

# MUSIC WEEK

Europe's Leading Music Businesspaper

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55p

## Majors set to give mid-price LPs the kiss of life

by ADAM WHITE  
SEVERAL MAJOR record companies are poised to breathe life back into the depressed mid-price popular music market. Key elements in the resuscitation include high quality repertoire - chart names are involved in some cases - and packing, extensive marketing campaigns and a high emphasis on tape.

A&M launches its new £1.79 Hamlet line later this month, while RCA unveils its £1.99 Starcall series in August. Polydor, which

this week releases the second round of its £1.47 Rock Flashback albums, is introducing a Pop Flashback line next month.

United Artists is planning similar moves for September, while DJM will be issuing a considerable amount of its DJM/Springboard mid-price product before the end of the year. There will be activity from WEA in August, too, with more of its Midi albums from Warner/Reprise and Atlantic. A further move in the mid-price area took place a few weeks ago when

CBS formed a special sales team to concentrate on the Embassy/Harmony range.

A&M's Hamlet package is delivered on July 25 and contains ten albums, including a re-issue of the first Carpenters LP, Ticket To Ride - originally out in the UK in 1971. The series will be released in all configurations with albums at £1.79, cassettes at £1.99 and cartridges at £2.29. There will be a special £1.49 sampler album, The Hamlet Collection, to introduce the series.

Apart from the Carpenters, artists on Hamlet will include Burt Bacharach, Herb Alpert, Quincy Jones and Sergio Mendes. Although many of these names appeared on A&M's previous low-price line, Mayfair, there are no straight re-issues of Mayfair albums.

The launch of Hamlet will be supported by an extensive promotion campaign, including 42

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## Lilian Bron appointed head of Bronze Records

by REX ANDERSON  
LILIAN BRON, a director with her husband Gerry Bron of Bronze Records, has become the first woman managing director of a British record company as part of a restructuring of the company this week. Announcing the appointment, Sydney Bron, chairman of the Bron group of companies, commented: "Her recent outstanding achievements in marketing and product co-ordination have prompted me to leave the running of the company entirely in her very capable hands."

In future the Bron group will be referred to collectively as The Bron Organisation and the umbrella company, Bron Associated Publishers, has been renamed Bron Organisation Ltd. Sydney Bron explained that in recent years the organisation had expanded and diversified to the point where the previous names no longer represented the company's activities.

In her new position, Lilian Bron will take sole charge of the Bronze label working closely with general manager, John Cokell and promotion manager, Selwyn Turnbull. Gail Clark has been appointed product co-ordinator and Bill McAllister is now established as press and public relations officer.



Lilian Bron, new Bronze MD

Gerry Bron will continue to run the Bron production company, Hit Record Productions which also owns the new quadrasonic Roundhouse Recording Studios which opened on June 1. He commented: "The results that we are getting in the studio are so outstanding that I really want to do more production work. Lilian's new appointment will make time available."

**MUSIC WEEK**  
BROADCASTING FORUM  
HEATHROW HOTEL,  
October 13-14  
**13 WEEKS TO GO**

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From this week, Music Week goes to its new trimmer size which we have had to adopt for technical reasons.



PUT YOUR hand in the hand - the supershake at the conclusion of the deal for North America between GTO and Ariola America between (left to right) David Joseph, chairman GTO Records Inc., Jay Lasker president Ariola America, Dick Leahy, managing director GTO, Monti Lueftner, president Ariola, Howard Stark, executive vice-president Ariola America.

## Ariola breaks into U.S. with GTO releases

ARIOLA, THE Munich-based records subsidiary of the giant Bertelsmann publishing company - one of the world's three largest - is entering the American market with a company to be run by former ABC executives Jay Lasker and Howard Stark.

And for its first American releases, Ariola America has looked to Britain. Lasker, president, and Stark, executive vice-president, have concluded a

three-year licensing deal with Dick Leahy's GTO Records. First releases, under a joint Ariola America-GTO logo, will be an LP by Fox, shipped on July 17, and a single by Dana, title to be decided. The new company has signed an agreement with Capitol for pressing, distribution and sales.

Ariola's joint-venture with Lasker and Stark marks the first

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## RCA drops vans and switches to car selling

RCA'S LONG-delayed plans to drop van-selling and switch to a car-based salesforce take place this weekend.

With the end on Friday of van-selling - RCA was the last of the major companies to operate in this way - the country has been divided into three regions and dealers will in future be serviced from depots in London, Manchester and West Bromwich. Deliveries will be via RCA vans and third-party carriers. In the reorganisation RCA has closed its

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## Warners cuts back on staff

WARNER BROTHERS has taken drastic steps, including a cutback of eight staff members, in a reorganisation to combat the national economic crisis. The announcement of the cut-back follows the axing of 43 staff in the US described as an "across the board tightening of the belt."

Explaining the need for reorganisation, Warner's UK managing director, Derek Taylor, said: "Having looked at the national economy and the need for budgetary caution, I looked at our own position and saw that Warner Bros was not a special case, magically protected. As a

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# Provinces take Wilde Rock tapes

WILDE ROCK Promotions, the company set-up to promote new record releases via 8-track cartridge compilations syndicated to various retail outlets throughout the UK, has signed over 100 more nationwide record shops to take part in the scheme.

Latest development follows an all-embracing deal which Wilde Rock made with the Harlequin record shop chain in May. All those outlets were based in the London area, but the new signings – which include 31 branches of Rumbelows, NEMS in Liverpool, DJ Records, Manchester, Selectadisc in Nottingham, Terry Bloods, Stafford, and Preeedy Records in Birmingham – mean that the company is now becoming established in provincial record retail outlets.

Wilde Rock director, Bruce Higham, told Music Week: "What has satisfied us most is that the large chains of record shops like Rumbelows are now showing an interest, as well as the smaller shops. The new additions mean that we are a long way towards completing the current phase of our expansion, which is to have the Wilde Rock tape playing in all the major record-buying areas in Britain".

Higham added that the Wilde Rock tape is now being played in 150 towns outside London, as well as 300 London outlets, and he claimed that in the last five weeks there had never been less than four new entries or breakers in the

## New group sales manager at Music Week

BARRY HATCHER has been appointed group advertising manager of Music Week. He takes up his duties on July 14, reporting to sales director Andre de Vekey, and will be responsible for directing the existing sales team and supervising all sales activities.

Hatcher comes to Music Week with a background of the record industry and newspaper experience. He has worked at EMI and RCA, and joins this paper from Thomson Regional Newspapers, having previously worked with the West Surrey Newspaper Group.

SHIRLEY NATANSON has been appointed label manager in EMI's UK label office. She will have responsibility for product from John Lennon, George Harrison and Ringo Starr, and also the EMI acts from the Peter Gormley management roster (including Cliff Richard, the Shadows and Labi Siffre). Natanson previously worked with the Beatles during six years with Apple Records.

BRIAN SOUTHALL has been appointed the head of EMI's press office after 15 months as press officer for Tamla Motown. He replaces Sue Humphries, who is leaving the company to pursue freelance writing and publicity activities. Also moving into the UK press office is Cherril Morris, previously with Tamla Motown.

MAURICE SCHNEIDER has joined WEA as northern area field promotion representative working exclusively in Atlantic product. He comes from Charisma and B&C where he has worked on regional

Music Week Top 50 which had also been featured on the tape.

"The effectiveness of the Wilde Rock tape is now becoming apparent, but it is important that we continue to have a fresh and energetic outlook on promoting and selling good records, and to do our utmost to ensure that the money that record companies pay us is well spent," Higham added.

"Our next expansion is to provide a small secure box for record retailers, in which they will be able to display on the counter the records being played on the Wilde Rock tape. We hope that this will not only increase sales for the retailers, by having the records being played readily available to the buyer, but also make it much more worthwhile for the retailer to place an order for Wilde Rock-promoted records," Higham commented. "The boxes are being manufactured now and should be available free of charge to the retailer within the next two weeks."



SCANDINAVIAN GROUP Change, six-strong, has signed a worldwide record production, publishing and management deal with the newly-formed Chappell/Robinson complex.

First recording, negotiated with EMI director of repertoire and marketing Bob Mercer, has resulted in a long-term contract with EMI for the world, excluding the U.S. and Canada.

Group's producer is Emil D. Zoghby and the first single is Ruby Baby, with a debut album to follow in September, boosted by a big promotional drive.

Picture shows the band with Chappell creative director Roland Rennie; and (seated) Paul Robinson, managing director, Chappell/Robinson, Bob Montgomery, Chappell managing director.



promotion for the past two years. He will report to field promotion manager, Nigel Molden.

DAVID MORRIS has been employed by the William Morris Agency in London to expand its light entertainment. Morris was with MAM for six years.

JEFF REVILL, who joined UA five years ago as a van salesman and is presently area supervisor in Manchester, is to be field sales manager for the northern area, including Scotland. Six salesmen will report to him and he will continue to be based in Manchester. Both appointments are in line with the establishment of the UA national sales force which becomes operative on August 4.

MIKE EDWARDS, who has been in the sales department of United Artists for over four years has been made field sales manager for the southern area with eight salesmen reporting to him. He will also continue to have special

## CBS set Eire distribution operation

CBS HAS set up its own distribution operation in the Republic of Ireland to handle CBS, Epic, Monument, Philadelphia, WEA, Magnet and Goodear catalogues. The operation is still part of CBS UK and David Duke, who is general manager, will report to Maurice Oberstein, managing director of CBS UK. The catalogues were formerly distributed by Solomon and Perel.

Duke explained that previously CBS's office in Ireland, which is at 111 Cork Street, Dublin 8 (Dublin 780375), had been purely a promotion office. The object of the independent distribution set up, he said, was to give the company greater scope to find its own talent in Ireland.

The Irish market is estimated to be worth something in the region of £2 million. Sales manager in Dublin is Jackie Hayden and Brendan Cullen is warehouse manager, Duke added: "The reason we are still reporting to London is that the company is not yet incorporated as a separate unit."

# TOM DOOLEY

NEXT WEEK, Simon and Garfunkel's Greatest Hits album celebrates three unbroken years on MW charts – Bridge Over Troubled Water has a cumulative five years.....to mark a decade in the business Jonathan King hosted Trader Vic's luncheon last week – and then Polydor pushed the boat out for him with a cruise to Putney for barbecue and fireworks.....Colin Hadley recently seen in a record company office not a million miles from Bruton Street.....believed negotiations underway for a Frank Sinatra London season in October.....although quiet, Warner Bros takeovers to Robert Stigwood still progressing.....in U.S. Rolling Stones have had 22 top ten albums – one more than the Beatles (but excluding solo efforts).

BREAK-IN last week at GTO Records office resulted in disappearance of £900 cash, mostly foreign currency – but thieves left the D-marks and also the records.....slip-of-the-typewriter in CBS press release noted that Paul Simon had resigned – later corrected to re-signed.....at Caxton Hall last Friday, writer Clive Westlake married Karin Maudshart, formerly with Polydor Germany.....not surprising that Berry Gordy's son-in-law Jermaine Jackson excluded from Jackson Four transfer to Epic.....visitors to London last week included ABC chairman Jerry Rubenstein and Michael Lippman, who rejoices under the title of attorney-advisor to David Bowie.

FOLLOWING RECENT departure from Sounds of editor Billy Walker, Disc editor Lon Goddard also resigned and has left the paper – former editor Gavin Petrie now working as features editor on She magazine.....also on the move, publicist Gorge Kirvay who is returning to the Rogers and Cowan home office in Beverly Hills.....BASF albums from the MPS catalogue to be played exclusively between sets at Ronnie Scott's club.....at recent performance of Black Mikado, Alan Bates went to chat with Johnny Dankworth, but failed to recognise his companion, later identified as Princess Margaret.

SUCCESS AT last for DJM's accident-prone racing car at Alton Park.....Mohammed Ali predicting sales of 10 million copies of his single, The People's Choice released by Polydor – but not all of them in England.....EMI classical manager John Whittle has a weekly countdown notice to his November retirement displayed over his desk.....Mike Hemmings of Pye contracts department married air hostess Daphne Smith last Saturday.

responsibility for daily contact with major national accounts.

LON GODDARD has given up his editorship of the teenybop weekly, Disc, in favour of pursuing a career in the record industry. Goddard, who was press officer at CBS before taking up the position, is considering job opportunities in A&R or publicity. Melody Maker editor, Ray Coleman, has taken immediate control of the paper.

DENNIS VAUGHAN has left Terry King Associates, where he has been chief booker for the past three years, and joined Good Earth Artists. The Good Earth Agency, which looks after a roster of British acts including Budgie, Ducks Deluxe, Planxty and Seventh Wave, has also signed the Wild Angels for world wide agency representation. The agency, headed by Bob England, is based in Museum Street, London W1, phone: 01-580-0722.

TWO NEW promotion men have been recruited to the Pye Records team: Brad Missell, formerly with B&C publishing and promotion and Bob Page, who was previously with Capitol Radio. Both report to Pye head of promotion Issy Price.

## DIANE SOLOMON

### NEW SINGLE

'Highway Affair' 6006 458

From Her New Album

TITLE DIANE SOLOMON TAKE TWO

### NEW ALBUM

'Take 2' 6308 236

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## NEWS

## Boost for mid-price

FROM PAGE 1

one-minute advertisements on every commercial radio station in Britain. In addition, there will be full-page ads in Tape magazine, Music Plus, Cassettes & Cartridges and Autocar. The series will be further supported at in-store level with leaflets, dumper bins, counter packs, posters and browser cards.

A further six releases are expected during October and November, and the choice of repertoire, according to A&M marketing director Keith Lewis, will be very selective to complement the initial launch. "Hamlet has been on the drawing board for six to eight months," he continued. "We haven't rushed into it because we wanted to get the packaging and repertoire right. It's important that both reflect high quality. As for future material on Hamlet, we want the product to control the series, rather than the series control the product."

Although full product details are not yet available, RCA's Starcall launch is to embrace eleven albums, predominantly featuring m-o-r music but not exclusively so. Available from August 22, they will retail for £1.99 and be available in cassette and cartridge configurations.

RCA actually has mid-price material on the market now with its ISA series, but the £1.99 line has become largely identified with country and western repertoire.

