (factory administration and production manager), Dave MacDougald (A&R manager), Richard Jakubowski (marketing manager), and Mick Tovey (general manager).



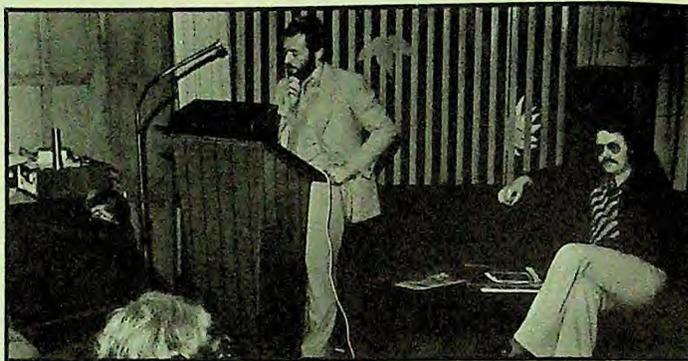
ROD BUCKLE, managing director of Sonet - one of Precision's licensees - presenting his tape product to the sales force.



A MOMENT of relaxation for Derek Honey (Pye deputy managing director and Precision director), comedian Jimmy Jones and Stephen James (DJM Records).



MEMBERS OF the sales force visiting the mastering room at Precision's Chadwell Heath factory.



NAT JOSEPH, Transatlantic managing director, during the presentation of his company's tape product. Seated is John Whitehead (a&r manager).

# The Blackbyrds

A HOT SINGLE  
**'WALKING IN RHYTHM'**  
 FTC 114

FROM A SCORCHING ALBUM  
**'FLYING START'**  
 FT 522

**Fantasy** **EMI**

# SOFTWARE REVIEWS

## POPULAR

**TOM JONES**  
The Tenth Anniversary Album. Decca KTJC2 8029. The TV promotion supporting this compilation of 20 of Jones' hits will ensure massive sales, both for the record and tape. Without exception all his hit singles are included, from It's Not Unusual in 1965 to his last hit, Somethin' 'Bout You Baby I Like. Stock up well on this.

**JUSTIN HAYWARD and JOHN LODGE**  
Blue Jays. Threshold KTHC 12. Little can be added about Blue Jays other than that it will be one of the year's biggest sellers and dealers should keep well in stock. Hayward and Lodge already have an assured market amongst fans of the Moody Blues' music and the aggressive promotion behind this release will probably bring them to an even wider audience.

**SHIRLEY BASSEY**  
The Singles. United Artists TCK 29728. A strong seller this, including as it does the standout singles from Bassey's last eight years with UA. Something, Love Story, For All We Know, Never Never Never and Big Spender are familiar to all but there is also a selection of lesser-known, but equally good tracks, including Fool on the Hill, When You Smile and If You Go Away.

**VARIOUS ARTISTS**  
Soul Train. Philips 7581 067. Producers: Various. Over the past year, Philips has shown itself highly capable of pulling the best material from its diverse soul sources to make multi-artist compilations. This particular tape continues the habit, with such top r&b names as Don Covay, Etta James, the Dells and Maxine Brown - veterans all - and lesser-known lights like the Joneses, Gene Dozier and the Whispers. UK hit titles to pull in the pop buyers include Donnie Elbert's I Can't Help Myself, the Dells' Love Is Blue/Sing A Rainbow and Limmie and the Family Cooking's You Can Do Magic. Double-tape length for single cassette price will guarantee good turnover.

**DUSTY SPRINGFIELD**  
Sings Burt Bacharach and Carole King. Phonogram 7176 112 - A superb compilation of 20 tracks recorded by Miss Springfield during the Sixties, at a time when she was enjoying regular chart success. Her own personal hits, I Just Don't Know What To Do With Myself, Goin' Back, Some Of Your Loving and Wishin' and Hopin' (a US hit, anyway) are included, along with standout album cuts. Dusty has one of the all-time great voices of pop and this bargain tape serves as a reminder of her fine talent. There must be considerable sales potential here.

**TIMMY THOMAS**  
You're The Song I've Always Wanted To Sing. Polydor 3100 248. Producer: Various - Long-time man with Miami's prolific TK outfit, Thomas figures in Polydor's current soul promotion efforts - which will undoubtedly help sales here. The tape is arguably one of 1975's best r&b offerings, with the title track, I've Got To See You Tonight and Why Can't We Live Together (the singer's big 1972 UK hit, included for good measure) particular stand outs. Although basic elements - electronic percussion, organ, brass - keep cropping up in most of TK's output, they never bore. Crispness and vitality constantly surface, as will solid sales for dealers who stock this tape.

**VARIOUS ARTISTS**  
Play De Music. Trojan ZCTRL 550. Producers: Various. Tape-only compilations are becoming increasingly popular in the marketplace, so there is no reason why this generous 25-track reggae collection shouldn't clean up, too. Most of the music form's best-known stars are here, including Dandy Livingstone, Bob Marley and the Wailers, Ken Boothe, John Holt and the Pioneers. Hit titles include Love Of The Common People, Pied Piper, You Can Get It If You Really Want It, Suzanne Beware Of The Devil and Liquidator. In fact, it all adds up to a stock must for dealers small as well as large.

**MILLIE JACKSON**  
Caught Up. Polydor 3827 173. In its disc form, this album has already been hailed as one of 1975's finest soul recordings. It takes the form of the story of a love triangle, as seen by the wife and mistress, and makes for fiercely emotional listening, with Millie Jackson staking a further claim to being the most telling female soul singer of the present moment. It's maybe a touch too intense for the growing band of black music fans - but it is a more honest appraisal of what the music is really about than much of the production-line soul currently being churned out.

**JOE SIMON**  
Mood, Heart and Soul. Polydor 3827 151. A marvellous collection by one of the finest - but least appreciated - soul singers around. Simon combines the elusive twin skills of elegant sophistication and deep-seated feeling which should ensure him of widespread appreciation. The fact that he hasn't made the breakthrough is only due to lack of hit singles, and when he sings numbers like Neither One Of Us and Come Back Home his failure to win recognition becomes even more baffling. A doubtful seller - but those who do purchase will be amply rewarded.

**ALLMAN BROTHERS BAND**  
Beginnings. Capricorn 3879 006. A double-play album by a band which has achieved almost legendary status in America, but rates only a cult following over here. This extensive collection forms something of a glorified sampler to their earliest albums and is a powerful testimony to their lusty blues-inflected Southern rock, with glowing instrumental expertise, particularly the twin guitar leads of Duane Allman and Richard Best. It's an explosive compilation from what may well have been their most inventive period, with tracks like Midnight Rider Revival and Whipping Post being outstanding. Will appeal to latterday Allman Converts, but sales will be limited.

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

## MISCELLANEOUS

**VARIOUS**  
Star Parade. Contour 7470 635. A bargain tape featuring some of the cream of Phonogram's mor singers (past and present), including Dusty Springfield with Yesterday When I Was Young, Scott Walker (Joanna), Tony Bennett (My Funny Valentine), Shirley Bassey (As I Love You), Cleo Laine, Sarah Vaughan and Billy Eckstine. At £1.50 it's an impressive line-up with good quality material - and as such it deserves to be a strong seller.

**SHIRLEY BASSEY**  
What Now My Love. MFP TC 5230. These 1962 recordings must rank as the best from Shirley Bassey's days

with EMI. Perhaps she lacked a lot of artistry at that time, but the talent was all so evident - and the fact that she is joined by Nelson Riddle on all 12 tracks adds even more magic to the finished result. A familiar selection of material (I Get A Kick Out Of You, Let's Fall In Love and I Should Care) given attractive interpretations will ensure good sales.

**NAT KING COLE**  
Come Closer To Me. Music For Pleasure TC MFP 5201. A carefully selected batch of early recordings from the late singer who still commands a large following, through his frequent tape and record releases. The soothing listening here includes Dream a Little Dream of Me and Love Letters, and this Musicway release should find reasonable success in the m-o-r market.

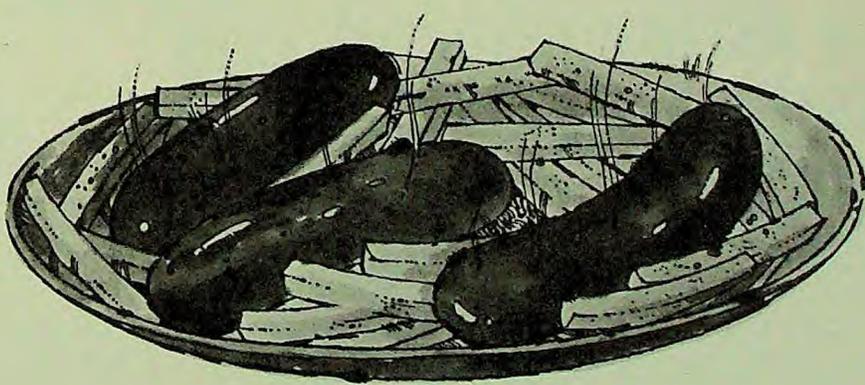
**PAUL WILLIAMS**  
A Little Bit Of Love. A&M YAM 63655. Apart from a brief period in the limelight due to his success as a composer of some early Carpenters' hits, the diminutive Williams has not received the recognition he deserves

as a performer. Strange really, for the quality of his output has been maintained and there's a poignancy about his singing which is decidedly appealing. Basically he's a romantic, but his songs are as much about sadness as happiness and are frequently both sensitive and observant. This is a rewarding collection overall and may find a market among discerning m-o-r buyers.

## COUNTRY

**VARIOUS**  
Best of Newport Country, Vol. 1. Vanguard ZCVS 91026. A 25-track tape-only compilation from Precision, which will be much appreciated by fans of this particular brand of music. Artists include Lester Flatt and Early Scruggs, the Virginia Boys, Doc Watson and Mac Wiseman and the recordings have all been taken from various Newport Festivals. A nice point is the very informative programme notes by Wally Whyton enclosed in the inlay card. This should be stocked with discrimination though.

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## RADIO/T.V.

## Focus on Sheffield

**Around The  
Regions  
by  
David Longman**

THIS IS the first of a series of features, focusing on areas of Britain serviced by commercial radio and television, offering an alternative to the BBC local coverage. The features will analyse the impact of programmes not only with the public, but also with advertisers and retailers. This first feature concentrates on Sheffield.