The second part of Polydor's Rock Flashback release comes out on July 11, following the series' introduction in March. Selling for £1.47, the albums feature Focus, Eric Burdon and the Animals, Fairport Convention and the Pink Fairies.

"We're very pleased with the results of Rock Flashback," product manager Terry Condon told Music Week. "Sales over the first three months have reached 80,000. Advance orders on the new batch are equally encouraging." The series was due to be launched last November, he went on, but manufacturing problems delayed it. Like A&M's

Hamlet, Polydor spent between five and six months planning the Flashback concept, to ensure high quality of design, packaging and repertoire. "It would be possible to sell the series on four or five big names, such as Hendrix, but we wanted to maintain an overall level of excellence," concluded Condon.

The same product philosophy will apply to Pop Flashbacks, due in August. Initial albums will feature the New Seekers, Petula Clark, Conway Twitty, James Brown, Bing Crosby, Cleo Laine and a TV themes package. They will be launched with special consumer and dealer literature, posters and streamers. In September, Polydor is planning the introduction of Jazz Flashbacks, to be followed in November by "miscellaneous" Flashbacks.

All this mid-price activity, designed to provide an under-£2 customer incentive, comes only a short time after EMI's major promotion on behalf of its One-Up line and the launch by Harvest of its Heritage series. Nevertheless, sales of mid-price albums so far this year are known to be down on the 1974 figures - in the popular music field. In classics, both mid-price and budget albums are improving their sales performance over last year. The top-price label in Britain is Decca's "World Of..." series.

STOP PRESS—  
BREAKERS

TELL LAURA I LOVE HER, Ricky Valance, EMI 2303  
THE LAST FAREWELL, Roger Whittaker, EMI 2294  
7-6-5-4-3-2-1, Rimshots, All Platinum, 6146 304  
SHERRY, Adrian Baker & The Tonic, Magnet MAG 34  
BABY GET IT ON, Ike & Tina Turner, United Artists UP 35766  
IT'S BEEN SO LONG, George McCrae, Jay Boy BOY 100  
IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey, RAK 206  
CRYSTAL WORLD, Crystal Glass, Philips 6009 633  
DOLLY MY LOVE, Moments, All Platinum 6146 306  
SAIL ON SAILOR, Beach Boys, Reprise K 14394



CONCLUDING THE deal between Stereo Radio Productions and the BBC, for the supply of the BBC "beautiful music" recordings, is (l-r) Phil Stout, creative director SRP; George Steedman, head of the BBC transcription service; Jim Schulke, president of SRP; and Donald MacLean, managing director of EMISON.

## BBC recorded music sold to U.S. radio

THE BBC and Stereo Radio Productions (SRP) of New York, have just finalised arrangements for a two-year contract for the best of the BBC's recorded music, to be heard exclusively in America on SRP-subscriber radio stations.

## Magnet not for sale—Levy

STAFF WERE reassured at Magnet Records on Monday that they would continue working for chairman and managing director, Michael Levy, after press reports of a takeover by a major British record company. Levy stated that although approaches had been made, he had made it quite clear that he was not interested in selling.

He added: "There is a long way to go in expanding the company before I would even consider selling out."

The denial followed an article in Saturday's Daily Telegraph which projected the company's pre-tax profits for 1975 as around £250,000 and reported Levy as saying that negotiations for the sale of some of his share in the business were only at preliminary stages.

Levy however later denied this. He told Music Week: "I am not selling. Someone, whom I would prefer not to name, has made approaches but they did not get past the overture stage because I told them I was not interested. This was all I said to the Telegraph and I am very annoyed that the story they printed should make it appear that I am fishing for bidders. That is definitely not the case."

## Warners cuts back on staff

FROM PAGE 1

nation we have been living beyond our means; as a company we have been living beyond our means, so I proposed certain stern economies."

The economies fell largely in merchandising with some in advertising, entertaining and travelling. Taylor also decided to cut back on a&r activities, "because we would have to exercise great restraint before signing new acts".

Taylor added that he had hoped that the economies would make it unnecessary to cause anyone to be redundant, but the very nature of the economies

meant underemployment for people in the departments affected. He said: "It is not right, proper, sensible or decent to leave creative people in a position where they have to twiddle their thumbs and so, with great regret, I had to make redundant: George Bagley, Bob Cole, Fred Dove, Jane Golding, Tim Knight, Sue Landy, Mary O'Brien and Toni Turner."

The recordings, of which there are on average 260 per week, are being made available via EMISON. The recordings, described by SRP creative director Phil Stout, as "beautiful music", include works by the BBC orchestras, along with Johnny Pearson, Mantovani, Frank Chacksfield, Joe Henderson, George Martin and Sounds Orchestral.

The BBC recordings will initially be heard on 70 stations this August, and EMISON sends the first package of material to SRP on July 15. The job of programming the tapes goes to EMISON, which will assemble the recordings at its West London studios.

The agreement also permits SRP to suggest special titles that the BBC should record, including arrangements of contemporary hits and standards, and renditions of film music.

## RCA switches to car selling

FROM PAGE 1

depot in Leeds.

A change in sales-distributions methods has been on the cards for some four years, but it was only a few months ago that the decision to proceed was taken. At its peak, the van-sales team comprised 34 salesmen, supplemented by 15 representatives working from cars. During the last six months there has been a gradual trimming of van-selling as staff have left and were not replaced with the result that nine sales were made redundant in the final changeover. The new sales force comprises 31 salesmen and six area managers.

The salesforce will be gathering this weekend for briefing on its new role by general sales manager

## UK discs for Ariola U.S.

FROM PAGE 1

entry into the US market by a German company since Polydor established operations and pre-empted Ariola's plans to set up a company in London. Monty Lueftner, president of Ariola, commented, "I had not originally planned an American company at this time, but the availability of Jay Lasker and Howard Stark provided the opportunity to work with the best managerial talent in the U.S. record business." Formed in 1959, Ariola is Germany's leading pop-product label and has a turnover in the region of £40 million a year. It has companies in Spain, Austria, Switzerland, France and Benelux and is preparing entries into the Scandinavian and Mexican markets.

There's an ironic touch to the association between GTO and Ariola America. Originally, the British label was signed to ABC, the company formerly run by Lasker and Stark, but recently the contract was terminated by mutual agreement. Said Leahy, "The attraction of Ariola America is that Jay Lasker is a terrific records man who is not in the position of being inundated with product. This gives us a similar situation to the way we work here - the personal touch backed by major distribution. It would have been wrong for us to go with a monster company or one with limited resources - this is the perfect in-between."

In the short time since Leahy formed GTO last October, the label has enjoyed hits in 15 countries in addition to its performance in the UK. Results have been particularly impressive in South Africa, where there have been four Top 10 singles, including two chart-toppers by Fox, and in Germany where Fox, twice, and Dana have scored best-sellers.

Brian Hall and during the next four weeks will be visiting dealers to explain the system and answer problems. RCA's sales thrust will be further strengthened by a 20-strong telephone sales team spread between the three depots. Immediately this will be used to take orders, but a ring-out service is being planned and some dealers may expect calls from next week.

Brian Hall told Music Week, "We are aiming for a 15-20 percent increase in business longterm, but more immediate benefits so far as the trade is concerned will be an improved completion rate on orders. Instead of the 15 or 16 calls a day that van salesmen were making, we are aiming at eight calls a day which will give representatives more time to spend with dealers and more time to sell catalogue and campaigns. We also expect to see improved tape business, since the capacity of the vans was insufficient to stock both records and tapes in depth."

The three RCA depots are (London) 6 Exmoor Street W10 4BR (01-960 2134), (Midlands) Spoon Lane Trading Estate, Varney Avenue, West Bromwich (021 553 6033) and (Manchester) 1/2 Warren Road, Trafford Park M17 1QR (061 872 6355). The Manchester depot will service Scotland and dealers previously ordering through Leeds will be catered for, as advised by RCA, through Manchester or West Bromwich.

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**CONCERT DATES:** Sunday 13th July **New Theatre, Southport** Sunday 10th August **South Pier, Blackpool** Saturday 13th September **Free Trade Hall, Manchester** Saturday 27th September **Liverpool Philharmonic Hall** Saturday 4th October **King George's Hall, Blackburn** Wednesday 22nd October **Victoria Hall, Hanley, S-on-T** Saturday 25th October **Playhouse Theatre, Buxton** Sunday 2nd November **Bernard Shaw Theatre, London** Sunday 9th November **Colston Hall, Bristol** Wednesday 12th November **Bolton Town Hall** Sunday 16th November **Halifax Civic Theatre** Saturday 6th December **Davenport Theatre, Stockport** Saturday 20th December **Preston Guildhall**

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# EMI MAKES MOR HITS

## ROGER WHITTAKER

### "The Last Farewell"

EMI 2294

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a UK chart breaker  
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### \* "New World In The Morning"

SCX 6456

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## ROGER HOLMAN



### "Laugh Laugh Laugh"

EMI 2309

A fantastic new single by the writer  
of Stephanie de Sykes' smash hit  
"Born With A Smile On My Face." 

## THE KING'S SINGERS

### "Life On Mars"

EMI 2305

from their sensational new album

### \* "Keep On Changing"

EMC 3076

The King's Singers are  
currently on a nationwide tour. 

\*Also available on Tape

# EUROPE

## Jupiter signs Beggars Opera

MUNICH - Jupiter Records here is busy expanding its international catalogue and has completed several important deals to further this determination.

A contract between the company and John Craig, of British Lion Music in London, guarantees Jupiter long term distribution rights in most European territories for new product from the group Beggars Opera.

The English-Scottish rock band has already built a big following in Germany over recent years and their last album *Get Your Dog Off Me*, on Vertigo, was a chart entry. The single of the same name made the charts too.

Group's latest album is *Sagittary* and the single from it is *Something To Lose*, also regarded as a chart prospect.

Then, following discussions at this year's MIDEM, Ralph Siegel and Helmar Kunte have a deal with William Ficks, vice-president of Pride Records, for distribution of this label's product. The owner of Pride, Michael Viner, is also the co-producer of organist Jimmy Smith, still recognised as being in the list of worldwide jazz best-sellers.

The Pride catalogue includes, apart from Smith, the Incredible

Bongo Band, New Censation, Dianne Steinberg and others, and is distributed in the U.S. by Atlantic and in the U.K. by the Dick James Organisation and will in future be distributed on Jupiter through Ariola-Eurodisc in Germany and Austria.

Latest Jimmy Smith album is *Blacksmith*, out in May. First album from the Incredible Bongo Band is a hit-compilation album called *The Best Of The Incredible Bongo Band*.

The group Silver Convention has, inside six months, risen from obscurity to being listed in nearly every European chart with a debut single *Save Me*. The group was first noted at MIDEM when its first record was one of the most sought-after new products being played during the week.

Deals were made for the release of the record in 43 different countries and since then the hopes of Michael Kunze, the group producer, and composer Sylvester Levay, and Jupiter Records have been realised.

The group has now finished its first album, called *Silver Convention*, and it's set for release in the immediate future, says Jupiter marketing manager Helmar Kunte.

## Swedish acts form own record label

STOCKHOLM - Members of YTF, a Swedish organisation which includes 32 major professional singers and folk artists, have set up their own record company, YTF Grammofon.

The organisation was formed in 1971 as a booking agency but with an aim of improving working conditions for members. When Europa Films some years ago started its own record production with five labels, one was devoted to YTF artists.

But since the label was owned by the Europa company, YTF eventually saw it as a natural progression to form its own record outlet and broaden the artists' control over the whole production chain, through from recording to marketing.

All recording artists on the label have a 12 per cent royalty instead of the usual four per cent.

Managing director is Sverre Sundman, of Europa Films, and the label has signed a distribution deal with CBS-Cupol which starts in August. Three albums are scheduled for release in August and altogether there will be six, seven or eight from YTF this year.

Next year's production schedule includes plans for 15 albums.

Not all YTF artists are yet signed to the new label, but the hope is that all members now contracted to other companies will eventually link up. Among the current artists are Jejja Sundstrom and Stefan Demert, both previously successful on the Sonet label.

Among artists who are YTF members but recording for other labels are strong sellers like Sven-Bertil Taube (with several gold and diamond discs to his credit for his EMI albums), Phonogram's Cornelis Wreesswijk and Fred Akerstrom (Metronome).

Address of the new company is: YTF Grammofon AB, Box 15073, 104 65, Stockholm 15.

## GEMA figures up 12.9 percent

MUNICH - GEMA distributed 246,979,000 Marks to its 7,882 members in 1974, equivalent to \$107,382,170. That was one important figure given a meeting of members in the Sheraton Hotel here by GEMA managing director Dr. Erich Schulze.

The figure represented an increase of 12.9 per cent, or 28,192,000 Marks (\$12,257,390) on the previous year. GEMA collected from domestic and foreign countries a total of 260,350,000 Marks or \$113,195,650. That figure was made up of dramatic, performance, broadcasting and rendering rights, reproduction and production rights, Radio Luxembourg and Radio Europe 1.

There was 20 million Marks coming in from securities and interest, with a total balance of 280 million Marks in 1974, or \$121,739,130. But receipts for German writers from foreign countries were small, representing only 10 per cent of the total distribution.

However GEMA receipts showed increases in all categories - for radio in Germany of a total \$516,956, and an increase of 20.6 per cent from the Germany record industry, taking the figure to \$7,577,391.

## EUROPEAN VIEWPOINT

by OCTAVIAN URSULESCU

BUCHAREST - The music industry in Rumania is expanding at a faster rate than ever before and in anticipation of continued growth, the state record company, Electrecord, will be moving into a new factory and office complex within the next three or four years. There have been developments, too, on the studio front and today the Electrecord's Tomis studio, the Rumanian TV music studio and the No. 8 studio of the state radio are equipped with the very latest facilities.

Output of the pvc from the big chemical plant at Govora-Rimnicu Vileca is being stepped up and will eventually supply all the needs of the Rumanian record industry with vinyl of the highest quality.

On the talent front, Marina Voica, voted Music Week's Star of the Year for Rumania in 1974, confirmed her supremacy by winning the annual poll run by "Saptamina" magazine for the fourth time. Second place went to Mihaela Mihai. In the male singer category, top place went to Aurelian Andreescu, followed by Cornel Constantiniu. Predictably, Phoenix easily took the group award, ahead of Sfinx and Progresiv TM. Also top in their categories were Aura Urziceanu (jazz), Johnny Raducanu (jazz personality), Benone Sinulescu (male folk singer), Alexandru Mandy (lyric writer), Mircea Florian (female folk singer), Marius Teicu (composer), Richard Oschanitzky (arranger) and the Rumanian Radio-Television Orchestra (big band).

The Rumanian Artists Management Agency (A.R.I.A.) in its 1975 concert programme has presented Demis Roussos Omega (the Hungarian group) and Czechoslovakia's Karel Gott with great success, and the music boom is further reflected by the great popularity of many music programmes on Bucharest Radio such as "Radiorecording", "Sunday Musical Show" and "Anti-top".

The first albums issued by P.M. Records have enjoyed much success in jazz programmes and the most favoured foreign pop music with radio listeners is material on the Chrysalis label (Ten Years After, Sassafras, Winkies, Robin Trower, Strife and Steeleye Span), U.A. (Shirley Bassey, Hawkwind, Paul Anka, Don McLean and Shusha) and CBS (Chris Montez).

## France urged to give new names a chance

PARIS - According to the Societe Francaise des Artistes, which represents French popular singers, no more than 30 or 40 at most out of 2,000 are given a chance to make a name in the industry.

And this, the Societe believes, is due mainly to the attitude of record companies, plus French radio and television both of which tend to concentrate on just a few names.

The attack actually went so far as to infer that Philips and CBS - though the names were obviously taken at random - really run variety and pop in France, rather than the Ministry for Cultural Affairs.

The real culprit, says the Societe, is the State. If it had the means to run premises and a panel of experts looking for new talent then the situation would be very different.

When it was decided to separate the ORTF (Radio and Television Office) into three independent companies, the Societe hoped the change would give new talent a chance. But it has proved otherwise.

All three companies turn to the same talent over and over again, says the Societe, and then produces evidence to show how a number of singers, like Joe Dassin, Michel Sardou, Sheila, Sacha Distel and others are seen on the programmes over and over.

To this accusation, Guy Lux - responsible for variety - has said this is not plugging at all, as the Societe seems to suggest, but simply reflecting the fact that the public demands stars.

This reply is rejected out of hand by the Societe. The reason, it maintains, is that radio and television are under the thumb of the record companies. Yet this statement is surprising considering that right now the National Syndicat, representing the companies, is ready to sue both radio and television and has even threatened to withdraw its

support.

In less than six years, the number of singers registered with the Societe has fallen from 1,904 to 999 and of this number half cannot find work. Only those artists who record stand a chance, and out of the total no more than 140 make records.

Says the Societe: "In 100 days, 1000 pop songs are included in programmes employing 450 artists. This accounts for ten different titles, for 30 minutes of song, five different artists per day. Graphs show that a singer heard once finds it difficult to obtain a second hearing but if heard seven times then, in all probability, the artists will be heard from 11 to 15 times over a period of four months."

This situation is laid at the door of the record companies who, according to the Societe, run pop-variety in France.

Yet it is also a fact that most if not all the record companies here are on the look-out constantly for talent. They often make mistakes. Artists confidently believed to have what it takes sometimes flop.

It is also true that in France artists manage to hold public enthusiasm and interest longer than in many other countries. The public decides in the long run, anyway.

Perhaps the whole problem is simply a question of shortage of real talent.

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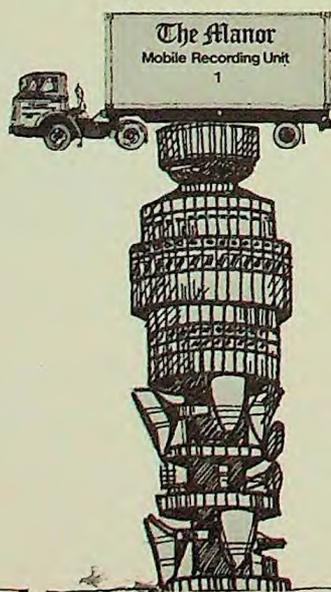
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# IRELAND EMI issue Swarbriggs follow-up

THE SWARBRIGGS' Shuffle Into My Heart, the follow-up to their Eurovision song, That's What Friends Are For, has been issued on EMI. It is issued in the UK on MCA on July 4.

Their new album, That's What Friends Are For, will be released in Ireland on July 11.

They will be appearing in their own RTE Television special in the series featuring Irish songwriters, Me And My Music.

## Irish singer-songwriters feature on RTE TV series

RTE TELEVISION is recording a six-week series, Me And My Music, featuring Irish singer-songwriters. It will be screened during the summer.

The programmes will feature Adrienne Johnston, Billy Whelan, Jamie Stone, the Swarbriggs, Fran O'Toole and Chris de Burgh.

Said producer Ian McGarry: "I want to show Irish audiences that there is much first-class songwriting talent in Ireland."

# Major Hawk campaign for Cotton Mill Boys

by KEN STEWART  
HAWK RECORDS is promoting the Cotton Mills Boys' 25 Country Classics Volume Two with a major campaign. The album has been number one on the Irish album chart for two non-consecutive weeks.

The LP is the best-seller on the label to date.

The Cotton Mill Boys are a seven-piece country band with four singers. The instrumental lineup includes steel guitar, banjo and fiddle, and Hawk managing director Brian Molloy says that because of their lineup they are ideal to cover the whole spectrum of country hits.

Molloy says they didn't want to make anyone the lead singer.

"We tried to solve it originally by releasing a Super Single with Tony Hughes, Des Wilson, Gerry Madigan, Mick McManus. That was evidently successful, number three in the singles charts.

"The logical progression from that was an album, so we're leaving singles alone and concentrating on albums."

There was a demand for From A Jack To A King, from 25 Country Classics Volume Two, when it was played on RTE Radio, but Hawk reckoned there was no point in putting it out as a single when the album was selling so well.

The advertising campaign is costing £3,000, with television and radio and colour advertisements in

national papers.

The previous album, 25 Country Classics Volume One, did not sell relatively in the North as in the South and Hawk wanted to test the effect of television advertising on UTV. In the South they concentrated on radio advertising. There isn't any radio advertising in the North yet.

The television, radio and press campaign was supported by some 40 window displays in leading shops throughout the country.

"We're fortunate in this instance that we operate the band and it helps the band in cabaret and ballroom appearances. If we simply recorded the band, we would have to get our returns solely from recording.

"Volume two was an experiment. We figured that if we could come with volume two so quickly, it would establish a pattern. Volume three is ready. It will be released in November to capture the Christmas market, and the others keep selling all the time as well."

Hawk is negotiating to have the series released in Britain. Precision Tapes has already expressed interest.

Hawk is rush-releasing a Johnny McEvoy album, Where My Eileen Is Waiting. The song was Number One for five weeks in the local product chart.

Hawk Records is at 65 Lower Leeson Street, Dublin 2. Phone Dublin 763862, 761669, 760569.



David Duke, general manager, CBS Records Ireland, presenting Tammy Wynette with a silver disc in recognition of her single, Stand By Your Man being No. 1 for three weeks in Ireland and to mark the occasion of her first visit to Ireland.

## July single releases

EMI IRELAND singles issued in July will include records by local artists the Aileach Folk, Brotherly Love and Lola.

On July 4, EMI releases a single by the Aileach Folk from County Donegal. The song, Lullaby, was written by Phil Coulter and the record was produced by him at Aisling Studios.

The single by Ireland's Brotherly Love Is Sweet Summer Kisses (Make Me Cry). It was written and produced by John Drummond, EMI staff producer. It will be issued on July 11.

Tony Kenny and Lola join forces for All The Loving People, a Tommy Swarbrigg song, which will be released on July 25.

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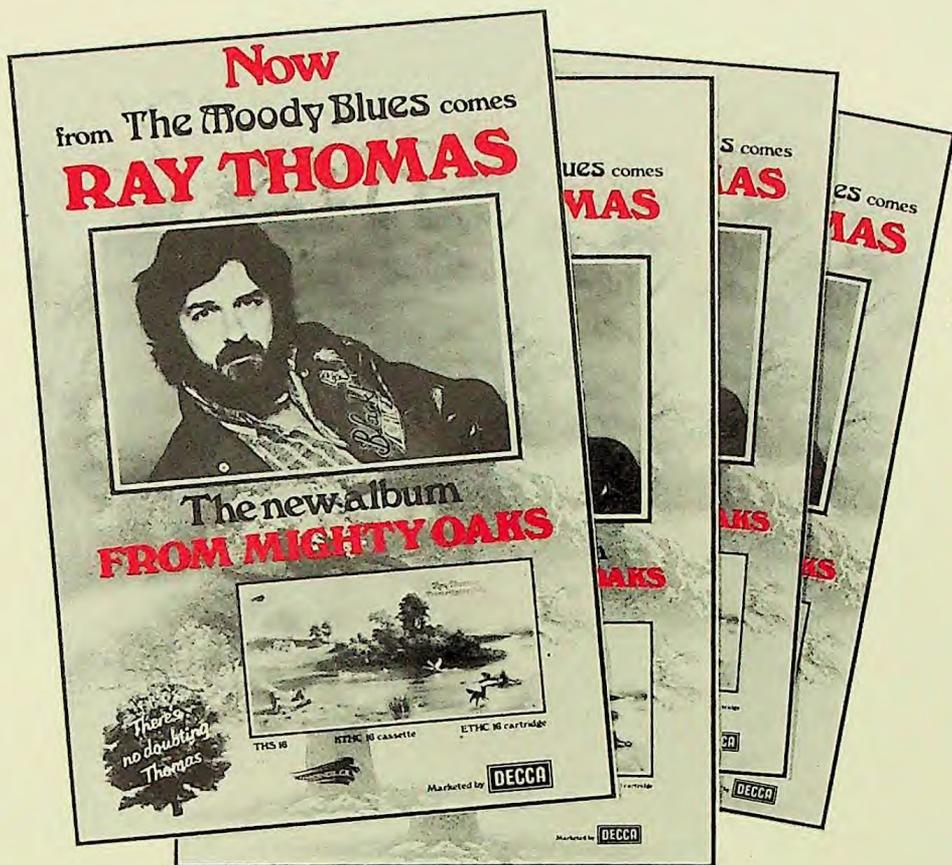
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# PUBLISHING

## Royalties gross £14.45 million

ROYALTIES COLLECTED from all sources in 1974 by the Performing Right Society totalled a gross £14.45 million, compared with £12.43 for 1973. Net figures showed an increase from £10.90 million to £12.42 million.

The net figure is that income distributable to members and affiliated societies after deduction of administration expenses, taxation and donations to musical causes. Total deductions in 1974 were 14.07 per cent of the gross figure, compared with a 1973 figure of 12.44.

Royalties collected in PRS territory are distributed to 260,000 members of 40 foreign and Commonwealth societies, as well as the 8,000 members of PRS itself.

On a basis of contribution to Britain's balance of payments situation, the foreign royalties received in 1974 exceeded royalties distributed abroad by £3.13 million - as against £2.17 million in 1973.

The figures reported to the annual general meeting showed a 16.24 per cent increase in the gross income, and a 13.94 per cent increase in the total net distributable income. Membership of the PRS also increased during 1974 by 12.7 per cent.

This was the 61st. annual meeting and members unanimously elected, as president, composer Sir

Lennox Berkeley, a member of the general council since 1958. He succeeds Sir Arthur Bliss, former Master of the Queen's Musick, who died earlier this year and had been president for nearly 21 years.

Elected deputy president was Vivian Ellis. Three other appointments were made to the council. Writer-director vacancies caused by the death of Sir Arthur Bliss and by the resignation and emigration of Mitch Murray were filled by Richard Rodney Bennett and Andrew Lloyd Webber respectively, and the publisher-director gap left by the retirement of Jimmy Phillips of Keith Prowse, the Society's longest-serving director, is filled by Ron White, managing director of EMI publishing group.

Six members of the council retiring by rotation were unanimously re-elected: writer-directors Tony Hatch, Joseph Horowitz and Brian Willey, and publisher-directors Dick James, Bob Montgomery and Donald Mitchell.

Guest of honour at the meeting was Jean-Alexis Ziegler, secretary-general of the Paris-based CISAC, Confederation Internationale des Societes d'Auteurs et Compositeurs, of which PRS is an active member society.



APRIL MUSIC has picked up the UK publishing rights to the "controversial" single *Shaving Cream*, by Benny Bell, on the Vanguard label. The original U.S. publisher is Madison Music. The song, with suggestive lyrics, was written and first recorded in 1946, when it was considered very daring indeed. Earlier this year it was unearthed by New York disc-jockey Bruce Morrow and became a big seller after he played it on radio. To boost sales in the UK, Pye has bought time on Capital Radio, London, and Piccadilly Radio, Manchester. Pictured at a promotion meeting for the single: (left to right) Brian Oliver, April creative manager; Don Dive, Vanguard label manager; Brian Hutch, April managing director; and Issy Price, Pye promotion manager.

### Ross heads ASCAP UK

AFTER TWO years of not maintaining an office in London, the American copyright agency ASCAP - the American Society of Composers, Authors and Publishers - has appointed Laurie Ross, one of the UK's leading copyright experts, to run the operation.

Ross, for 15 years in the copyright field, had been copyright manager of Carlin since January, 1970. He started in 1959 with Francis Day and Hunter, spent five years with the Performing Right Society, then had spells as assistant to the copyright manager of Belinda Music (London) and as assistant to the copyright and contracts manager of Philips Records.



The previous head of ASCAP in London was John Craig, who moved over as managing director of British Lion Music.

Ross said: "My job is to find British publishers with rights to place in the U.S. and make sure they place them with ASCAP. The American system, with BMI and SESAC, is very competitive, because of anti-monopoly legislation, and one aim is to prove that ASCAP provides an outstanding service."