Broadcasting stations servicing the Sheffield area specifically are: Yorkshire Television, Radio Hallam, and BBC Radio Sheffield.

Yorkshire Television's musical output is somewhat scanty when compared with productions from companies such as Granada and London Weekend. Stars On Sunday, the popular religious request programme is the main production, along with Sez Les with Les Dawson. For the children, a new series of pop quiz programmes is starting in the late summer, hosted by Steve Merike of Bradford Community Radio, and produced by Ian Bolt. The other children's shows, Junior Showtime, Play It Again Stewpot, and Laughing Policeman have all been taken off, and at present there are no plans for any of them starting again.

Yorkshire screens other pop shows from the network, including Golden Shot, Opportunity Knocks, New Faces and Rock On With 45, and from time to time also takes specials.



THE TWO sides of Sheffield radio. Top is Chris Hughes, a station assistant at BBC Radio Sheffield at the controls for the morning show which he does in rota with the other station assistants. Bottom is Keith Skues of Radio Hallam, talking with Neil Sedaka. The visit of Sedaka brought the total number of guest artists who have been to the station to well over 300 since the opening last October.

The differing responsibilities of the two local stations, according to Owen Bentley, programme organiser at BBC Radio Sheffield are: "Outside the fields of sport and news, where there is a limited degree of competition, the two stations are aiming at entirely different audiences. Listeners who want an all music station tune to Radio Hallam, and listeners who want a community service with a high speech content tune to BBC Radio Sheffield."

Hallam came on the air on

October 1 last year, broadcasting 18 hours a day Monday-to-Friday, 21 hours on Saturday and 17 hours on Sunday. It is known that Hallam applied to the IBA for an increase in the hours of broadcasting recently, and a decision is expected in June or July. A new programme schedule has just been introduced, giving greater emphasis to woman's programmes, the afternoon Melody On The Line show giving way to woman's magazine show Tis Liz. Hallam has always aimed, as it set out in its franchise application,

Hills, as I was expecting something excitingly plush and extravagant, but there was nothing really special about his life-style."

The researching of the series was quite a task in itself, with 86 of Astaire's friends being interviewed. "We received full co-operation from everyone with only a few exceptions. Some of Astaire's leading ladies didn't want to talk to us, mainly because they regarded their careers to be un-important when linked with his. Lucille Ball was one of them," said Billingham. "If it wasn't the BBC doing the series, I doubt if there would have been the same degree of help. The BBC is tremendously well respected by people, especially those of the era of Astaire."

Radio Times has used extracts from the interviews for a 68-page colour special, The Fred Astaire Story, and is a guide not only to the radio series, but also for the season of films. The special sells for 50p.

Billingham concluded, "Astaire is a man in a million, and it was abundantly clear that he is respected by everyone who knew him. It was interesting that nobody had anything bad to say about him, and even the newspaper columnists said how impossible it was to find anything scandalous to say about him."

Plans for transcription and syndication of the radio series are not confirmed as yet, due to difficulties over copyright. It seems unlikely that radio stations in America will be able to use the programmes.

eventually to provide split transmissions from VIII and MW. The split programmes would mainly come into effect during the evening when on VIII there would be drama and speech, and on MW music.

BBC Radio Sheffield, like all BBC local stations, is limited to a mere seven hours needletime a week. The stations are, however, given a concession to play new releases, and as with Radio One, this concession can give anything up to another ten or perhaps 15 hours of music a week.

The station's style lies somewhere between Radio 2 and Radio 4. Outlets for Top 20 material are confined to Saturday morning and to a lesser extent to the daily request show between 9.0 a.m.-10.00 a.m., and an afternoon dj show. As regards classical music, the station has embarked on a series of master recitals, Yehudi Menuhin and Hephzibah Menuhin being featured on the first one. Folk evenings are promoted at the City Hall in Sheffield and plans are for a Jazz Festival to be staged later this year.

Audience research figures have always been, and probably always will be a bone of contention until all companies and organisations involved decide upon a uniform system of research methods. In Sheffield, and for that matter, all of the Yorkshire Television area, the most popular home produced programme is Wicker's World, reaching position four or five in the JICTAR surveys each week. After previous successes, Stars On Sunday does not register in the top placings.

The greatest degree of disagreement comes between the popularity of the Radio Hallam and the BBC Radio Sheffield programmes. The most recent BBC research, published last December gave Hallam an average daily audience of between 50,000 - 100,000. The BBC local stations figures were estimated at between 100,000 - 150,000. Radio's 1 and 4 had the same approximate audience as that of Radio Sheffield, and Radio 2 had between 150,000 - 200,000. The BBC has other more up-to-date figures, but they are not being published.

The Radio Hallam figures, worked in percentages by NOP were last produced at the end of November, only six weeks after the station had been on the air. The results gave Hallam a 25% share of the 660,000 population in the coverage area. This percentage compares with 26 percent for Radio 2, 24 percent for Radio 1, one percent for Radio 3, six percent for Radio 4 and 19 percent for BBC Radio Sheffield. The remaining percentage was taken up with those not listening or listening to Radio Luxembourg and other stations.

The most recent independent survey to be published was printed in the Sheffield Star in February. Conducted by the Star, the survey showed that 33 percent of the people questioned preferred Radio Hallam, with Radio 1 coming up with 24 percent, followed by Radio Sheffield (16), Radio 2 (12), Radio 4 (7) and Radio's 3 and Luxembourg (4).

Popularity of the three services seems to be well split in the eyes of

the retailers. Preference seems to be given in radio shops for Radio Hallam, naturally because of the stereo broadcasts it transmits, and as for the record selling angle Hallam again seems to hold some degree of credibility. Some shops closely liaise with Hallam about records they will be playing, and in which case, a few copies will usually be ordered.

Molly Saxton, the manager of the records division of Wilson Peck, a large shop in Sheffield is rather dubious of the effect that radio and television has on record sales in the area. "We will always take special notice of any records if backed by radio and television advertising, but for records in general, I don't think that the arrival of Hallam or the presence of Yorkshire or Radio Sheffield have any great impact on sales. If anything, Radio Sheffield is most beneficial to us for the classical music broadcast. Yorkshire Television is very poor as far as I am concerned, with very few programmes of local interest, and I don't think it really reflects the music of the area. In other parts of the country I have visited, the service is much better."

Irene Hinch from Vallances in Sheffield puts a great deal of emphasis on Top Of The Pops for selling records she said. "No other stations have as much influence as the BBC 1 show. Radio Hallam is very successful, there is no doubting that, and judging from the reception of Radio 1 in Sheffield, I should imagine it has picked up a lot of listeners". Graham Gawthorpe, in the radio and television department at Vallances reported, "I've noticed a significant increase in the sales of radios since Hallam came on the air. Not only are people buying, but they are buying better quality receivers."

Rosina Bingham from Curtis Record Stores was very positive about the help Hallam has given to her. "Each week they phone me to ask about which records are selling well, and we have built up a most useful communication. Often people come in and say, 'We heard it on Radio Hallam, but we aren't sure about the title.' I can then ring up Hallam and they'll tell me the title."

At present, Radio Hallam with a professional broadcasting staff including Bill Crozier, Michael Lindsay, Roger Moffat, Johnny Moran and Keith Skues is ahead in the battle for listeners, or so it would seem. The slight shift in emphasis away from continuous music obviously lose the station some listeners, and if the BBC local station is given an increase in needletime there could be a narrowing of the gap. Hallam has been hampered by what at times can only be described as an appalling medium wave signal, though it is understood from the IBA that this technical problem is being investigated.

For pop music enthusiasts, BBC Radio Sheffield is not properly able to compete on the show terms as Hallam, but manages admirably with a more speech orientated output.

Yorkshire Television doesn't seem to be particularly successful, with recent JICTAR figures giving them only one programme in the Top 20 nationally and locally. If the public isn't satisfied, there is always the network programmes from the BBC.

25th anniversary this year. The 26th general assembly is being held under the presidency of Sir Charles Curran, director general of the BBC, from 27 - 30 June at St Moritz at the invitation of SSR, the Société de Radiodiffusion et Télévision.

\*\*\*

Steeleye Span is recording three half-hour shows for the BBC 2 series, Electric Folk. The shows are being screened in May and June.

Two pilot shows recorded by the BBC for a television 'Discogame', have apparently been given the go-ahead for a 13 week series to be screened in the autumn. The shows are modelled on the radio show, Popscore.

## Fred Astaire revisited



PICTURED AT his Beverly Hills home, Fred Astaire talking with BBC producer John Billingham and his secretary, Maureen Robbins.

BBC RADIO and television is at present transmitting a series of programmes featuring the legendary Fred Astaire. Actor David Niven is narrating a 13 week one-hour series on Radio 2, which started on Saturday, March 22. The BBC 1 series of films featuring Astaire are Top Hat, Swing Time, Follow The Fleet, Carefree, Shall We Dance, and The Story Of Vernon And Irene Castle. The emphasis on the career of the song and dance man should serve as a useful boost to his record sales.

John Billingham, who formerly worked on Radio Two's Open House, Pet Clark Story, Andy

Williams Story, and Ragtime to Rock and Roll, spent almost 15 months in all working on the series. Several trips to the US later, he produced 70 hours of interviews for programme producer Benny Green to assemble. Said Billingham, "Without trying to sound pompous, I probably know more about Astaire now than he does himself. It took a great deal of badgering to persuade him to let me talk to him, and when I eventually met him, he only really wanted to talk about the present day. He was enthusing over his part in the film, the Towering Inferno. I was quite surprised when I arrived at his home in Beverly

## WAVES

CAPITAL RADIO will be featured at the High Fidelity 75 exhibition in the Sir Francis Drake Room at the Heathrow Hotel April 11 - 13. On the opening day, Dave Cash will present his lunchtime quiz show live, and on Saturday Keith Ashton's London Link will also come from the exhibition for four hours from 2.00 pm. On the Sunday there will be no live shows, but a Capital disco is being held.