### Best selling sheet music

- 1 WHISPERING GRASS, Campbell Connelly
- 2 STAND BY YOUR MAN, KPM
- 3 SEND IN THE CLOWNS, Chappell
- 4 LET ME TRY AGAIN, MAM
- 5 THREE STEPS TO HEAVEN, Palace
- 6 THE WAY WE WERE, Screen Gems
- 7 LISTEN TO WHAT THE MAN SAID, McCartney/ATV
- 8 SING BABY SING, Avemb/Shane
- 9 THE PROUD ONE, KPM
- 10 ROLL OVER LAY DOWN, Shawbury/Valley
- 11 SWING LOW SWEET CHARIOT, Throat Music
- 12 I'M NOT IN LOVE, St. Anne's Music
- 13 WOMBLING, Batt/April
- 14 OH BOY, Southern
- 14 YOU LAY SO EASY ON MY MIND, Shane
- 16 STAND BY ME, Carlin
- 17 THE HUSTLE, Warner Bros.
- 17 THE ISRAELITES, Sparta Florida
- 19 GIVE A LITTLE LOVE, Utopia
- 19 ONCE BITTEN TWICE SHY, April

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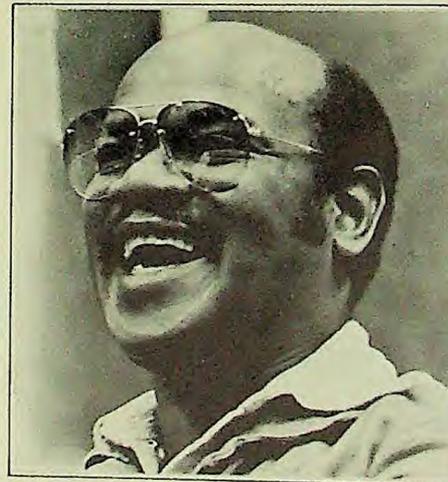
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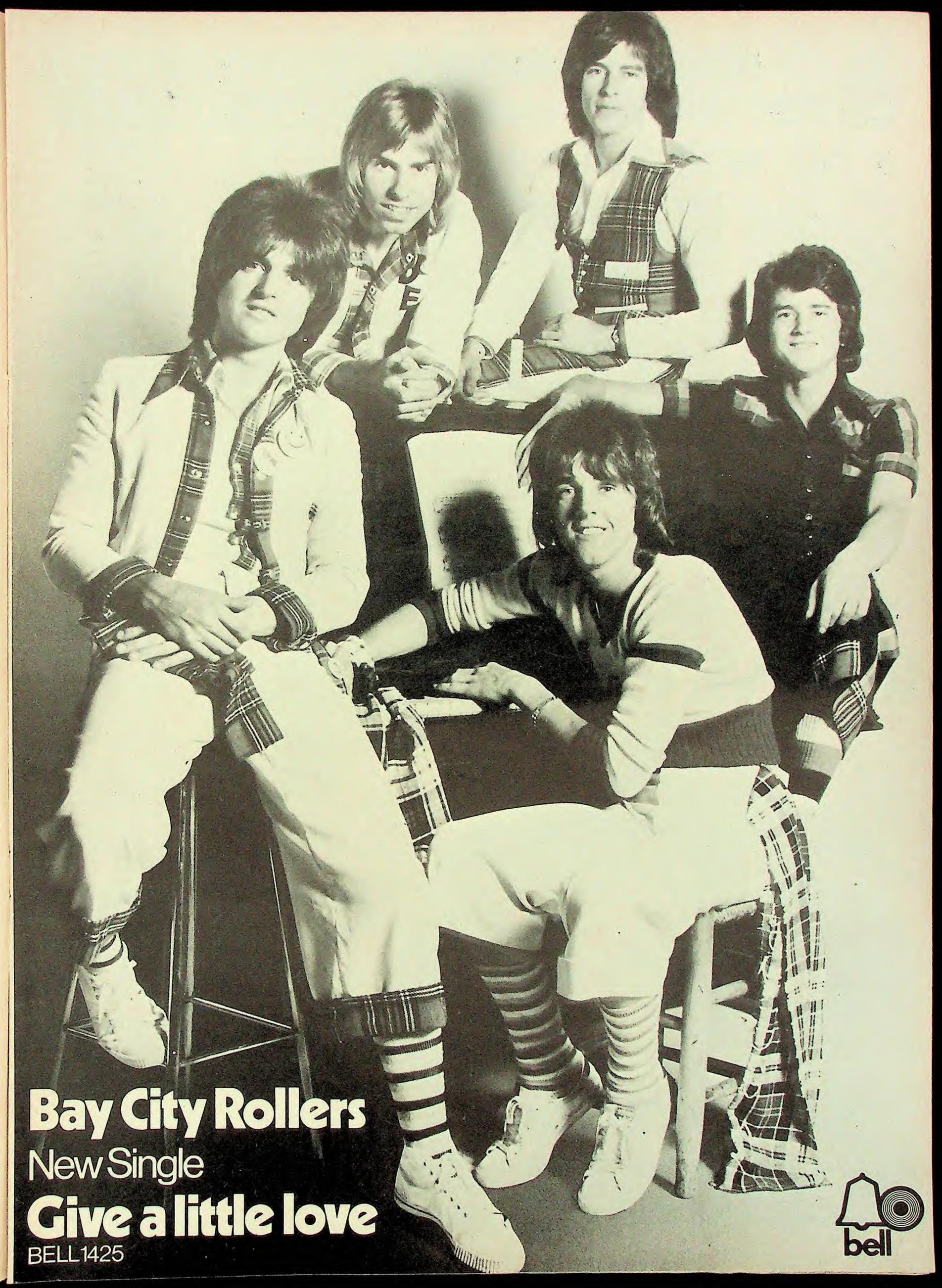


Carl Douglas.

### 'Love Peace And Happiness.'

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# TALENT

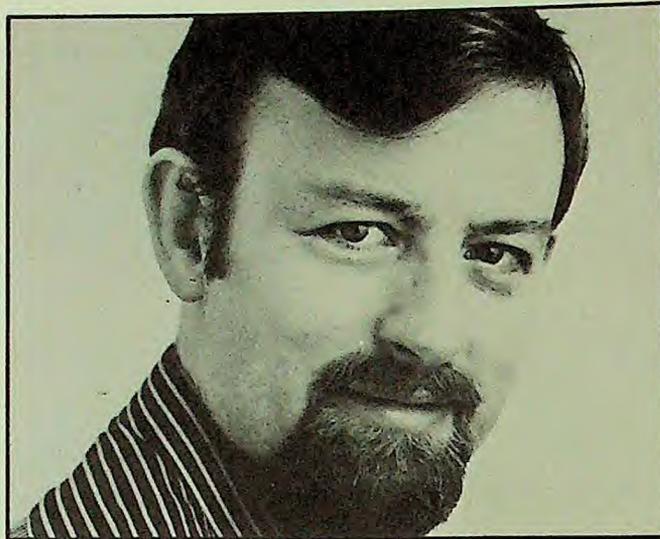
## Contest winners made a hit with Whittaker

by DAVID LONGMAN  
DURING A radio series three years ago, Roger Whittaker invited listeners to send poems and lyrics, to which he could add the music. Whittaker was deluged with contributions from which he picked 16 entries - of which one, the Last Farewell, has been on the Billboard Hot 100 for 14 weeks, and currently only three other singles can better that.

Said Whittaker, "I was most surprised by the high standard of writing that I received, and decided to put some of the songs on an album. It was the idea of BBC producer John Billingham to stage the competition, and we received thousands of entries. I don't think the average person can write songs, but when it comes to putting words on paper, they can do it very well."

The Last Farewell has lyrics by a jeweller in Birmingham, who had forgotten about the song until he received the first royalty cheque through the post. The single has recently been released in the UK on the EMI label, and was a chart breaker last week.

Whittaker himself has just returned from America where he has been promoting the single and the album of the same name. The recordings were first released three years ago, the album being titled New World In The Morning, and it was interest from a radio station in Georgia that prompted



Roger Whittaker: the lyrics for his U.S. chart single were written by a Birmingham jeweller.

Whittaker's label in North America, RCA, to re-promote the product.

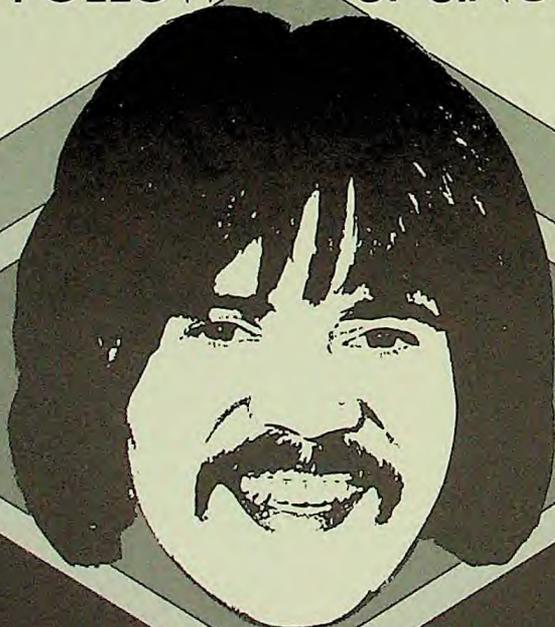
During March of this year, Whittaker visited Atlanta, Georgia, to find that station WSB was heavily promoting the album, and after giving a concert at the Civic Centre in Atlanta, he was given the freedom of the city. Support of the album by the disc jockeys, and the subsequent flow of letters to RCA prompted the release, then re-titled The Last Farewell.

The extent of the acclaim for the songs on the album, part produced by the public, goes still further. What Is Love, with lyrics from a housewife in Truro, has won three Ivor Novello Awards.

Glowing with his American success, Whittaker started a three-week engagement on July 7 at the Talk Of The Town, and later this month, a new album is being released in Britain, titled Ride A Country Road (EMI EMC 3080).

# WAYNE GIBSON

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## U.S. Top 30

### ALBUMS

- 1 (1) CAPTAIN FANTASTIC & THE BROWN DIRT COWBOYS, Elton John
- 2 (2) VENUS AND MARS, Paul McCartney/Wings
- 3 (9) ONE OF THESE NIGHTS, Eagles
- 4 (6) LOVE WILL KEEP US TOGETHER, The Captain & Tennille
- 5 (3) THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire
- 6 (21) CUT THE CAKE, Average White Band
- 7 (13) MADE IN THE SHADE, Rolling Stones
- 8 (12) METAMORPHOSIS, Rolling Stones
- 9 (7) TOMMY, Original Soundtrack
- 10 (14) GORILLA, James Taylor
- 11 (5) FOUR WHEEL DRIVE, Bachman-Turner Overdrive
- 12 (16) THE HEAT IS ON, Isley Brothers
- 13 (4) STAMPEDE, Doobie Brothers
- 14 (15) MISTER MAGIC, Grover Washington Jr.
- 15 (11) FANDANGO, ZZ Top
- 16 (19) DIAMONDS AND RUST, Joan Baez
- 17 (20) DISCO BABY, Van McCoy & The Soul City Symphony
- 18 (10) WELCOME TO MY NIGHTMARE, Alice Cooper
- 19 (23) ADVENTURES IN PARADISE, Minnie Riperton
- 20 (24) BLUE SKY NIGHT THUNDER, Michael Murphey
- 21 (25) HORIZON, The Carpenters
- 22 (8) SPIRIT OF AMERICA, Beach Boys
- 23 (27) BETWEEN THE LINES, Janis Ian
- 24 (30) THE ORIGINAL SOUNDTRACK, 10cc
- 25 (17) SURVIVAL, O'Jays
- 26 (26) TWO LANE HIGHWAY, Pure Prairie League
- 27 (46) WHY CAN'T WE BE FRIENDS, War
- 28 (28) MY WAY, Major Harris
- 29 (35) CHOCOLATE CHIP, Isaac Hayes
- 30 (39) BEFORE THE NEXT TEARDROP FALLS, Freddy Fender

### SINGLES

- 1 (1) LOVE WILL KEEP US TOGETHER, The Captain & Tennille
- 2 (2) THE HUSTLE, Van McCoy & The Soul City Symphony
- 3 (3) LISTEN TO WHAT THE MAN SAID, Paul McCartney/Wings
- 4 (4) WILDFIRE, Michael Murphey
- 5 (6) MAGIC, Pilot
- 6 (10) PLEASE MR. PLEASE, Olivia Newton-John
- 7 (9) ONE OF THESE NIGHTS, Eagles
- 8 (12) SWEARIN' TO GOD, Frankie Valli
- 9 (8) WHEN WILL I BE LOVED, Linda Ronstadt
- 10 (11) I'M NOT IN LOVE, 10cc
- 11 (13) ROCKIN' CHAIR, Gwen McCrae
- 12 (5) LOVE WON'T LET ME WAIT, Major Harris
- 13 (15) THE WAY WE WERE / TRY TO REMEMBER, Gladys Knight & The Pips
- 14 (16) MISTY, Ray Stevens
- 15 (17) MIDNIGHT BLUE, Melissa Manchester
- 16 (19) DYNAMITE, Tony Camillo's Bazuka
- 17 (20) WHY CAN'T WE BE FRIENDS, War
- 18 (7) I'M NOT LISA, Jessi Colter
- 19 (23) I'M ON FIRE, Dwight Twilley Band
- 20 (24) RHINESTONE COWBOY, Glen Campbell
- 21 (26) ROCKFORD FILES, Mike Post
- 22 (27) JIVE TALKIN', Bee Gees
- 23 (14) ONLY WOMEN, Alice Cooper
- 24 (18) GET DOWN GET DOWN, Joe Simon
- 25 (51) SOMEONE SAVED MY LIFE TONIGHT, Elton John
- 26 (33) EVERYTIME YOU TOUCH ME (I GET HIGH), Charlie Rich
- 27 (21) HEY YOU, Bachman-Turner Overdrive
- 28 (32) SLIPPERY WHEN WET, Commodores
- 29 (28) SISTER GOLDEN HAIR, America
- 30 (22) CUT THE CAKE, Average White Band.

Courtesy of Billboard week ending July 12.

## European Top Sellers

### France

(Courtesy Centre d'Information et de Documentation du Disque)

- 1 DIS-LUI, Mike Brant, Polydor
- 2 TU T'EN VAS, Alain Barriere, Albatros/Discodis
- 3 LES ACADIENS, Michel Fugain, CBS
- 4 JUKE BOX JIVE, The Rubettes, Polydor
- 5 MANUELA, Julio Iglesias, Decca
- 6 LA BONNE DU CURE, Annie Cordy, CBS
- 7 MON COEUR EST MALADE, Dave, CBS
- 8 LE SUD, Nino Ferrer, CBS
- 9 LE ZIZI, Pierre Perret, Adele/WEA
- 10 GRAND AMOUR, Danyel Gerard, Gypsy/Sonopresse
- 11 SHAME SHAME SHAME, Shirley & Co., Phonogram
- 12 LA BALANGA, Bimbo Jet, Pathe-Marconi
- 13 EL BIMBO, Bimbo Jet, Pathe-Marconi

### Spain

(Courtesy of El Gran Musical)

- 1 BELLA SIN ALMA, Richard Cocciant, EMI
- 2 MELINA, Camilo Sesto, Ariola
- 3 YOU'RE THE FIRST, THE LAST, MY EVERYTHING, Barry White, Movieplay
- 4 ROSANA, Los Diablos, EMI
- 5 NEVER CAN SAY GOODBYE, Gloria Gaynor, Polydor
- 6 MELANCOLIA, Jose Augusto, EMI
- 7 TE QUIERO A Ti, Lorenzo Santamarla, EMI
- 8 EL BIMBO, Bimbo Jet, EMI
- 9 I CAN HELP, Billy Swan, CBS
- 10 PIPPI CALZASLARGAS, Version Original T.V., Philips/Fonogram



## A week in the life of . . .

WHEN ARTHUR EMERSON says he's off to the continent for a week he doesn't mean for a holiday—on the contrary, it's all hard work. As Studio Products Manager for Capitol Magnetics European division he has to keep in touch with the company's many customers, attend to current needs and assess future trends—and the best way to do so is to see them as much as possible.

A typical week begins in Paris when flight BE 004 from Heathrow touches down at Orly. Arthur Emerson checks into his hotel, then travels by metro to the Neuilly sur Seine offices of J. E. Canetti & Cie, Capitol agents for all professional products in France, and settles down to business discussions with M. Durringer the general manager only a little later than if he were in his own London office.

Business for the morning comprises mainly a general resumé of the situation in France. Both M. Durringer and his secretary have good command of English so there are no language hang-ups. Just as well—Arthur's French language conversation in technical matters leaves much to be desired. The overall sales picture is healthy and good progress reports give the week a pleasant start.

Generally speaking, Emerson finds Frenchmen easy to do business with, in spite of their very nationalistic approach with its consequent built-in resistance to foreign products. He has formed the impression that British and American companies, in particular, are not enthusiastically received, mainly on their reputation for poor after sales service—or shades of General de Gaulle?). Capitol's good name in this respect could well be a big part of the company's success in a tough market—a comment voiced on more than one occasion. But perhaps the general problems of UK and US companies in the French marketplace could be a lack of communication and a clash of the world's two major languages?

There's maybe a dozen really big customers in and around Paris to be visited whenever time on the continent permits. The rounds commence in company with M. Durringer after lunch—CBS (France), Magnum International, and EMI-Pathé-Marconi—and Capitol products are discussed and dissected. Inevitably there's a problem or two to be sorted out, but in the main it is congenial business with more bouquets than brickbats from the customers.

In the French music industry there's currently a distinct move towards a higher quality standard of recordings for the local disc market. This applies particularly to the classical product. The majority of companies have become far more aware of consumer requirements for high quality over the last couple of years. They have also become much more sensitive to the growing competition for sales francs in retail stores. This has put far greater demands on master disc manufacturers in terms of quality control on their products. With the new custom built factory at Winchester, USA, Emerson sees Capitol as just the company to capitalise on the current and future demands of this market for quality, quantity, and economy.

Back at the hotel around seven it has been a long enough day,

but a satisfying one. Providing there's no business entertainment scheduled, it's a time to make notes and unwind for an hour or so. On his own, Arthur usually eats out in the evening and favours the student area around Bvd. St. Michelle where there are plenty of pleasant inexpensive cafés with a little atmosphere. Like any other big city, expensive restaurants in Paris aren't neces-

brook and saw the whole production process and some of the research being done in professional recording products. Thus they have a fairly good first hand knowledge of the effort put into the products they eventually use.

Over lunch with M. Durringer there's a final check of all the points made in discussions before parting company. Arthur still has one client to see—Jean-Claude



A Capitol welcome for European visitors to APRS. (from right) M. Durringer of Canetti & Cie., Paris; Jorge Costa Pinto of Tecla Ltda., Lisbon; M. Fage of Canetti, being greeted by Arthur Emerson.

The second morning in Paris is broadcasting business. Again M. Durringer is his colleague for discussions with Radio Luxemburg and Radio Europe Number One, both of whom have offices in central Paris.

Radio and television broadcasting in France is a state monopoly and these two companies offer the French alternative listening, beaming their programmes from transmitters in Luxemburg and Saarbrücken respectively.

Although in the UK we tend to think of Radio Luxemburg as a "pop" station, on the continent it has a very different image, catering for a very much wider audience range. It transmits programmes in five languages and claims some 55 million international listeners, from Scandinavia to North Africa and Eastern Europe to Ireland, daily. A television service provides northern France with alternative viewing, and the company is the largest single source of revenue for the Grand Duchy. A far cry from the popular concept of "208".

Business talk with the companies mainly concerns Capitol's anti-jam broadcast cartridges which both stations use for station announcements and commercials. Their Chief Engineers were Capitol Magnetics' guests in the US last year when they visited the manufacturing plant at Glen-

Certes, Studio Director of Decca France. And the full afternoon of business here centres once again on master lacquer discs for, as one might expect, the company is a major client for this product.

Day three starts with an early morning flight from Le Bourget to Amsterdam. Different city—different people.

Relative to population Holland figures very high in the European popular music market, and the success of that music has reflected itself in recent Eurovision Song Contests with the Dutch entries earning consistently high placings culminating in first place in 1975. Emerson considers the whole atmosphere in Dutch professional recording to be far less nationalistic than in France. To some extent this is borne out by the fact that English is largely the language of the industry. This simplifies normal business discussion.

Simple too, is transportation. Where Paris called for taxis supplemented occasionally by the metro, in Holland Arthur relies almost exclusively on excellent and relatively inexpensive public transport. The trams run close by his hotel in the Leidsebosje with monotonous frequency and Dutch Railways offer a good enough service to get him to an appointment with EMI-Intertone at Heemstede in the morning and to Baarn in the afternoon to visit Philips-Phonogram International. The very healthy pop/MOR music market means good business for master disc manufacturers and the following day his round of calls is completed with a visit to yet another recording company, CBS at Haarlem.

But while there may be only one appointment scheduled for the day, it is anything but relaxation. In the afternoon Emerson is back at Schipol airport for a flight to Berlin via Hamburg. Not a particularly long journey but the waiting around at Hamburg for a connecting flight takes up time and arrival at Berlin's Arosa Hotel is late enough in the day for him to be thankful to get to his room.

The offices of Audio Export Georg Neumann GmbH are in the Charlottenstrasse, in the shadow of the Berlin Wall. In the cold war era one could well have imagined that the capitalistic music recording industry of the imperialist west ended right there. That is not the case nowadays.

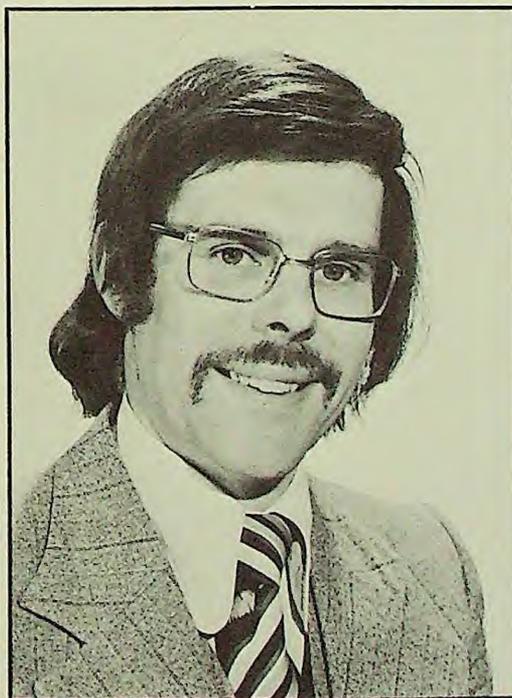
Eastern Europe is a major market which has recently shown a remarkable upsurge in demand for recording products and undoubtedly Neumann have been to some degree responsible for this expansion. In addition to being Capitol Magnetics exclusive master disc distributor in Germany they are also distributors for lacquer discs in all the eastern bloc countries except Russia. Emerson spends almost the whole day with the company's joint managing director, Herr Gunther Lutzendorf, reviewing requirements, opportunities, and product manufacturing schedules.

A busy week ends with a flight from Berlin's Tempelhof airport to Bremen for an onward flight to Heathrow. Home in time for a late dinner.

Ends? Well, most of the time Arthur considers the week's business and gives some thought to the next week when he will be visiting Lisbon, Madrid, and Barcelona—political situations, airport industrial action, and the Four Horsemen of the Apocalypse, permitting.

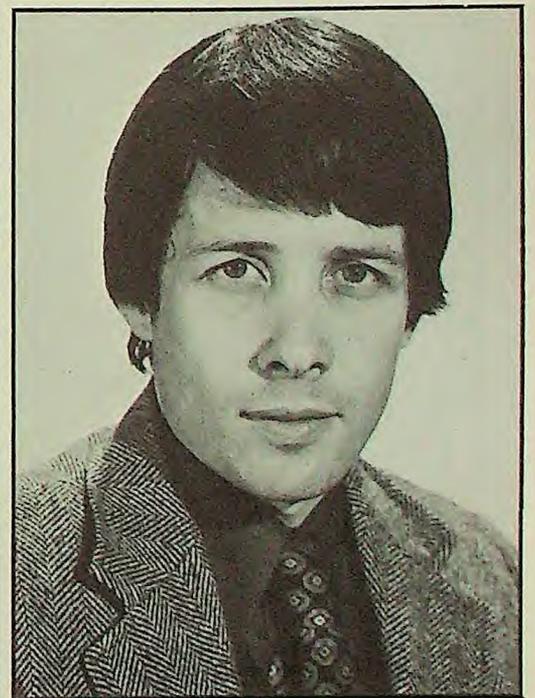
ECONOMY-PRICED bulk packs containing 50 unlabelled cassettes of The Learning Tape by Capitol are now available for the volume audio-visual market. Ideal for duplicating studios, the bulk units permit easy storage and shipment. Reusable cardboard cartons also provide a convenient filing system for school or industrial offices. The tapes fit into numbered slots which correspond to a master list on the carton's inside cover, and blank labels are available for identification.

All cassettes feature welded housing for durability and come in lengths of 30, 45, 60, or 90 minutes.



JOHN SMAILES, Capitol Magnetics executive responsible for bulk cassette and lubricated tape sales in Western Europe.

Completing a technical education in Essex with HNC Electrical his early career was in technical capacities. Moving to sales he held managerial positions with CZ Scientific Instruments and Pyral (UK) prior to his current appointment with Capitol Magnetics.



STUART NORTH, manager for Capitol Magnetics consumer products in Western Europe.

A native of Los Angeles, California, he attended UCLA and majored in Business Administration before completing his formal education with three years' study at the University of Stockholm.

North spent four years in Europe in industrial marketing before taking up his current appointment in September 1974.

# TALENT

## Rundgren aims for a more valid quotient

by REX ANDERSON

YOU MIGHT describe the 4,000 or so people who religiously buy Todd Rundgren albums in this country as a cult following. He describes them as his "validity quotient". They are a widening group of people who perhaps think that music should have something to say and that Rundgren is the one to say it.

In America, inevitably, after some ten albums, his quotient is more valid than in the UK. He said last week, while on a short promotional visit to London to add some character to the push behind his new Warner Bros album, *Initiation* (K55504), that he had every hope that the American tour he and his band, *Utopia*, were to embark upon on his return, would be the first that made money.

The truth is that Rundgren, despite that list of releases, has not made any money from his own "projects". Instead he has financed them by session work, production and engineering work. "I became a producer because that was something I learned how to do, along with engineering, so that I could produce my own albums. I wouldn't have produced other people's albums if they hadn't demanded it."

In actual fact he has not produced for another artist for nearly a year, but his record is impressive: an unreleased Janis Joplin album, *Badfinger's Straight Up*, *Mother's Pride* for *Fanny*, *Sparks* and *Grand Funk* are the best known. He says: "I probably

prefer to produce myself than other people. I have produced them for various reasons. On occasions it has been because I liked the artist, but I do it mainly just to make a living. If I don't have to produce I won't."

His days as a session musician are certainly over. He describes session work as something that can be even more crazy than production, demanding the minimum of creativity. But it was necessary for a while because, as he explains, all the projects that he had done had cost more money than they made. His attitude to work is that if he is enjoying it he will work very hard and if he doesn't enjoy it he won't work at all.

His approach to production is that if he decides to produce an act he will leave his manager to sort out fees and charges. He will spend a period of time before starting the album setting up a line of communication between himself and the band so that both he and they can derive satisfaction from the exercise. One of the rules he lays down is that he refuses to allow the act to participate in the mixing.

He throws himself into the production of the album and will do anything he or the act feels is needed, including playing with them, assisting with instrumentation that they cannot handle themselves, arranging and conducting and even adding his own vocals.

On his own sessions the band doesn't do anything that he hasn't



Todd Rundgren

told them to. "I use musicians who are good enough to elaborate within reason and use their own musical ideas that don't eclipse what I'm trying to do. On my sessions no one is interested in being in on the mix. On other acts allowing them in on the mix is one of the most catastrophic things in producing an album in my experience."

His own material is written according to a strange formula. "I conceptualise the album first. Then I conceptualise a piece of material for it and I compose the track. Then I record the track with all the overdubbing. Last I write the song - both the lyrics and the melody. Only on rare occasions have I had a song complete before I have recorded it."

The impression is one of pressure building up inside the creative Rundgren until it reaches a point where he has to go into the studio and let off steam. He adds to that concept of himself: "It's been averaging out to about a year between creations. I don't write in between."

His music is distinctive and has prompted many critics and fans to hail him variously as the most important thing since *The Beatles* or better than *Alice Cooper/Rod Stewart/The Bible* or who or whatever his following happens to be seeking a substitute for at the time. But does he regard his music as commercial?