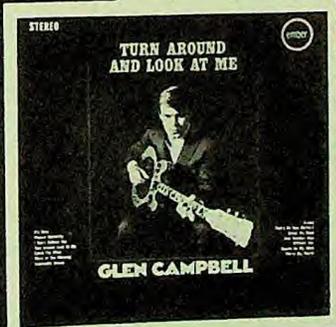
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The EBU, the European Broadcasting Union is celebrating its

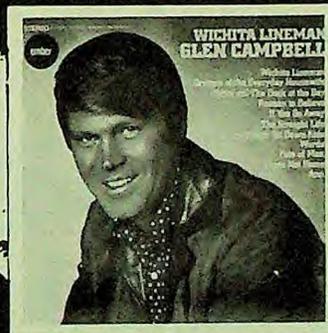
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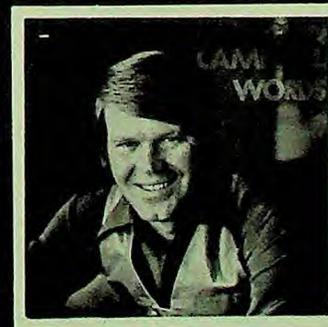
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# RADIO/T.V. ALBUM REVIEWS

## LBC's Great Parisien race

DESPITE ITS present difficulties London Broadcasting's Great Parisien LBC Race certainly took the nasty taste away.

The music business was amply represented in the race from the LBC studios to the Hotel Scribe in Paris by Lilian Bron, director of Bronze Records and Executive Express. Flying in the Executive Express, a seven-seater Navajo aircraft, she was accompanied by (left to right): Pilot Captain Keith Cowdron, Tony Fox (LBC interviewer), Mark Gorloy (Executive Express Commercial Manager) and John Forest, the organiser of the race.

The team flying in the Executive Express made the journey from the LBC studios to Paris in the fastest time, though by a series of penalties and handicaps was placed second. Other entrants in the race made the journey by scheduled flights, boat train, hovercraft and by road.



### POPULAR

**VARIOUS**  
Top Of The Pops, Vol. 44. Hallmark SHM 900. - It is truly amazing how Pickwick manages to include such brand-new hits on their TOTP compilations, examples on this latest one being Queen of 1964, Lady Marmalade and Swing Your Daddy. As per usual, a professional selection of tracks and another enormous seller.

**PERRY COMO**  
Memories Are Made Of Hits. RCA RS 1005. - A sparkling collection of Como's recent hits - And I Love You So, The Way We Were, For The Good Times, I Think Of You and It's Impossible - sandwiched with standout album tracks like If, Yesterday and Close To You. Perry Como remains one of the biggest-selling MOR artists after 30 years in the business and this would

be a massive seller under any circumstances. The fact that he has just started his first UK tour will stimulate even more interest in this album which will become an essential inclusion in many people's collections.

**BARRY WHITE**  
Just Another Way To Say I Love You. 20th Century BT 466. Producer: Barry White. - The White formula rarely alters, but while the big hits keep coming, the singer obviously does not feel that it should. The main attraction here is What Am I Gonna Do With You, a UK top tenner, but other cuts such as Heavenly, That's What You Are To Me and I'll Do Anything You Want Me To are equally attractive. White is perhaps more convincing on uptempo material than on slow numbers - Love Serenade, for example, is just a little too intimate to be totally successful - but this has never restricted the sales progress of his albums. This will be as solid as its predecessors, despite sleeve references to 'Maestro' Barry (enough of that, thank you, from Black Moses) and a less than flattering cover portrait.

**BAD COMPANY**  
Straight Shooter, Island ILPS 9304. Production: Bad Company. - Bad Company have it all going for them - a smash British tour, hints of Japanese and Australian dates and their first US beckoning. This, their second album, consolidates their position as one of Britain's most successful rock bands and demonstrates their lean, gutsy sound, heavy but without synthesised trimmings. The trimming is Paul Roger's heavy metal voice, which he rests on rock ballads such as Call On Me, Feel Like Makin' Love (not the Gene McDaniels song)

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

and Mary Don't You Weep No More, a bluesy smoothie. The opener, Good Lovin' Gone Bad and the title track are first class straight rockers. Bad Company's music is solid, simple and it works and with all the promotion, this LP can't fail.

**TOM PAXTON**  
Something In My Life. MAM ASR 1012. Producer: Kris O'Connor. - Once a giant of the folk/country scene, Paxton still has a strong pull in those areas and this album proves his continuing professionalism and creativity. He never fails to come up with consistent, singable songs. Though few of them are particularly unusual, they are durables. He manages to be richly sentimental without schmaltz and this LP will no doubt plod doggedly up the country charts even if general sales are limited to the Tom Paxton appreciation society.

**HAROLD MELVIN AND THE BLUENOTES**  
To Be True. Philadelphia International PIR 80399. Producers' Gamble & Huff. - This is one of the finest albums ever to emerge from Kenny Gamble and Leon Huff's Philadelphia stable - a soulfully delivered and faultlessly orchestrated collection of material that is the quintessence of modern American r&b. The reputation of Melvin and company is already firm in the UK soul community, so word

of the LP's quality will spread in no time. There are no sub-standard tracks here, but the driving Where Are All My Friends, the emotional To Be True and the imploring Hope That We Can Get Together Soon are worthy of special mention. And dealers who demonstrate in-store the six-minute Bad Luck - already a disco giant in the US and arguably one of the finest soul recordings ever made - are assured of hefty interest in the album via that track alone.

**LOU REED**  
Live. RCA APLI 0959. Producer: Steve Katz with Bruce Somerfield and George Semkiv. - A sort of composite Lou Reed this LP includes what may be termed his greatest hit, Walk On The Wild Side plus other popular titles such as I'm Waiting For The Man, Vicious, and Oh, Jim. Released to coincide with his UK dates it will generate some sales to new fans; older fans will probably have most of the tracks - and there are only six on this LP, which was recorded in New York.

**RONNIE LANE/SLIM CHANCE**  
Island ISLP 9321. - Devotees of this band's exuberant concert performances will find this first album very different, quieter and emptier, with a rehearsal room feel about it. It's a mix of their own and other people's songs, including probably the best version around of Chuck Berry's You Never Can Tell, Fats Domino's Blue Monday and believe it or not, I'm Gonna Sit Right Down And Write Myself A Letter. Their own titles such as Ain't No Lady, Give Me A Penny and Anniversary range from gentle rock to music hall with some clever pastiches thrown in for good

TO PAGE 32

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# ALBUM REVIEWS

FROM PAGE 30

measure. This album will undoubtedly move fast where the band has toured but new fans may find the relaxed treatment of the number a little too mild.  
\*\*\*

## SWEET SENSATION

Sweet Sensation. Pye NSPL 18454. Producers: Des Parton-Tony Hatch. - Sweet Sensation have yet to find another single with comparable impact of their Sad Sweet Dreamer smash, but on the evidence of their first album the group has the potential to deliver more best-sellers in due course. As a British equivalent of the sweet soul sound it's a worthy effort, although some more solo strength would not come amiss. But when the distinctive teeny voice of Marcel King is out front or when the group vocals are the focal point then Sweet Sensation are certainly convincing. As album sellers they are something of an unknown quantity and another Top 50 single would do the LP's chances a power of good.  
\*\*\*

## DAN FOGELBERG

Souvenirs. EPC EPC 80623. Producer: Joe Walsh. - Fogelberg shapes as one of the more interesting talents to emerge from the American scene of late. The publicity blurb accompanying the review copy mentions Fogelberg's own description of his work as "haunted country music." To be sure there are echoes of the idiom, but they are not more than traces. Rather he's a survivor of the singer-writer genre, capable of composing observant, compassionate songs of shape and substance. The fact that Joe Walsh produced and some of the West Coast best-known musicians played the date is an indication that Fogelberg is making an impression. But maybe it's a bit too soon to expect a reaction here.  
\*\*

## LANI HALL

Hello It's Me. A&M AML 64508. Producer: Herb Alpert. - Lani Hall will be remembered as the featured vocalist of last year's concerts by

Herb Alpert and the TJB. This, her first album since then, confirms her status as an eloquent and distinctive stylist, combining crystal clear diction with an abundant warmth. Maybe the songs chosen are less than immediately arresting such is their sophistication, but there is no doubting their quality or the authority of the way she handles them. With a more commercial approach, there could have been a strong ripple of mor interest, but this looks like being an album for connoisseurs only.  
\*\*

## STEELY DAN

Katy Lied. ABC L5094. Producer: Gary Katz. - There was a time when Steely Dan looked like making a real impact in the UK, but there's been a lengthy wait for this album and there's a lot of ground to be made up. Unfortunately some of the inspiration of their early work with its splendid high-flying harmonies and relaxed instrumental playing seems to have been lost in the meantime. By comparison with previous efforts this is a laboured, tuneless effort which never achieves lift-off. It will win the group on new fans.  
\*\*

## SANDY DAVIS

Back On My Feet Again. EMI EMC 3070. Producer: Meyer Shagaloff. - Sandy Davis' first album last year, Inside Every Fat Man, attracted plenty of favourable comment and his new effort takes him further along the road. Davis is essentially his own man, but it's intended as a compliment to note that he seems to have some of the commerciality of Gilbert O'Sullivan and Paul McCartney in songs like Baby I Do and He's A Heartbreaker. He also acquits himself creditably on more rocking material. Davis sounds like the kind of an artist with a hit single in him - and given that there will be demand for the album.  
\*\*

## BILLY PAUL

Got My Head On Straight. Philadelphia International PIR 80446. Producers: Gamble & Huff.