"I don't think I ever released an album on which I didn't think there was something commercial, but I don't go out to write commercial music. I can do it if it is required of me. For example *Grand Funk's We're An American Band* single (which was a hit in the U.S.). They didn't like it at first, but it worked. We did the same thing with the second single, *Locomotion*."

Does he feel then that the public performance is more important than the record?

"I enjoy performing, but the actual process of going on the road is laborious and tiring. It can make people physically ill. It causes a lot of musicians to drink too much and take too many drugs. I don't go in for those extremes, but after a month or two it becomes really draggy."

His formula for a roadshow is just a little old material coupled

with the most recent material including material by the band that has not been recorded. A demanding formula since the audience will be unfamiliar with most of what they hear. How then does he regard his own music. Does he feel that it is provocative for example?

"I hope it is provocative in one sense or another if only to assert its own presence. I listen to music as a background to my personal visualisations."

This last summation, strange as it may seem, is not in fact uncommon. Music of any deep nature does in fact tend to conjure up images in the mind of the listener. Sometimes they are the images that the composer intended. Rundgren says he does not really expect the image to be exactly the same as his, "but there is a really striking accuracy in what people get who bother to write and tell me about it."

He admits that he does not get the same visual imagery every time. "I think, when I'm making an album, my images are most abstract at that point. But even the most elaborate designs can be broken down to basic angles and curves and I'm thinking of these angles and curves when I'm making a track. It's weird, *Stevie Wonder* talks in the same way. He's into it more than I am because he doesn't see anything else but musical images. A certain note will mean a colour to him although he has never seen that colour and doesn't know what it looks like."

# Beethoven

Symphony No 5 in C minor Op 67

Antal Dorati  
conducting the  
Royal Philharmonic  
Orchestra

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# CLASSICAL

## First Scottish Opera CFP release

FIRST RECORDING in the association of Classics for Pleasure with Scottish Opera, concluded last year by then recording director John Boyden between the recording company, Scottish Opera and sponsors Scottish Mutual Assurance, is now released. On CFP 40217 are excerpts from Richard Strauss's opera *Der Rosenkavalier*, with guest star Helga Dernesch singing the role of the Marschallin, the disc retailing at £1.25.

Recording is the first of a planned series of four to be made by Scottish opera under the sponsorship of Scottish Mutual, all to be of highlights from operas in the Scottish company's repertoire and the only budget-label opera series on the market. Second issue, to be released by CFP next year, will be of highlights from Verdi's *Un Ballo in Maschera* (A Masked Ball). All will have accompaniments by the Scottish National Orchestra conducted by Alexander Gibson.

CFP sales and marketing



LAUNCHING NEW Classics for Pleasure recording of highlights from Strauss's *Der Rosenkavalier* in Glasgow are (from left) CFP sales and marketing director Desmond Lewis, chairman of sponsors Scottish Mutual Assurance, W. R. Ballantyne, and Scottish Opera conductor Alexander Gibson.

director Desmond Lewis told Music Week "We feel that this new series, bringing into recording for the first time one of the most vital opera companies in Britain, will prove as popular as the London

Philharmonic Orchestra's Wills Master series for us, which over the past four years has built up sales of more than a million and a quarter units."

# Double debut by Antal Dorati

ON THE day that he takes up his new appointment as conductor of the Royal Philharmonic Orchestra, this Friday (July 11), Antal Dorati conducting the orchestra appears for the first time on a budget label. With Contour's new issue of a performance of Beethoven's popular *Symphony No. 5*, Dorati takes the place as head of the RPO of Rudolf Kempe, who now

becomes chief conductor of the BBC Symphony Orchestra in succession to Pierre Boulez.

New recording, made last May in West Ham Central Mission Hall with Brian Culverhouse as producer (Contour 2870 482) has direct sponsorship from the Legal & General Assurance Society, already a considerable supporter of the orchestra. Performance includes the not-always-recorded repeats in the first and final movements of the symphony. It also coincides with the opening of the RPO's July Beethoven Festival in the Albert Hall under Dorati, starting this week with seven concerts running until July 23, London's first complete Beethoven cycle for many years. Performances will be including all nine symphonies, all five piano concertos and the violin concerto, with piano soloists Murray Perahia, John Lill, Tamas Vasary, Moura Lypany and Gina Bachauer, with Yehudi Menuhin as soloist in the violin concerto.

The new Beethoven recording is the RPO's second for Contour, following the successful Elgar *Enigma* issue (2870 440), also produced by Culverhouse, and conducted by Norman Del Mar. It is the first of a planned series of the complete Beethoven symphonies, first set on a budget label, to be made over the next year by Contour with Dorati and the RPO, all to be sponsored by Legal & General.

Contour chief John Newman said this week "Our first RPO recording, of the Elgar, has exceeded all our expectations and already has made sales of more than 15,000. The new Beethoven is the first recording that Antal Dorati has made for a budget label."

The new recording has been issued at Contour's regular price of 95p as an 'introductory offer' rising with Contour's new price-structure to £1 on August 1.

## Robert Stolz, Basil Cameron

ON THE same day at the end of June died two classical music conductors who had made their mark on the world of concert and recording, Robert Stolz at 94, Basil Cameron at 90. Cameron, best-known after the war as associate conductor of the BBC Proms in the Albert Hall, retired nearly ten years ago and had been living in the Musicians' Benevolent Fund home for musicians at Dulas Court in Herefordshire. In the years after the war he made a number of recordings for EMI, most of them on 78s, including a good deal of the music of Sibelius. None are now available in the catalogue.

Robert Stolz, conductor and composer, was still active, a number of his newer recordings having been issued recently from BASF on the BAC label distributed by Decca. This month Selecta have released an import, in its German numbering BASF 29.22116/4, titled *Golden March* on two LPs retailing at £4.50. During the war Stolz lived in America, and the new album has memories of his U.S. associations with such marches as the *Washington Post*, *Colonel Bogey*, *Stars and Stripes*, *Forever*. Collection also includes the *Entry of the Gladiators*, *Blaze Away*, the *Radetzky March* and a number of other European marches.



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# CAT STEVENS GREATEST HITS

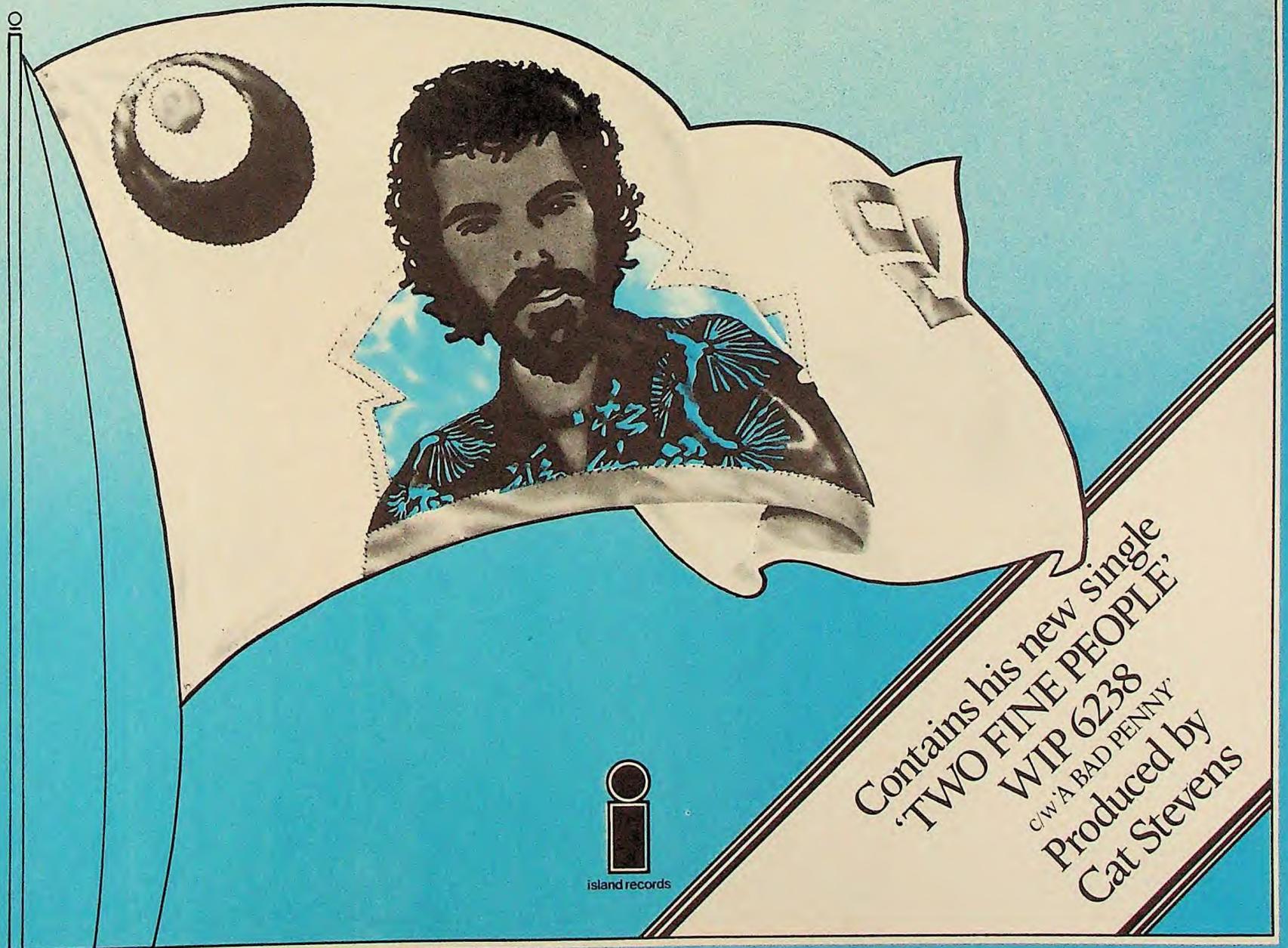
## SIDE ONE

WILD WORLD  
OH VERY YOUNG  
CAN'T KEEP IT IN  
HARD HEADED WOMAN  
MOONSHADOW  
TWO FINE PEOPLE

## SIDE TWO

PEACE TRAIN  
READY  
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Produced by Cat Stevens and Paul Samwell-Smith  
Album ILPS 9310 Cassette ZCI 9310 Cartridge Y8I 9310



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# RETAILING

## Menzies opens in Oban, Dundee

JOHN MENZIES of Edinburgh continued the expansion of browseabout stores in Scotland with two June openings at Oban and at Dundee.

Both are similar to their Edinburgh Princes Street and Glasgow Buchanan Street shops, with major space in each store given over to music.

Basis of the development is the bringing together under one roof of leisure interests from music to reading, playthings to handicrafts, on a family basis, to encourage maximum family support and to encourage one stop shopping. In these recent openings smaller stores have been replaced by larger, normally on several floors.

The Dundee opening at 9 Murraygate in the town centre and very near other main music and audio shops has three floors and extends to 17,000 square feet. Music sections are normally on upper floors to allow privacy and time for browsing, removed from

the urgency of ground floor traffic. Dundee has records, cassettes and cartridges and players on the first floor where Roderick Kelway-Bamber is floor manager. General manager is George Betty. The Oban opening, earlier in June, is a redevelopment of premises at 42 George Street Oban acquired when Menzies bought out R. Wylie Hill and Co. of Glasgow who had a series of such provincial shops.

By subdividing the space Menzies has created a big unit of 5,400 square feet with a big amount of space given to recordings, as in the other openings. Manager at Oban is J. Douglas Lang.

At these and other Menzies stores the music section managers are operating the John Menzies Cassette and Cartridge Club.

Membership is provided for by the purchase of a pre-recorded cassette or an 8-track cartridge; the customer is given a

### SCOTTISH NEWS from ROBIN WALKER

membership card which gives, on presentation, a 10 percent reduction on the stated prices at Menzies stores off further purchases. Menzies are also operating a special scheme based on the Top 20 system; immediately a record moves into that category the price is cut by 60p; when it drops out of the charts the record reverts to normal pricing - giving encouragement to customers to buy while the record is hot and giving the store scope for bulk buying and fast clearance.

In Edinburgh a new record shop has opened in a key location at Haymarket junction, at 275 Morrison Street. It is Katie's

Record Bar, operated by Charles Wardell who has handled records in his other retail premises outside Edinburgh at Kirkliston. It is interesting in that it is providing a repair service as well as a sales service; it will handle tape recorder, record player, radio, cassette player, hi fi repairs within its Mr. Fixit repair section of the shop and is offering a fast repair service - a novelty in these days. Associated venture in the adjacent shop, operated by the same owner is Katie's Card Box.

Mooneys, which began at Brougham Street in the rollercross area of Edinburgh, has moved to Clerk Street in the Salisbury area, a direct shift to a busy steady-traffic street as against a way-out location. Virgin has settled in at 184 Frederick Street, Edinburgh, after the move from the back lanes of the New Town.

In Perth, Lawson's Limited, Glasgow-based and operating stores all over Scotland has opened a big unit at South Street. Lawson's bought a local firm and property, demolished, rebuilt and included a major record and audio trade section. The group are opening soon on similar lines at Ainess.

Trendsetters is a new opening at 31 Law Street Banff, sponsored by Gibson Ross and Hugh Urquhart handling music, audio, records and toiletries.

A new Super Sounds Shop has been opened by R. Gordon Drummond Ltd of Falkirk at 9 Church Walk, Denny in Stirlingshire, a development from an older pharmacy business and to

a pattern developed by associated interests in Eire. Theme of the operation is a three-in-one combination, as seen in Duke Street Glasgow where records, cosmetics and teen age girls fashions are being sold in one shop. Record part of the operation is using the Super Sounds name.

James Scott and Co have closed down the Shandwick Place, Edinburgh, branch and opened a bigger shop at 130 Lothian Road handling cassettes, cartridges and records. Scott has been opening separate specialist shops covering this field in several areas of Scotland including one near to this new Lothian Road unit, which is covering a wider trade than audio. R. B. Hislop of Peebles have opened a new retail unit at 50 Old Town Peebles, launched on May 23rd.

Allan Williams Hi-Fi who opened in Haddington East Lothian eight months ago have moved to larger premises at 90 High Street Haddington from May 32.

It is operated by brothers Allan and William Pratt and is handling the full range of audio goods as well as doing recording work.