- Although Billy Paul has soared in the UK pop market only on a couple of occasions, he has a solid following among soul buyers. This LP will further endear him to them, especially as Kenny Gamble and Leon Huff have clearly spent a lot of writing and producing time on it. Several brilliant tracks are evident - the exuberant July July July July, the dramatic Black Wonders Of The World and the confident My Head's On Straight - but everything is of a high standard. The right track for a UK single, possibly July, could boost what will be solid sales even higher.  
\*\*

## SISTER SLEDGE

Circle Of Love. Atlantic K50097. Producers: Silvester & de Couteaux. - Atlantic's latest production team, Bert de Couteaux and Tony Silvester - responsible for Ben E. King's major US comeback - are behind this album from the dynamic, four-girl Sister Sledge. It's a powerful collection, and will benefit from the act's UK exposure on the Atlantic "Super Soul" concert package. Highspots are the driving title track, the disco-oriented Protect Our Love and the quartet's current single, Love Don't Go Through No Changes On Me. Despite the relative youthfulness of the voices - the girls are all between 15 and 20 - there is much variety and promise here. A potentially strong UK debut album.  
\*\*

## DEMIS ROUSSOS

Souvenirs. Philips 6325 201. Producer: Demis Roussos. Roussos is the Greek big-voiced singer who is seemingly popular everywhere in Europe - with Britain being something of a later starter. But even then, he has apparently attained UK album sales of considerable worth, so obviously quite a few people have taken notice of his undoubted talents. This album ties in with his latest British tour and given the necessary promotion, it could be his biggest seller yet. The songs, all unfamiliar, are meaty and melodic and with

Roussos in the country, radio exposure could help. A worthwhile release.  
\*\*\*

## THE INTRUDERS

Energy Of Love. Philadelphia International PIR 80401. Producers: Various. - A slightly disappointing album from the Intruders, the Philadelphia act which has been associated with the Gamble/Huff team for the longest time. It is the choice of material here which lets the four-man vocal group down - Rainy Days And Mondays, Be Thankful For What You Got and What's Easy For Two are songs associated with the Carpenters, William DeVaughn and Mary Wells respectively, and they are not appropriate vehicles for the Intruders' style. Some of the original Philly tracks - the title number and A Nice Girl Like You, for example - are worthwhile, but they, sadly, do not compensate for the other weaknesses. One special point of interest, though, is the Intruders' rendering of Marvin Gaye's Jan - a song that the composer himself has not yet committed to a studio take.  
\*

## DENNIS COFFEY

Instant Coffey. Sussex LPSX 9. Producers: Dennis Coffey & Mike Theodore. Coffey is a soul session guitarist who turned solo star a few years ago via a couple of sharp singles, but he has never meant too much in the British market. This album is unlikely to change that situation, unfortunately. Not because the material here, such as a crisp Enter The Dragon and an imaginative Outrageous (The Mind Excursion), is lacking in fire and appeal, but rather because it probably won't receive any wide exposure. Soul instrumentals, apart from odd cuts like TSOP, rarely find extensive UK favour. Guest musicians here include the Crusaders' Joe Sample and Motown stalwart Melvin Ragin; Coffey wrote all but one of the tracks.  
\*

## MISCELLANEOUS

### DAVID FANSHAWE

African Sanctus, Philips 6558 001. Production: David Fanshawe. - This is an admirable attempt to fuse the music of Africa and the West. This album would probably sell on its collection of tribal music alone as many of the tribes are disappearing, and one practically extinct. The recordings took in music from the Sudan to southern Tanzania and in many places it matches well with the European mass, especially in the Kyrie and the Credo sung against Sudanese reciting the Koran. In other places, particularly the title track there are touches of pre-Christian movie epic music. The film of Fanshawe's travels was televised last week and a book of the same title is published simultaneously. The album deserves careful appraisal though its sales will be limited.  
\*\*

### SOUNDTRACK

The Island At The Top Of The World. Disneyland 3814. - Coming complete with a full-coloured booklet, illustrating the storyline of the latest, popular Walt Disney film, this album will probably prove to be a good seller in the children's record market. The packaging is certainly attractive, the content good quality and the success of the film should considerably help sales.  
\*\*

### MISCELLANEOUS

Hans Andersen. Music For Pleasure MFP 50200. Producer: Walter J. Ridley. - Featuring Bernard Cribbins and the Mike Sammes Singers, this budget album includes all the standout numbers from Frank Loesser's impressive score for the Palladium musical. It's all well done of course but, apart from an album featuring the original cast, there are a couple of other "cover" version budget albums on the market - which must mean slower sales progress for this belated one. Some sales assured, nevertheless.  
\*\*

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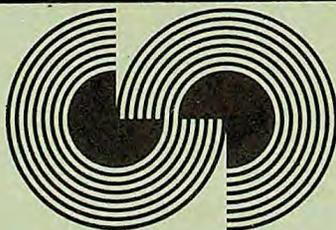
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# MUSIC WEEK April 12 INDEX

- APRIL.....R
- ARZENBOYS.....B
- AVERAGE WHITE BAND.....H
- BOONES.....W
- BRITIAN, JOHN.....D
- CLAPTON, Eric.....S
- CLARK, Petula.....I
- DANIELS, Charlie, Band.....T
- DECAMERON.....B
- DEKKER, Desmond.....I
- DYNAMIC CONCEPT.....L
- EARTH WIND & FIRE.....S
- EDWARDS, Rupie.....B
- GRAY, Mal & Flight 56.....L
- ISAACS, Gregory.....T
- JAMBO.....H
- JONES, Brenda Lee.....Y
- KELLY, Pete.....W
- KONGOS, John.....R

- KRISTOFFERSON, Kris, Rita  
Coolidge.....L
- LEE, Leapy.....E
- LITTLE BEAVER.....L
- MAIN ATTRACTION.....C
- MAY, Simon.....P
- MIAMI.....H
- MUSIC EXPLOSION.....L
- MYLES & LENNY.....C
- PRICE, Alan.....M
- RIVER.....Y
- ROUSSOS, Demis.....M
- SAX OF SOUL.....S
- SCHIFRIN, Lalo.....A
- SIMMONS, Simtec.....S
- SPEARS, Billy 10.....B
- SPINNERS.....I
- STARK & McBRIEN.....I
- STARR, Freddie.....A
- THUNDERTHIGHS.....S
- WEISSBERG, Eric & Deliverence.....Y
- WITHERS, Bill.....L
- ZERO.....M

**D**  
DUSTY ROAD TO NOWHERE, Handy Man, JOHN BRITIAN. Live Wire SON 40007

**L**  
LA DA DA, Pressure, DYNAMIC CONCEPT. Power Exchange PX 105.

**E**  
EVERY ROAD LEADS BACK TO YOU, Honey Go Drift Away, LEAPY LEE. Bell 1419.

LEAN ON ME, Use Me, BILL WITHERS. Sussex SXX 9.

LET THE GOOD TIMES ROLL, Let's Stick Together, LITTLE BEAVER. President PT 431 (T.K. Productions).

LITTLE BIT O' SOUL, I See The Light, MUSIC EXPLOSION. UK USA 9.

LOOK OUT FOR LOVE, Ballroom Queen, MAL GRAY & FLIGHT 56. Arista 8.

LOVER PLEASE, Slow Down, KRIS KRISTOFFERSON & RITA COOLIDGE. Monument 3046.

**H**  
HARRAMBEE, Bwala Dance, JAMBO, Power Exchange PX 107.

HEY YA'LL WE'RE MIAMI, Chicken Yellow, MIAMI. Jayboy BOY 86 (T.K. Productions).

HOW CAN YOU GO HOME, Twilight Zone, AVERAGE WHITE BAND. MCA 186.

**I**  
I AM YOUR SONG, Super Loving Lady, PETULA CLARK. Polydor 2008 560.

IN MY LIVERPOOL HOME, Liverpool Lullabye, SPINNERS. Philips 6006 452.

ISN'T IT LONELY TOGETHER, A Torn Page Out Of Me, STARK & McBRIEN. RCA 2535.

ISRAELITES, Sugar Dumpling, DESMOND DEKKER. Cactus CT 57.

**M**  
MAMA DIVINE, It's Not Easy, ALAN PRICE. Polydor 2058 569.

MIDNIGHT IS THE TIME I NEED YOU, Sing An Ode To Love, DEMIS ROUSSOS. Philips 6009 646.

MOONLIGHT, The Whole World (Turns Another Circle), ZERO. Arista 4.

**P**  
PUT THE FLAGS OUT JOHNNY BOY, We'll Find Our Day, SIMON MAY. Philips 6006 450.

## LISTINGS

**A**  
APE CALL, Dreaming Again, FREDDIE STARR, Tiffany 6121 508.

APE SHUFFLE (Theme from the Planet Of The Apes), Escape From Tomorrow, LALO SCHIFRIN. 20th Century BTC 2150.

**B**  
BLANKET ON THE GROUND, Come On Home, BILLIE 10 SPEARS, United Artists UP 35805.

BOOGOYAGA, Do You Love Me, RUPIE EDWARDS. Cactus CT 58 (Rupie Edwards)

BREAKDOWN OF THE SONG, Twinset And Pearls, DECAMERON. Mooncrest MOON 45

BUMP ON MY HEAD (Part One), Bump On My Head (Part Two), THE ARZENBOYS. DJM DJS 370.

**C**  
CAN YOU GIVE IT ALL TO ME, Don't Come Crying To Me, MYLES & LENNY. CBS 3185 Blue.

CAST YOUR FATE TO THE WIND, City Girl, MAIN ATTRACTION. Alaska ALA 1002 (John Schroeder).

# MUSIC WEEK April 12

**R**  
RIDE THE LIGHTENING, I Won't Ask You Where You've Been, JOHN KONGOS. Cube BUG 58 (John Kongos).

ROLLIN' IT OVER, Come On Down, APRIL. Pye 7N 45462.

**S**  
SEA CRUISE (Instrumental), Sea Cruise (Vocal), SAX OF SOUL. Crystal CR 7020.

SHINING STAR, Yearnin' Learnin', EARTH WIND AND FIRE. CBS 3137.

SOME OTHER TIME, Classified Crazy Man, SIMTEC SIMMONS. Contempo CS 2053.

STAND UP AND CHEER, I'm Free, THUNDERTHIGHS. EMI 2276.

SWING LOW SWEET CHARIOT, Pretty Blue Eyes, ERIC CLAPTON. RSO 2090 158.

**T**  
THE SOUTH'S GONNA DO IT, New York City, King Size Rosewood Bed, CHARLIE DANIELS BAND, Kama Sutra KSS 704.

TOMORROW'S SUN (MAY NEVER SHINE), Way Of Life, GREGORY ISAACS. Torpedo TOR 34.

**W**  
WE'VE ONLY JUST BEGUN, I Shot The Sheriff, PETE KELLY. Penny Farthing PEN 874.

WHEN THE LOVE LIGHT STARTS SHINING THROUGH HIS EYES, Y Viva Espana (Forever A Song In My Heart), The Boones. Mowest MW 3025.

**Y**  
YAKETY YAK, Meddow Muffins, ERIC WEISSBERG & DELIVERENCE, Epic 3186.

YOU ARE THE SONG (THAT I CAN'T STOP SINGING), Everything You Do Is Magic, RIVER. Epic 3168.

YOU'RE THE LOVE OF MY LIFE, Thread Your Needle, BRENDA LEE JONES. UK USA 8.

## TOTAL ISSUED

Singles Issued by Major Manufacturers for Week Ending April 11th, 1975.

	This Week	This Month	This Year
EMI	5 (3)	10 (13)	134 (108)
Decca	3 (4)	4 (6)	54 (55)
Pye	4 (5)	10 (10)	112 (53)
Polydor	3 (3)	8 (8)	58 (45)
CBS	5 (5)	8 (11)	76 (61)
Phonogram	4 (6)	7 (10)	34 (38)
RCA	1 (4)	3 (7)	60 (37)
WEA	1 (3)	— (9)	45 (53)
Others	15 (10)	34 (21)	280 (153)
Total	40 (43)	85 (95)	854 (603)

## RECORD PRICE INDEX, MARCH 1975

Type	March	February	Movement
Singles	0.56	0.56	Nil
LP's (full price)	2.54	2.52	+ 2
Cassettes (full price)	2.76	2.76	Nil
Cartridges (full price)	2.90	2.90	Nil

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

# NEEDLETIME

DAVID CARTER'S RADIO LONDON FAVOURED PLAYS  
Superstars Ball - Sharon Whittbread (Pye 7N 45459).  
I Am Going Home - Johnny Mathis (CBS 1732).  
Hasta La Vista - Sylvia (Sonet SON 2055).  
Satisfy Me One More Time - Claude Franck (Columbia DB 9042).

ROBBIE VINCENT'S ROCKET  
Cut The Cake - Average White Band (Atlantic K 10605).

RADIO ONE RECORDS OF THE WEEK  
NOEL EDMUNDS: I Wanna Learn A Love Song - Harry Chapin (Elektra K 12173).

TONY BLACKBURN: You Are So Beautiful - Joe Cocker (Cube BUG 57).

JOHNNY WALKER: Feel The Need In Me - Graham Central Station (Warner Brothers K 16506).

DAVID HAMILTON; Only Yesterday - Carpenters (A&M AMS 7159).

PICT OF THE PAST: Bad Moon Rising - Creedance Clearwater Revival (Liberty LBF 15230).

RADIO TWO ALBUM OF THE WEEK  
Ray Conniff Plays Carpenters - Ray Conniff (CBS 80612).

CAPITAL CLIMBERS  
Cut The Cake - Average White Band (Atlantic K 10605).

Stand By Your Man - Tammy Wynett (Epic 7137).

Lovin' You - Minnie Riperton (Epic 3121).

Brother Can You Spare A Dime - Ronnie Lane (Island WIP 6229).

Piano Man - Billy Joel (CBS 3183).

Call Me Round - Pilot (EMI 2287).

BRMB  
GEORGE FERGUSON; Wickie Wacky - Fatback Band (Polydor 2066 454); Abraham Martin & John - Dion (UK USA 7).

ADRIAN JUSTE: Door Of The Sun - Gigliola Cinquetti (CBS 2471); The Last Tango - Esperanto (A&M AMS 7154).

ED DOOLAN: The Way You Look Tonight - Jonathan King (UK 94); The Welly Boot Song - Billy Connolly (Polydor 2058 558).

ROBIN WALK: Ain't He A Mess - West Willie (Capricorn 2089 012).

DAVID JAMIESON: Lemon Pie - Strawbs (A&M AMS 7161); Brother Can You Spare A Dime - Ronnie Lane (Island WIP 6229).

NICKY STEELE: E Man Boogie - Jimmy Castor (Atlantic K 10587); Back From The Dead - Bobby Byrd (Seville SEV 1003).

RADIO LUXEMBOURG HOT SHOTS  
DAVE CHRISTIAN: Who's Got The Monster - Rimshots (All Platinum 6146 303).

PETER PRICE: Lovin' You - Minnie Riperton (Epic 3121).

MARK WESLEY: Come Go With Me - Burgen White (Private Stock PVT 14).

KID JENSEN: Cut The Cake - Average White Band (Atlantic K 10605).

BOB STEWART: How Glad I Am - Kiki Dee Band (Rocket PIG 16).

TONY PRINCE: Won't Somebody Play Another Somebody Done Somebody Wrong Song - B. J. Thomas (ABC 4043).

POWER PLAY: Take Good Care Of Yourself - Three Degrees (Philadelphia PIR 3177).

RADIO CLYDE PERSONALITY PICK  
STEVE JONES: I Wanna Dance With You - Discotex & The Sex-o-Lettes (Chelsea 2005 024); Ce Soir - Golden Earring (Track 2094 130).

RICHARD PARK: Call Me Round - Pilot (EMI 2287); You Lay So Easy On My Mind - Andy Williams (CBS 3167).

TOM FERRIE: Cut The Cake - Average White Band (Atlantic K 10605); Gringo In Mexico - Maria Muldaur (Reprise).

TIM STEVENS: Champagne In The Starlight - Theo Scherman (Retreat CTS 259); Little Cinderella - Dino (Deram DM 427).

# RELEASES

# RELEASES

PYE RECORDS  
ARE PROUD TO ANNOUNCE

*THE LATEST  
SINGLE FROM*

*Garothy Squires*  
*"The Impossible Dream"*

c/w

*"THE EYES OF A MAN"*

7N 45446



RECORDS

MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Charts cover week ending March 29th.

### FULL PRICE

(£2.00 upwards)

## MUSIC WEEK

# TOP ALBUMS

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

Now	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1	1	4	20 GREATEST HITS	Tom Jones	Gordon Mills/Peter Sullivan	Decca TJD 1/11/2
* 2	3	2	YOUNG AMERICANS	David Bowie	Tony Visconti/David Bowie	RCA Victor RS 1006
* 3	19	2	THE BEST OF	The Stylistics	—	Avco 9109 003
* 4	—	—	STRAIGHT SHOOTER	Bad Company	Bad Company	Island ILPS 9304
* 5	2	5	THE SHIRLEY BASSEY SINGLES ALBUM	Shirley Bassey	—	United Artists UAS 29728
* 6	4	3	BLUE JAYS	Justin Hayward/John Lodge	Tony Clarke	Threshold THS 12
* 7	6	20	ELTON JOHN'S GREATEST HITS	★ Elton John	Gus Dudgeon	DJM DJLPH 422
* 8	7	4	THE ORIGINAL SOUNDTRACK	10CC	10CC	Mercury 9102 500
* 9	8	5	PHYSICAL GRAFFITI	Led Zeppelin	Jimmy Page	Swan Song SSK 89400
*10	9	65	TUBULAR BELLS	● Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
*11	—	—	THE MYTHS AND LEGENDS OF KING ARTHUR	Rick Wakeman	John Cleary	A&M AMLH 64515
*12	14	4	TELLY	Telly Savalas	Snuff Garrett	MCA MCF 2699
*13	10	140	SIMON & GARFUNKEL'S GREATEST HITS	□ Simon & Garfunkel	S&G	CBS 69003
*14	16	26	ROLLIN'	● Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
*15	12	63	THE SINGLES 1969-1973	★ Carpenters	J. Daugherty/R&K	A&M AMLH 63601
*16	5	4	THE BEST YEARS OF OUR LIVES	Steve Harley/Cockney Rebel	Harley/Parsons	EMI EMC 3068
*17	—	—	THERE'S ONE IN EVERY CROWD	Eric Clapton	Tom Dowd	RSO 2479 132
*18	11	7	ON THE LEVEL	Status Quo	Status Quo	Vertigo 9102 022
*19	15	7	AVERAGE WHITE BAND	Average White Band	Arif Marden	Atlantic K 50058
*20	17	16	HIS GREATEST HITS	Engelbert Humperdinck	Peter Sullivan	Decca SKL 5198
*21	32	2	TOMMY	□ Soundtrack P. Townshend/K. Russell/G. Dudgeon	—	Polydor 2657 014
*22	13	9	BLOOD ON THE TRACKS	Bob Dylan	—	CBS 69097
*23	18	13	CRIME OF THE CENTURY	□ Supertramp	Ken Scott	A&M AMLS 68258
*24	22	77	THE DARK SIDE OF THE MOON	■ Pink Floyd	Pink Floyd	Harvest SHVL 804
*25	24	18	BRIDGE OVER TROUBLED WATER	★ Simon & Garfunkel	S&G/Halee	CBS 63699
*26	20	23	CAN'T GET ENOUGH	■ Barry White	Barry White	20th Century BT 444
*27	23	8	ROCK 'N' ROLL	John Lennon	John Lennon/Phil Spector	Apple PCS 7169
*28	35	3	YESTERDAYS	Yes	Yes/Offord/Clay/Colton	Atlantic K 50048
*28	31	12	THE BEST OF BREAD	Bread	—	Elektra K 42115
*30	21	6	I'M COMING HOME	Johnny Mathis	Thom Bell	CBS 65690
*31	—	—	IAN HUNTER	Ian Hunter	Ian Hunter/Mick Ronson	CBS 80710
*32	26	12	COP YER WHACK FOR THIS	● Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383 310
*33	25	5	WELCOME TO MY NIGHTMARE	Alice Cooper	Bob Ezrin	Anchor ANCL 2011
*34	27	89	AND I LOVE YOU SO	★ Perry Como	Chet Atkins	RCA Victor SF 8360
*35	30	3	SPECS APPEAL	Shadows	Shadows	EMI EMC 3066
*36	29	68	BAND ON THE RUN	■ Paul McCartney/Wings	Paul McCartney	Apple PAS 10007
*37	41	16	HIS 12 GREATEST HITS	Neil Diamond	—	MCA MCF 2550
*38	40	2	RUBYCON	Tangerine Dream	Tangerine Dream	Virgin V 2025
*39	33	3	NEVER CAN SAY GOODBYE	Gloria Gaynor	Bongiovo/Monardo/Ellis	MGM 2315 321
*40	36	4	AN EVENING WITH JOHN DENVER	John Denver	Milton Okun	RCA Victor LSA 3211/12
*41	47	9	STREETS	Ralph McTell	Ralph McTell	Warner Bros K 56105
*42	39	2	THE HEART OF A WOMAN	Johnny Mathis	Johnny Bristol	CBS 80533
*43	—	1	GOODBYE YELLOW BRICK ROAD	★ Elton John	Gus Dudgeon	DJM DJLPD 1001
*44	28	20	SHEER HEART ATTACK	■ Queen	Roy Thomas Baker/Queen	EMI EMC 3061
*45	34	7	SLADE IN FLAME	● Slade	Chas Chandler	Polydor 2442 126
*46	37	9	OVERNIGHT SUCCESS	Neil Sedaka	N. Sedaka/R. Appere	Polydor 2442 131
*47	—	1	MUD ROCK	Mud	Mike Chapman/Nicky Chinn	RAK SRAK 508
*48	—	—	RUFUSIZED	Rufus	Bob Monaco	ABC ABCL 5063
*49	—	1	MEDDLE	Pink Floyd	Pink Floyd	Harvest SHVL 795
*50	48	3	JIMI HENDRIX	Jimi Hendrix	—	Polydor 2343 080