Ian M. Paterson has opened new premises at 52 High Street Banchoy, Aberdeenshire handling records cassettes and cartridges and related machines and accessories.

Sounds New opened at 70 Port Street Stirling with the promotional line of 'Stirling's first discount record shop' specialising in cut-price records and cassettes.

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## Cards—strictly soul, rock and now dub reggae

### TONY JASPER IN DERBY

THE NEWEST record shop in Derby's Sadlegate shopping precinct (though pedestrians should beware, too many vehicles appear to qualify for access) is R. E. Cords.

It's situated downstairs from a unisex clothing shop and stock is almost predominantly non-classical and non-middle-of-the-road.

The owner is Dave Milton and he's 28. His staff are from the same generation and enjoy from customers, nicknames, Jonah and Hector. Album ordering manager is Nigel Wilkinson, from the same age group.

Each describes himself as first and foremost as a music enthusiast though such consideration does not remove an obvious concern of running the store on good commercial lines.

R. E. Cords face supposed immediate competition with two nearby record stores, one of which (Dixons) is a long-established concern and apparently boasts a larger record stock, partly due to its greater variety of material.

However the Cords staff suggest they give the kind of service young people want. This they see as young people who know contemporary music and its scene providing a service to a similar age grouping.

The shop has been in existence

for 18 months and finds trade improving. The only slight set-back for an initial period came when EMI opened a new store in Derby, though not within walking distance of R. E. Cords. The future does promise a threat when W. H. Smith opens in the shopping precinct.

Not surprisingly Cords places some emphasis upon soul music, particularly American imports and there is a large reggae catalogue for Derby's considerable West Indian population. The big reggae sellers are import discs from the West Indies. The current craze is for Dub Reggae. Current demand discs are Augustus Pablo presents, Music of King Tubby (Dub Masters) and The Observers, Observers All Stars (Trojan). It seems four to five o'clock on a Thursday and Friday evening is reggae time with considerable spending by the West Indian community.

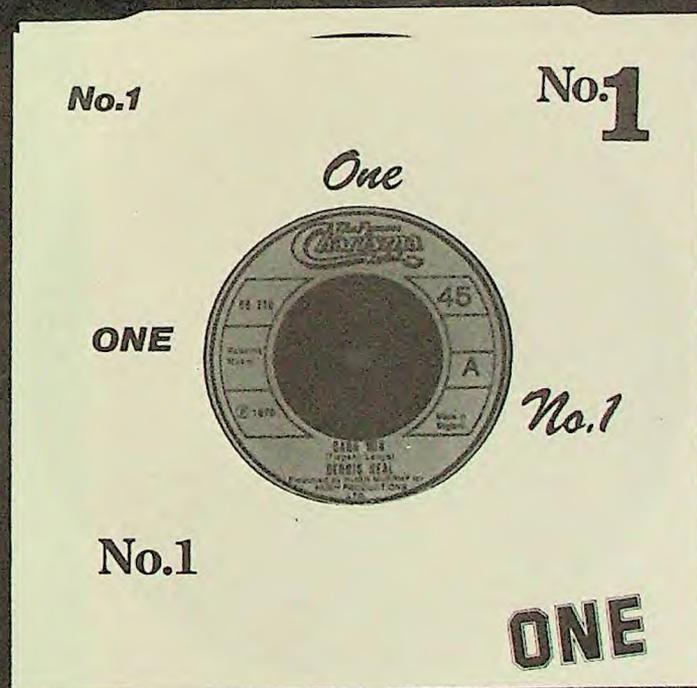
Otherwise the normal

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# RETAILING

# The Virgin record supermarket

by CHRIS WHITE  
OPERATING ON a self-service system, similar to that of a super-market, the new London Virgin record store at Marble Arch, London manages to convey an atmosphere of relaxation not always prevalent in such retail outlets.

Design plans for the store took more than three months to complete and the architects have succeeded in overcoming problems of impersonality between consumer and shop staff, while presenting product in an eye-catching manner. Official thinking behind the set-up has been that it should be a record shop people will enjoy visiting, allowing them to browse while always having staff personnel easily accessible to help with any problems.

The new store has very much an open-plan appearance with plenty of room for people to walk around comfortably. Record racks have all been specially designed by an engineering company for self-service and allow albums to be inspected without too much risk of the sleeve being battered.

Perimeter area of the shop is devoted entirely to racks of back-catalogue product, while the middle of the floor features imports, specialist records and Virgin catalogue items. There is also a special rack for the Top 30 albums, featuring the actual albums in order of chart position.

Commented Steve Mandy, Virgin projects manager: "We've introduced new features into the store, to increase the customers' enjoyment - for instance there is

a free jukebox featuring new releases and import singles, which people can listen to through headphones. We also have a special area for them to listen to product on tape or record decks. Again headphones are provided and there are 15 channels with two outlets for each one - we hope that people will come along, be able to relax and listen to the music."

The new Virgin store is also making full use of video equipment and showing promotional films supplied by record companies. Headphones are used or the system can be linked up to a p.a. system.

Unlike some other Virgin stores, the Marble Arch branch will not be concentrating just on specialist rock material - "We are going to stock a comprehensive range of music, including m-o-r material, because we want to cater for the pin-striped gent as well as the hippie," Mandy explained. "Our tapes range will also be extensive, although we are doing 8-track only. We also hope to order for consumers any record on any label from any part of the world."

Security at the store is tight. Headphones are pilfer-proof, while an anti-theft system installed in the premises also provides accurate stock control.

Mandy claims that customers find the self-service system preferable to the usual over-the-counter services, and store manager Frank Dolaghan admitted



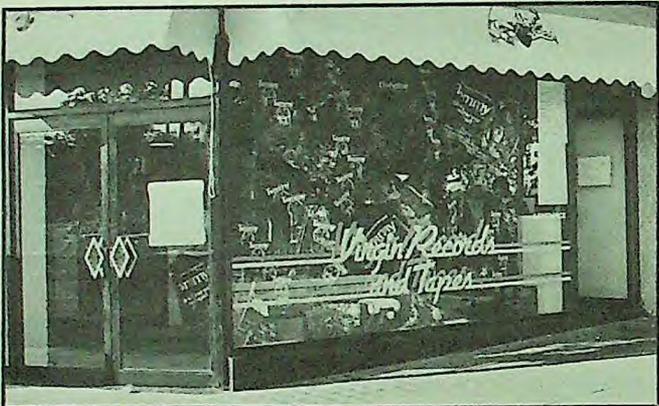
THE store has a free jukebox with new releases and import singles which people can listen to through headphones.

he found it preferable. "It provides a much more relaxed atmosphere because customers and staff can chat to each other without the psychological barrier of a counter between them. There is also much more room for them to be able to talk to friends."

Four new Virgin stores in Leicester, Southampton, Aberdeen and Hull are all based on similar lines to the Marble Arch shop, and there are also plans to open a second Virgin branch in Birmingham using the same principle. Original Originator of the new format for the shops is Nikolas Powell, joint managing director of Virgin, who has worked on the scheme for several months.



RACKS have been designed for self-service and inspection.



The new Virgin store at Marble Arch

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01 580 2090

Managing Director: Ray Walter



## LETTERS

IN SYMPATHY with Mr. Shoben of Paul For Music in last week's Music Week, we are also receiving the same unfair competition - from a certain chain store better known for its toilet rolls and cough mixture! Some LPs are on offer for 89p, among them titles in EMI's Music Centre scheme, and WEA's Physical Graffiti, normally £4.49, was purchased for 98p.

How do they do it? It's time the manufacturers made them to the line, because once the boom is over they will drop records and jump on some other bandwagon. Then it will be up to us, the real record dealers, to provide the big turnovers for the companies. So come on the majors, give us your support. We are all in the trade for the money - but some of us love it as well.

DONALD TAYLOR, The Golden Disc, 2 Market Place, Oldham, Lancs.

HOW SERIOUSLY is the discounting policy of the multiples affecting the livelihood of the independent record retailer? How much are company policies contributing towards a deterioration in the good relations between industry and trade? This is one man's view of a matter of growing concern...

I have been a retailer for nearly 12 years and have used your paper all the time I have been trading. This is the first time I have written to you and since it is a message to companies and shop owners you may care to publish it. The conventional record shops

are the backbone of the industry. Without them there would be a drastic cut in the sale of records, yet the companies really appear not to care. What other industry, for instance, would charge you for a catalogue to sell its products?

We all hear of records which have sold one million copies - but who to? If people like Rod Stewart, who chose to live abroad because of tax problems, used their money to buy the thousands of albums left on shelves throughout the country, it could solve their tax problem. It might also help the record shops, for the true shop stocks everything in depth, yet no matter how many copies are left unsold, the companies do not want them back.

When I say true record shops, I do not mean the multiples which I regard as parasites. They are using records as a loss leader to get people into their shops and the record companies are bending over backwards to help them destroy the industry.

Make no mistake, record shops as we know them will either have to start selling something else or they will be closing in large numbers. In one month I have had 27 letters relating to income tax, VAT, P45s and stamps. I am an unpaid tax collector. How much could be made elsewhere for the hours put in is anybody's guess. Add together all the rising costs like rates, rent and heating and we need to earn twice the money we did last year while the multiples are knocking 50 per cent of our only source of income. We must discount to compete, but can we afford to, and for how long?

Unless the record companies take an active interest in shops,

the trade will become a free-for-all, controlled by s-o-r to multiples, because companies are only interested in sales figures and don't care how they get them. Without the shop that buys on speculation, as we do, half the product would never reach the public. Multiples are basically interested in Top 50 - and who can blame them?

If record companies want to help the true record shop they might consider buying back £1,000-worth of old stock from each shop and re-cycle it. This would be a tremendous boost and supply much needed capital for new stock. Another suggestion is that record companies should agree to take back all stock that is full-priced one day, deleted and on budget the next.

If the multiples were paying the same prices for records and tapes that we do, it would help, but I feel that they must do deals with the record companies. It is difficult to understand why record companies stand for it, for the records are not available elsewhere, which means the companies hold all the aces. They should begin to say 'NO' to the multiples, or dealers should get together and buy in bulk to compete.

Because of the way these shops trade, I must discount, but mine is held at 10 per cent on everything. I also wholesale and run market stalls, so my income is across the board, but for anybody selling just records and tapes in opposition to one of the multiples, I say good luck, mate.

G. LANGLEY, Langley's Records, 466, Walton Road, West Molesey, Surrey.

## Derby's newcomer

FROM PAGE 18

boogie-progressive bands, Status Quo, Rick Wakeman, Yes, Led Zeppelin, Genesis and anything by Frupp and Hawkwind are assured of healthy sales.

Reason for Derby being a happy selling pasture for Frupp and Hawkwind lies, according to the shop staff, in the lack of visiting groups. The two mentioned do make frequent forays upon the city. Another group, Dr Feelgood threatens to make a trio.

Island score as the best company and a bouquet is handed to the Warners rep. Surprisingly in view of the shop's stock little interest is forthcoming from Virgin. And while discussing companies, staff of R. E. Cord felt they needed to curb severely the amount of paper material sent. They also criticised totally pointless releasing of much record material. In particular they named Chrysalis and release of Flashfeel.

They joined many others in finding fault with continual warped discs and largely from several sources. A&M releases, some Stevie Wonder albums and some orders from CBS were particularly criticised.

The recent Genesis disc, Lamb Lies Down, they found possessed a delightful opening track on side two. Initial quietness gave way to an "overproduced section with volume" and this resulted in needles jumping.

Decca were the company winning a solid plaudit "Their discs are never faulty."

Barry White it seems is suffering a popularity drop and

Eric Clapton's recent single hit sold few copies. In spite of the Doobie Brothers making current charts the staff found little response in Derby. Their top selling artist is Phil Manzanera. Dark Side Of The Moon continues like Bridge Over Troubled Water as a steady seller, but on Pink Floyd dissatisfaction was felt with the group's lethargy in releasing product and consequent encouragement of bootleg albums.

Singles sell well and the shop stocks outside of the Music Week Top 50 which is on display. Good single sales aid album sales and this was clearly shown by I'm Not In Love from 10CC injecting a fresh surge of life into the album.

The staff were not opposed, unlike some dealers, to the recent Stylistics hits album bringing less dealer discount. They felt television advertising was instrumental in their selling far, far more copies than might be expected and well compensating for a drop in profit margin on individual disc.

What they do not like is the £3 plus disc. They feel companies know most shops will reduce disc prices to £3 or below. They feel uncertain as to sales if the £3-plus album should become a regular feature.

The future does not look dismal providing there is good product and hopefully more television advertising for the right disc. But with their own heavy sales for reggae, they wish the smaller London-based reggae companies could provide them with a reliable and efficient service.



Produced for

RCB (Projects) Ltd.

23 Bryanston Mews West  
London W.1.

01 723 8416

by Ron Richards

Promotion Director: Terry Walker  
Manager: Robin Britten

# RETAILING

"HAVE YOU got a record called 'Lay down on your blanket'?" asked a lady the other day. We search the lists in vain. "Sorry," we replied. "The nearest we've got to that is Sheet Music by 10c.c." Mind you, it was a day for not merely lying down on your blanket but hiding your head in it. One major record supplier sent us 27 wrong singles, and hardly any of the right ones, while another sent us five ancient singles for some quite unaccountable reason - maybe they'd heard of my interest in things historic. We have been having, to coin a phrase, a right time with singles lately, being unable to secure those we want, yet getting batches of faulties and wrong ones... at last I wrote a letter which some days later prompted a telephone call (though none of the records we wanted). The nice young lady on the phone said that she was 'in the hot seat' having to apologize, and that she was handling calls like that 'all the time'. Hmm... could it be that the companies are trying to produce too many titles? Comments welcomed (also the singles we're still awaiting)...

\*\*\*  
One of the unobtainable singles last month was the Showaddywaddy's Three Steps To Heaven. Gritting my teeth, I tore down the existing display at the top of the stairs, and instead spread out a lot of gospel LP sleeves. "We haven't got Three Steps To Heaven," I penned with the Flo-Master, "but if you want to know how to get there, hear a gospel LP". I bet even the religious store in town hasn't thought of that one.