### OUTSIDERS

461 OCEAN BOULEVARD, Eric Clapton, RSO 2479 118  
 SHADOWS GREAT HITS, Shadows, Columbia SCX/SX 1522  
 NOT FRAGILE, Bachman-Turner Overdrive, Mercury 9100 007  
 THE BEATLES 1962-1966, Apple PCSF 717

### ARTISTS 'A-Z

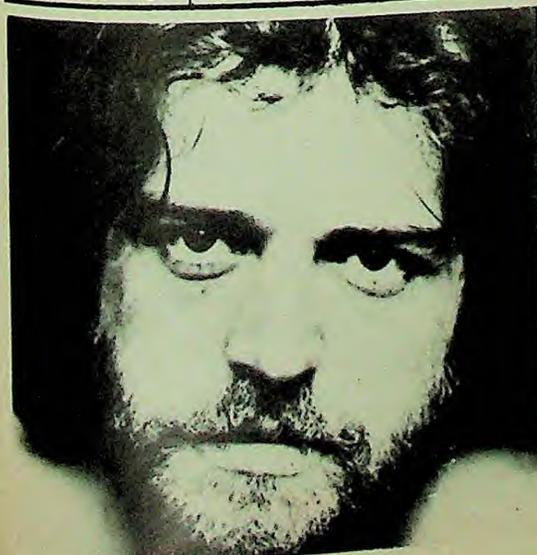
(Full price)

ALICE COOPER.....	33
AVERAGE WHITE BAND.....	19
BAD COMPANY.....	4
BASSEY, Shirley.....	5
BAY CITY ROLLERS.....	14
BOWIE, David.....	2
BREAD.....	29
CARPENTERS.....	15
CLAPTON, Eric.....	17
COMO, Perry.....	34
CONNOLLY, Billy.....	32
DENVER, John.....	40
DYLAN, Bob.....	22
DIAMOND, Neil.....	37
GAYNOR, Gloria.....	39
HARLEY, Steve & Cockney Rebel.....	16
HAYWARD, Justin/John Lodge.....	6
HENDRIX, Jimi.....	50
HUMPERDINCK, Engelbert.....	20
HUNTER, Ian.....	31
JOHN, Elton.....	7, 43
JONES, Tom.....	1
LED ZEPPELIN.....	9
LENNON, John.....	27
MATHIS, Johnny.....	30, 42
MCCARTNEY, Paul/Wings.....	36
McTELL, Ralph.....	41
MUD.....	47
OLDFIELD, Mike.....	10
PINK FLOYD.....	24, 49
QUEEN.....	44
RUFUS.....	48
SAVALAS, Telly.....	12
SEDAKA, Neil.....	46
SHADOWS.....	35
SIMON & GARFUNKEL.....	13, 25
SLADE.....	45
STATUS QUO.....	18
STYLISTICS.....	3
SUPERTRAMP.....	23
TANGERINE DREAM.....	38
10CC.....	8
TOMMY—Soundtrack.....	21
WAKEMAN, Rick.....	11
WHITE, Barry.....	26
YES.....	28

### MID PRICE & TV ALBUMS

£1.26-£1 99

- \* 1 SOULED OUT, Various, K-Tel NE 508
- \* 2 BLACK MUSIC, Various, Arcade ADEP 15
- \* 3 DANCE SING OR ANYTHING, Ronco CDR 2011
- \* 4 LIVE AT TREORCHY, Max Boyce, One Up OU 2033
- \* 5 GET DANCING, Various, K-Tel TE 307
- \* 6 ELVIS PRESLEY'S 40 GREATEST HITS, Arcade ADEP 12
- \* 7 STARDUST, Soundtrack, Ronco RR 2009/10
- \* 8 20 TOWN AND COUNTRY HITS, Various, K-Tel NE 302
- \* 9 ABSOLUTELY DEVINE, Sydney Devine, Emerald GES 1133
- \* 10 SCOTT JOPLIN PIANO RAGS, Joshua Rifkin, Nonesuch H 71248

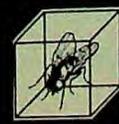


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## JOE COCKER

\*

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# Tony Orlando & Dawn

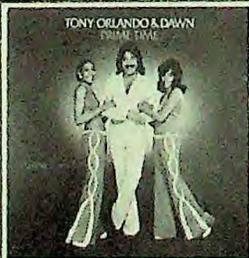
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FORECAST  
 QUARTER MILLION SALES INCREASE OVER LAST WEEK  
 Code: A - American songs, B - British, F - Foreign.  
 DISTRIBUTORS' INDEX CODE  
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R., I - Island, L - Lugtons, R - RCA, S - Selecta,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

# MUSIC WEEK

# TOP 50 SINGLES

**STAR BREAKERS**  
 COCHISE, Paul Humphry, ABC 4046  
 CALL ME ROUND, Pilot, EMI 2287  
 PAPA OOH MOW MOW, Sharonettes, Black Magic BM 102  
 WE'LL FIND OUR DAY, Stephanie De Sykes, Bradley's BRAD 7509  
 BOK TO BACH, Fathers Angels, Black Magic BM 103  
 YOUR SONG OF LOVE, Freddie Breck, BUK 3005  
 TAKE YOUR MAMA FOR A RIDE, Lulu, Chelsea 2005 022  
 SOMEWAY SOMEHOW I'M KEEPING YOU, Tymes RCA 2530  
 YOU BABY, John Holt, Trojan TR 7953  
 STOP ON BY, Rufus, ABC 4038

**LONGER LIST OF BREAKERS**  
 BABY HANG UP THE PHONE, Carl Graves, A&M AMS 7151  
 BLOWING MY MIND TO PIECES, Bob Reif, Black Magic BM 101  
 CAN'T GET IT OUT OF MY HEART, Electric Light Orchestra, Warner Brothers K 16510  
 HASTA LA VISTA, Sylvia, Sonet SON 2055  
 I FELL SANCTIFIED, Commodores, Tamla Motown TMG 944  
 I FORGOT TO SAY I LOVE YOU, Chi-lites, Brunswick BR 17  
 I'LL BE HOLDING ON, Al Downing, Chess 6145 036  
 IT'S ONLY ME YOU'VE LEFT BEHIND, Cliff Richard, EMI 2279  
 JIGSAW GIRL, Clifford T. Ward, Charisma CB 248  
 KINGS OF SPEED, Hawkwind, United Artists UP 35808  
 ONLY YESTERDAY, Carpenters, A&M AMS 7159  
 THE WELLY BOOT SONG, Billy Connolly, Polydor 2058 558  
 LET ME TRY AGAIN, Tammy Jones, Epic 3211  
 WICKIE WACKY, Fatback Band, Polydor 2066 524

**DISTRIBUTORS A-Z**  
 A Little Love & Understanding.....20S  
 Bye Bye Baby.....1E  
 Ding-A-Dong.....26F  
 Dreamer.....42CWM  
 Express.....35A  
 Fox On The Run.....2R  
 Fancy Pants.....5E  
 Get Down Tonight.....28Z  
 Girls.....6F  
 Good Lovin' Gone Bad.....31  
 Having A Party.....43F  
 Hold On To Love.....21S  
 Honey.....19E  
 How Glad I Am.....45I  
 Hurt So Good.....34CW  
 I Can Do It.....9F  
 If.....18E  
 If.....25E  
 I'm Stone In Love With You.....46CWM  
 Lady Marmalade.....17CW  
 Let Me Be The One.....13E  
 Life Is A Minestrone.....23F  
 L.O.V.E.....24G  
 Love Me Love My Dog.....8CW  
 Loving You.....49CW  
 Mandy.....30E  
 My Eyes Adored You.....39E  
 My Man And Me.....48E  
 Only You Can.....22F  
 Philadelphia Freedom.....12A  
 Pick Up The Pieces.....33WEA  
 Play Me Like You Play Your Guitar.....10F  
 Please Tell Him That I Said Hello.....38F  
 Reach Out I'll Be There.....14F  
 Save Me.....44CW  
 Sing A Happy Song.....47Z  
 Skiling In The Snow.....16A  
 Sorry Doesn't Always Make It Right.....32E  
 Swing Your Daddy.....7E  
 Sweet Music.....27E  
 Take Good Care Of Yourself.....40CW  
 The Funky Gibbon/Sick Man Blues.....4A  
 The Secrets That You Keep.....50E  
 The Tears I Cried.....29E  
 The Ugly Duckling.....11A  
 The Queen Of 1964.....36F  
 The Way We Were.....37A  
 There's A Whole Lot Of Loving.....3CW  
 What Am I Gonna Do With You.....15A  
 Young Americans.....41R

LAST 2 WKS	WKS ON CHART	TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer	
1	1	6	B	BYE BYE BABY	Bay City Rollers	Bell 1409 KPM Phil Wainman	
2	5	10	5	B	FOX ON THE RUN	Sweet	RCA 2524 Sweet/Essex Sweet
3	2	2	7	B	THERE'S A WHOLE LOT OF LOVING	Guys & Dolls	Magnet MAG 20 Ammo/James Arnold/Martin/Morrow
4	10	8	5	B	THE FUNKY GIBBON/SICK MAN BLUES	Goodies	Bradley's BRAD 7504 ATV Music Miki Anthony
5	4	6	6	B	FANCY PANTS	Kenny	RAK 196 Martin/Coulter B. Martin/P. Coulter
6	3	3	6	B	GIRLS	Moments & Whatnauts	All Platinum 6146 302 Sunbury A. Goodman/H. Ray
7	8	14	5	A	SWING YOUR DADDY	Jim Gilstrap	Chelsea 2005 021 Intersong Kenny Nolan
8	11	26	4	B	LOVE ME LOVE MY DOG	Peter Shelley	Magnet MAG 22 Tiger/Intune Peter Shelley
9	7	9	6	B	I CAN DO IT	Rubettes	State STAT 1 Pam Scene/ATV Bickerton/Waddington
10	9	11	6	B	PLAY ME LIKE YOU PLAY YOUR GUITAR	Duane Eddy	GTO GT 11 Macaulay/Larkworth/GTO/Carlin T. Macaulay
11	16	22	4	B	THE UGLY DUCKLING	Mike Reid	Pye 7N 45434 E. H. Morris Terry Brown
12	13	15	6	B	PHILADELPHIA FREEDOM	Elton John Band	DJM DJS 354 Big Pig Music Gus Dudgeon
13	12	23	6	A	LET ME BE THE ONE	Shadows	EMI 2269 Curtis/Perkins/Carlin Shadows
14	14	19	6	A	REACH OUT I'LL BE THERE	Gloria Gaynor	MGM 2006 499 Jobete T. Bongiovi/M. Monardo/J. Ellis
15	6	5	6	A	WHAT AM I GONNA DO WITH YOU	Barry White	20th Century BTC 2177 Schroeder Barry White
16	21	25	5	B	SKIING IN THE SNOW	Wigans Ovation	Spark SRL 1122 KPM Barry Kingston
17	23	28	4	A	LADY MARMALADE	Labelle	Epic EPC 2852 KPM Alan Toussaint
18	17	4	8	A	IF	Telly Savalas	MCA 174 Screen Gems/Columbia Snuff Garrett
19	31	41	3	B	HONEY	Bobby Goldsboro	United Artists UP 35633 KPM Bob Montgomery
20	39	48	3	B	A LITTLE LOVE AND UNDERSTANDING	Gilbert Beaud	Decca F 13537 ATV Music Rideau Rouge
21	36	47	3	B	HOLD ON TO LOVE	Peter Skellern	Decca F 13568 Pendulum/Warner Bros. Meyer Shagalloff
22	15	7	9	B	ONLY YOU CAN	Fox	GTO GT8 GuruSama/Chrysalis K. Young
23	49	-	2	B	LIFE IS A MINISTRONE	10CC	Mercury 6008 010 St Annes 10CC
24	26	32	5	A	L.O.V.E.	Al Green	London HL 10482 Burlington Willie Mitchell
25	37	46	3	B	IF	Yin & Yan	EMI 2282 Screen Gems/Columbia
26	NEW ENTRY	F	DING-A-DONG	Teachin		Polydor 2058 570 ATV Music Eddy Ouwers	
27	19	16	8	B	SWEET MUSIC	Showaddywaddy	Bell 1403 Bailey/DJM Mike Hurst
28	33	43	3	B	GET DOWN TONIGHT	K.C. & The Sunshine Band	Jayboy BOY 93 Southern T.K. Prod.
29	NEW ENTRY	B	THE TEARS I CRIED	Glitter Band		Bell 1416 Rock Artiste Mike Leander	
30	20	13	8	A	MANDY	Barry Manilow	Arista 1 Screen Gems/Columbia/Grahple Manilow/Dante/Davis
31	34	33	4	B	GOOD LOVIN' GONE BAD	Bad Company	Island WIP 6223 Island Bad Company
32	43	49	3	A	SORRY DOESN'T ALWAYS MAKE IT RIGHT	Diana Ross	Tamla Motown TMG 941 Jobete London Michael Massa
33	18	12	8	B	PICK UP THE PIECES	Average White Band	Atlantic K 10489 Awb Arif Marden
34	45	-	2	B	HURT SO GOOD	Susan Cadogan	Magnet MAG 23 Warner Brothers Lee Perry
35	38	45	3	B	EXPRESS	B.T. Express	Pye 7N 25674 Carlin B.T. Express
36	35	37	4	B	THE QUEEN OF 1964	Neil Sedaka	Polydor 2058 546 Kirschner/Warner Bros Neil Sedaka/Robert Appere
37	48	-	2	A	THE WAY WE WERE	Gladys Knight & The Pips	Buddah BDS 428 Screen Gems/Columbia Ralph Moss
38	24	18	12	B	PLEASE TELL HIM THAT I SAID HELLO	Dana	GTO GT6 Hush/Chrysalis Geoff Stephens
39	25	21	11	A	MY EYES ADORED YOU	Frankie Valli	Private Stock PVT 1 KPM Bob Crewe
40	NEW ENTRY	A	TAKE GOOD CARE OF YOURSELF	Three Degrees		Philadelphia PIR 3177 Gamble Huff/Carlin Gamble/Huff	
41	28	31	7	B	YOUNG AMERICANS	David Bowie	RCA Victor 2523 Mainman/Chrysalis Tony Visconti
42	22	17	9	A	DREAMER	Supertramp	A&M AMS 7132 Delicate/Rondor Ken Scott
43	30	30	7	A	HAVING A PARTY	The Osmonds	MGM 2006 492 Chappells/R&R Mike Curb
44	50	-	2	B	SAVE ME	Silver Convention	Magnet MAG 26 Anchor Butterfly Prod.
45	NEW ENTRY	A	HOW GLAD I AM	Kiki Dee Band		Rocket PIG 16 Carlin Gus Dudgeon	
46	27	20	12	A	I'M STONE IN LOVE WITH YOU	Johnny Mathis	CBS 2653 Gamble Huff/Carlin Thom Bell
47	42	38	4	B	SING A HAPPY SONG	George McCrae	Jayboy BOY 95 Southern T.K. Prod.
48	40	40	4	B	MY MAN AND ME	Lynsey De Paul	Jet 750 ATV Music Lynsey De Paul
49	NEW ENTRY	A	LOVING YOU	Minnie Ripperton		Epic 3121 Copyright Control Scorbu Prod.	
50	32	24	9	B	THE SECRETS THAT YOU KEEP	Mud	RAK 194 Chinnichap/RAKM.Chapman/N.Chinn

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

# DING-A-DONG

Eurovision '75  
 The Winning Song by  
**TEACH IN**  
 from Holland



2058 570

# WICKI WACKY

## THE FATBACK BAND



2066 524

# MARKET PLACE

MW

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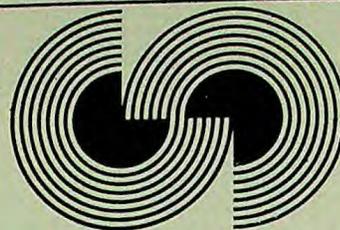
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## Ralph McTell

IT MAY seem an odd time for Ralph McTell to announce his semi-retirement, after his first chart success in some seven years of songwriting and touring, but having seen his latest performance it seems even odder.

Granted that not all his fans have taken to the idea of their hero playing with a backing band, but the fact that so many have must be encouraging. Furthermore his voice is growing from strength to strength, although his guitar picking has remained pretty static for the past few years, and his most recent songs are among his best.

It is true that he has never written anything that has quite come up to Streets, a song noticeable by its absence from his Theatre Royal Drury Lane Concert, but he has nevertheless given us some fine songs which have a rare poetic reality to them. It is a pity that not more of his material is covered by other artists.

The latest addition to this list of poignant self expression is The Grande Affair which remembers the taste of the sheets and the feel of the wine. McTell delivered this, and over half his other songs, in the well-worn fashion of the solo singer guitarist. He managed to project the feeling that he is everybody's mate and the asides and introductory patter seemed quite spontaneous.

The band, however, gives greater force to his material, particularly his new single, El Progresso, particularly across better on stage than on record. Although the group detracts somewhat from the charm of the solo performance it adds considerably musically, and McTell is obviously enjoying it much more.

## Atlantic Soul

A FULL decade has passed since the heyday of the soul label package tours of the UK, such as the Motortown revue and the Stax/Volt show. So Atlantic's current Super Soul In Concert is, for many younger British r&b fans, their first chance to see such a tour concept in action.

Judging by the audience reaction at Liverpool's Empire last Saturday — the opening night of the tour — it is going to be well received. Such empty spaces as there were in the theatre can probably be attributed to economics: the unfilled seats looked to be of the £2.50 variety.

The six-piece Jimmy Castor Bunch opened the evening, with a percussive set largely consisting of disco favourites like E-Man Boogie, Troglodyte, Bertha Butt Boogie and the group's million-selling Hey Leroy. Castor himself turned in well-fashioned saxophone solos on Love's Theme — with a gentle poke at Barry White's intimate vocal style — and A Whiter Shade Of Pale.

Sister Sledge, Atlantic's newly-groomed four-girl (ages from 15 to 20) outfit, needs the added experience tours such as Super Soul In Concert will give. At the moment, they lack the ability to generate real audience excitement, mainly because of a reliance on other people's material — You Got The Love, Help Me Make It Through The Night and Who Is She And What Is She To You — and the absence of a cohesive stage act. Each Sister has a powerful and flexible voice, however, and it is this attribute which will carry the group through until they have learnt enough.

Ben E King is a veteran, of course, who has long learnt his art, and he looked fine from the instant he stepped on stage. He looked a little bemused, too, perhaps by the fact that he can now include a new hit — Supernatural Thing — in his repertoire alongside all the old stalwarts such as Don't Play That Song, Stand By Me and Spanish Harlem. Another new song, Happiness Is Where You Find It,

demonstrated that King has what it takes to endure beyond the 15 years of his solo success so far. His voice, certainly, is as fine as ever it was.

But if there was electricity in the show's first half, there was lightning in the second. The Detroit Spinners are the archetypal black soul group, with a tightly executed stage routine and a vocal style in the classic r&b mould — lead voice and four-point harmony support. The repertoire is full of hits, too: It's A Shame, I'll Be Around, Could It Be I'm Falling In Love, One Of A Kind, Ghetto Child. The group is doubly shrewd in this respect, reproducing their material on stage as perfectly as they sing it on record, but adding a warmth by way of lyric extemporisation. An impersonation medley of Tom Jones, the Supremes, the Inkspots, the Mills Brothers and others was perhaps a little too Las Vegas-orientated, but amusing. It would do no harm for someone to tell the Detroit Spinners that the soul stars they usually impersonate in the US stage act are better known on this side of the Atlantic than they might think. But a mighty finale with Mighty Love erased any suspicion that the group will follow the supperclub route like so many of their contemporaries — at least, not until their stature in the soul stakes is seriously challenged. The Detroit Spinners represent the very best of contemporary r&b, and Atlantic can be proud of them.

## Joe Pass

THE SHEER enjoyment of playing is perhaps the most winning aspect of Joe Pass's art once you have paid due credit to his lyrical phrasing, dextrous execution and consummate good taste. When he plays unaccompanied he exploits every facet of the guitar to fill-out and broaden the sound; and when he has the benefit of the steadfastly inscrutable Ron Mathewson on bass and Martin Drew on drums, his single note lines are delightfully eloquent.

Highlight of the set under review was a breakneck Secret Love which really burst into flames when a tall figure made his way from his table, slid onto the piano stool and added his keyboard expertise to the already impressive talent on stage. It was Oscar Peterson returning the compliment for Joe Pass's unprogrammed guest appearance at the Festival Hall concert last week. Well, it did leave the Doris Day version a little bit behind.

Pass is one of those dedicated musicians who has a flair for fine songs — I'm Glad There Is You, Too Late Now, Lush Life and Manha de Carnival — and a delightfully throw-away microphone manner between tunes. Above all, he is one of the finest jazz guitarists around today.

Jeanie Lambe affords extrovert and vivacious contrast to Pass and is well supported by the Danny Moss Quartet. She has an exuberant personality, a sure and flexible voice and, on the up tempo numbers, can cook impressively. Danny Moss wields an authoritative tenor with a deep brown sound and Brian Lemon remains one of the most tasteful pianists on the scene. It was nice to see Oscar Peterson leading the applause for his solos.

MIKE HENNESSEY

## Demis Roussos

OF ALL the diverse experiences which pop has to offer, the one provided by Demis Roussos may well be the most intriguing. An SRO audience on Saturday night at the Albert Hall — the Robert Paterson-promoted tour has been enjoying excellent business in all UK venues — acclaimed his status as a unique entertainer.

He's an unlikely figure for pop stardom — a rotund, heavily bearded figure who wears exotically embroidered kaftans to disguise his

girth. His overall appearance was almost biblical apposite enough in the context of a concert which borrow heavily from religious musical forms.

Roussos' high-pitched voice, with perfectly controlled quivering vibrato, often emerged from the depths of an echo chamber, and the comparison with a priest singing Mass at the high altar was unavoidable. The effect was further heightened by the accompaniment provided by his seven-piece group. Not only was their instrumental work masterful and richly textured, thanks to the soaring string sound achieved on synthesizer by Sovlavianos, but the perfect match of their voices was reminiscent of a cathedral choir. Without them Roussos would be a less arresting performer. His tendency to sing at effortless full-power while impressive can become almost too much of a good thing, and it was the band which supplied the essential contrasts of light and shade.

Possibly because Roussos and his musicians are all from Europe and thus have only limited command of the English language, the material is based on simple basic statements of love, friendship, sorrow and happiness, occasionally involving the elements. Linked to the quasi-religious presentation and incorporating touches of Greek bouzouki music. European pop, rock, Brazilian folk songs and ballads the overall impact is considerable, with numbers like Goodbye My Love, From Souvenirs To Souvenirs, Trying To Catch The Wind all having an immediate emotional appeal. Souvenirs comes from his new Phonogram album, from which Sing An Ode To Love has been taken as a single. This insistent, repetitive, almost hymnlike song may well be the one to add the final touch to the singer's enormous potential to make lasting impact on the UK market.

BRIAN MULLIGAN

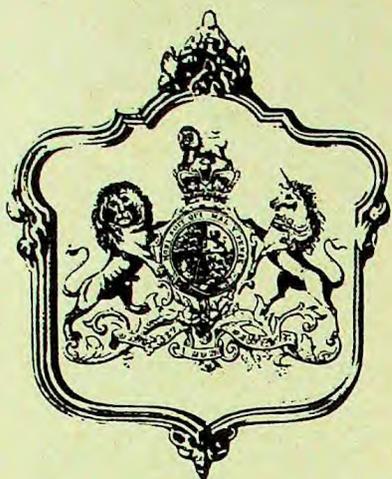
## Those were the days

FROM PAGE 21

of impertinence I should like to suggest that, if it is necessary to curtail profits to comply with Government exhortations, margins on own-brand goods should be the first to be cut, and salary increases within the social contract implemented — even, perhaps, the staff/customer ratio improved, with consequent benefit to the shopper. In any event, the structure of an industry is in danger of being undermined by such short-sighted policies as those adopted by W. H. Smith, etc.

We are also witnessing the introduction in this country of full-scale Record Clubs sponsored by the manufacturers. This in itself need not cause too much alarm and despondency, but a cause for concern, especially on classical records such as DGG, is what happens to those items played by a subscriber and returned unwanted. Since they are in the same sleeves as product supplied to the retailer (and presumably bear the same catalogue numbers) would there be a temptation to return unsold discs or tapes to the factory by the mail order company? And could they be shipped out again as new items? After all, space is at a premium and economy the order of the day.

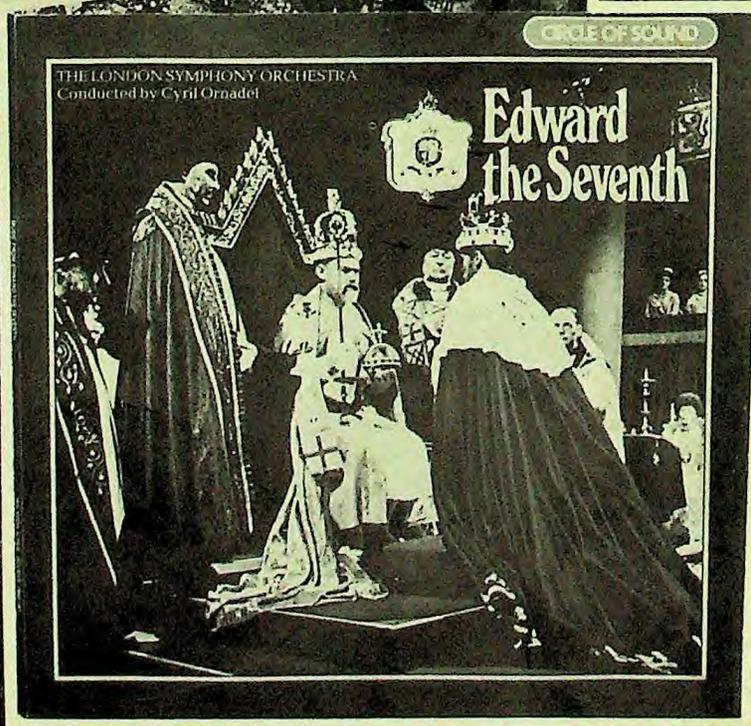
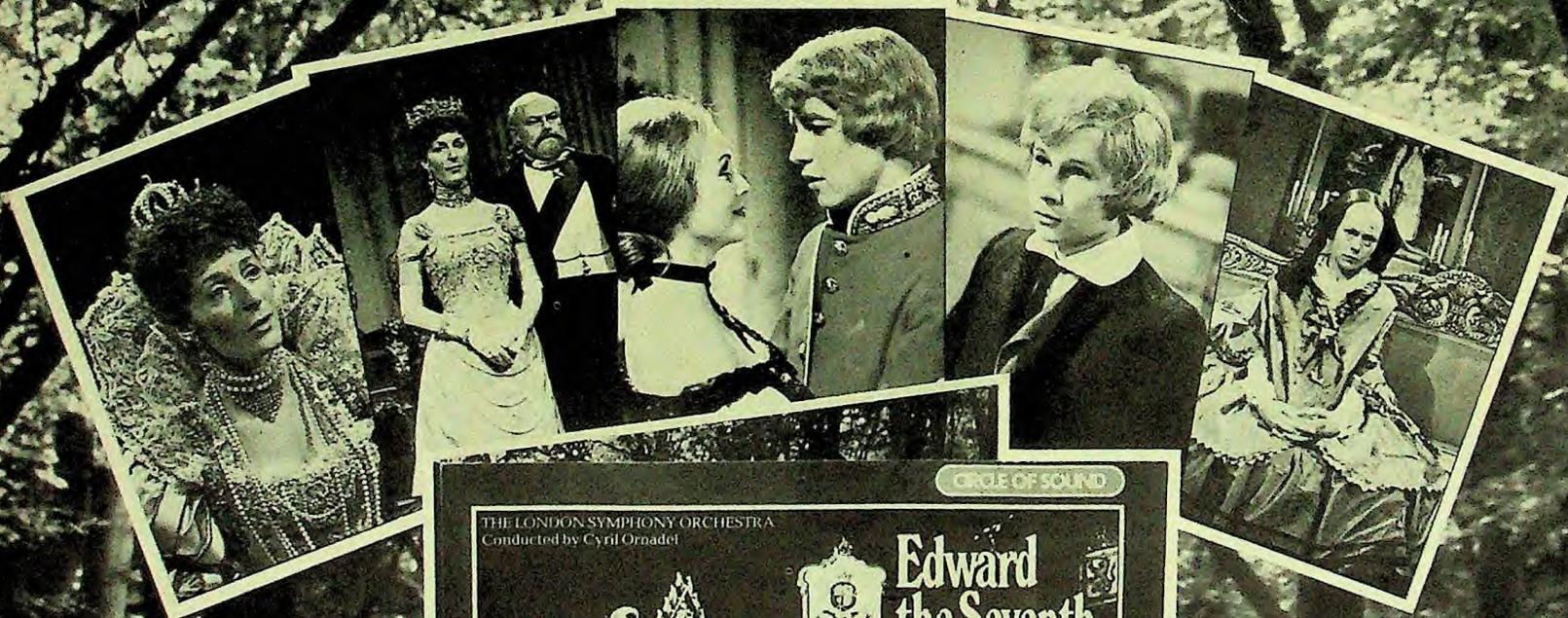
Perhaps by earlier standards we are passing through a band phase, symptomatic of the times to-day. But it is necessary to view the situation realistically and accept that unless we record retailers operate with maximum efficiency and give the customer the service he demands, and manufacturers co-operate to enable us to do so, circumstances will conspire to put an end to this side of the industry as we know it to-day.



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