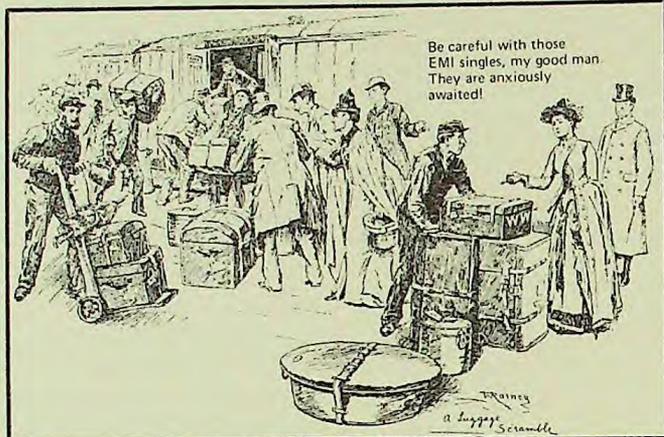
Another single hard to obtain was, of course, Whispering Grass,

surely one of the cleverest releases this year. Here again, the sales assistant gets a little weary of explaining why we haven't got it.

"Have you got Whispering Grass?"

"No, madam, only corns." Which comes of all this standing around all day.

\*\*\*  
However, we must be thankful that we are getting plenty of practice for Christmas, namely in tying up parcels. A recent stock



check confirmed my worst fears about warped LPs - I guess that I had been remiss in not checking every one as they arrived. Indeed, I spent very nearly an entire day packing up unwanted singles and warped LPs. I asked one of the gallant record reps how it was that his company was producing so many warped LPs.

"Ah," he said knowingly. "They aren't stacking them right." All this reminds me of earlier years when I was despatch clerk for a major fireside chair

## SHOP TALK by DAVID LAZELL

manufacturer. The loaders were forever putting the wrong cushions on the chairs - yellow on black, pink on green, and muttering that

"no-one will notice." Needless to say, the chairs, wrongly cushioned, were carried around the country to distraught furniture store proprietors. Then, rejected in tearful laments, the chairs came back. Everyone seemed to accept it as a fact of life (apart from our sales director). Some of the faulties we get are so obviously at fault before being put into the sleeve that we wonder if there is a 'cushion syndrome' at work, some deadly bug that makes otherwise fine folk turn a blind eye to the

wobbly 12 inch.

Then there came the customer who wanted the single by Tammy Wynette, but didn't know the title.

"Is it Stand By Your Man or Divorce?" we asked.

"Can't she make up her mind?" sniffed the customer.

No doubt we'll be asked for Stand By Your Divorce before the week is out. I don't know what they think of it in Nantymoel, in South Wales, where I started my violin lessons years ago. It was the custom there to hang one's marriage licence, duly framed, as near the front door as possible, to stop the neighbours gossiping. I was married in Wales myself, though my license says something about the ceremony being carried out according to the rites of the.....(blank). It was a tin chapel, in fact. And no taped music, either. Anyway, to get back to country and western music - surely the re-release of Shot Gun Boogie by Tennessee Ernie Ford would put the whole thing in perspective. These shot-gun weddings never last, do they, Jethro?

\*\*\*  
Anyway, one of our disco chums officiated at a party held after a short wedding reception. The bride thought it would be nice to have something less formal than the set speeches and toasts to 'the happy pair'. However, it seems that the happy pair left before the disco really got going... I wonder if he played Spike Jones' I Went To Your Wedding (a disc for which I am often asked, by the way, especially during the spring matrimonial season).

Glad to see that Mike Batt has done a single designed for those frantic days in the record business - Madhouse Rag (EPC 3321) and no record shop should be without it. What makes me mad is to put up posters for singles that I cannot get from the manufacturers (the Gary Glitter single being a recent example). I daren't take the poster down, but haven't seen one copy of the single, though it is - at the time of writing - number six in the charts, and we ordered twice during the last fortnight. Why can't the industry produce some nice, cheerful posters apologising for non-arrival of singles? "NOT HERE YET, BUT THEY'RE COMING" - with a picture of a circus parade, headed by a record rep on a white elephant. It would at least soften the customer's scorn, for as a lady said to me yesterday, "I used to get all my singles here, but you never seem to have them these days". I would have leapt out of the window in sheer dismay if the pavement outside wasn't so grubby.

\*\*\*  
Just a note about dialect. This has posed troubles for me out here in the sticks. I knew a cashier in a hi-fi shop, a charming young lady, who had two much used terms (they are underlined).

"Mary, this gentleman wants to buy a colour TV".

"Didum?"

"And he's paying by cheque."

"Izzum?"

Didum and Izzum - now there's a name for a pop duo. Thanks to the rep who wrote in thanking me for my piece on record reps. I wonder what makes him think there's a good opening for me in the Grand Canyon?

# GERALDINE



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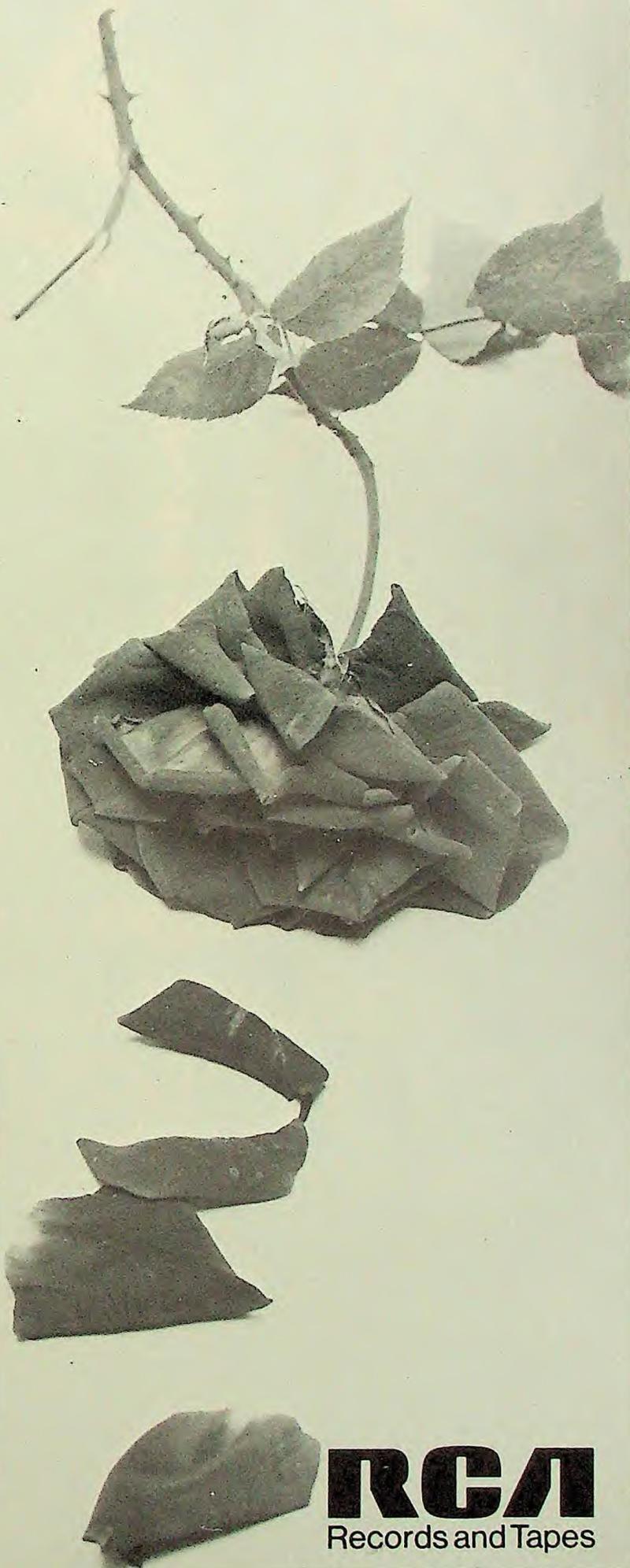
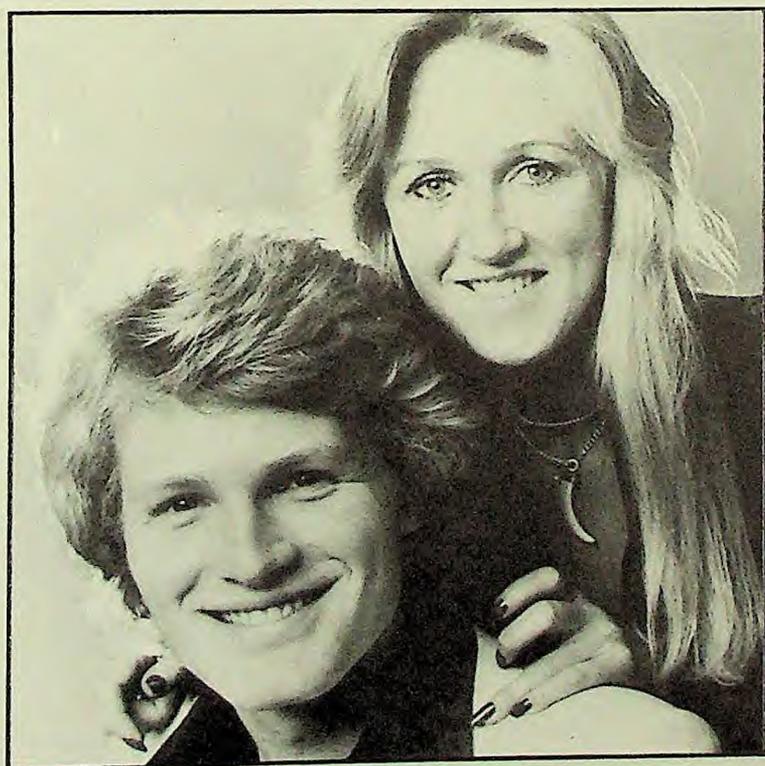
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CASSETTE AND CARTRIDGE

MUSIC WEEK

# TAPE RETAILER

Servicing all tape outlets

## 'Aggressive' promotion helped boost Decca sales

A MORE aggressive approach to promotion and the success of TV-promoted compilations, by Tom Jones and Engelbert Humperdinck have been responsible for a 50 percent sales growth in Decca tapes between January and March this year, according to new Decca tape marketing manager David Rickerby.

Rickerby's appointment in the tape department has in fact resulted from the tremendous sales growth experienced and is intended to facilitate a similar growth for the remainder of the year, as well as building a base for greater market penetration in 1976.

Rickerby told Tape Retailer: "This tremendous success in the first quarter of 1975 has resulted

from better promotion, improved product and the success of albums like the Tom Jones and Humperdinck compilations, and Blue Jays, which have obviously reflected in much higher tape sales. We are confident of maintaining standards in the future."

Biggest increase in sales goes to the cassettes which have had a 60 percent growth, but Rickerby pointed out that cartridges had managed to hold their own in popularity. "We do watch the 8-track position very closely indeed," he admitted, "and give a lot of consideration to album and cassette sales before releasing something on cartridge. Sales haven't been disappointing and we expect them to maintain their present level."

He added that Decca had also had considerable success with its boxed sets of opera music which had attracted great interest from abroad as well as the UK.

Rickerby, previously Decca promotion manager and working as assistant m-o-r marketing manager since April, will in his new capacity report to pop marketing and promotions manager, John McCready. Similarly tape promotions manager Gary Mann and Eric Lotinga (tape product and co-ordination) will report to him.

## EMI Tape re-organises management structure

A FURTHER reorganisation of management responsibilities at EMI Tape has resulted from the company's successful growth record over the past two years.

Three operating departments - commercial, production and financial - and three supports - materials, engineering and technical - have been set-up, each with direct and clearly defined lines of communications to the relevant company director.

Peter Mitchell takes on the new position of manager, commercial operations, and will combine all commercial activities into one department. Peter Sollitt expands his activity as UK marketing manager and Mike Cross becomes responsible for international marketing.

The production department brings together three Emitape factories, two in Hayes and one in Treorchy, Glamorgan, under the control of production manager Tom Scott. For the first time purchasing and stock control become the responsibility of the materials department. In recognition of the importance of

the quality assurance function this has now been combined with development into a technical department headed by Alan Parket.

Ted Naef, managing director of Emitape, commented: "We are now a £6m company within the EMI group and these changes have been designed to give us tighter

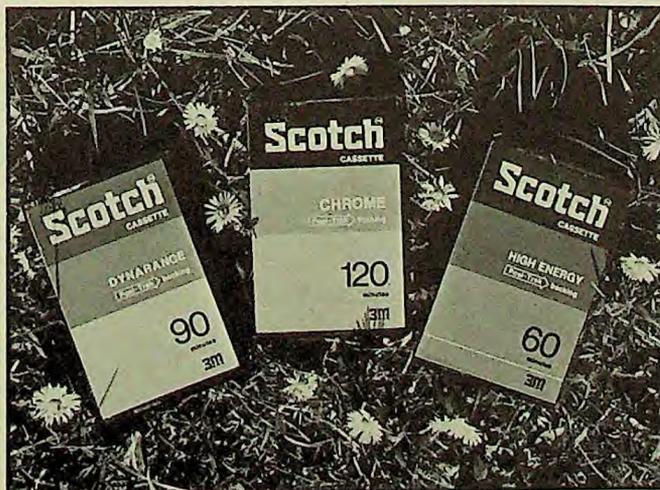
EDITED  
by  
CHRIS WHITE

control of our budgets, production, purchases and sales, so that we can quickly respond to the changes in the world's present difficult economic climate.

## 'Family' Scotch packs

CASSETTE LIBRARY cases for 3M's range of Scotch tape have been given new designs aimed at giving a stronger family feeling. Colours are blue for the C90 Scotch Dynarange, silver for the C120 Chrome and gold for the O60 New High Energy cassettes. Scotch Classic ferrichrome cassettes will however continue to be packed in black and silver cases.

3M recently introduced a new range of Scotch New High Energy medium-priced cassettes onto the market. They are claimed to give improvement of up to 9db in high frequency response over standard cassettes, and feature a new gamma ferric oxide tape. At one time 3M had used a cobalt formulation in the range but it was eventually discontinued because of lack of consumer enthusiasm.



New Scotch classic pack design



POINT OF sale material, including posters and car stickers, being used by Precision to back up its Moring Melodies promotional campaign. The promotion revolves around all the company's cassettes and cartridges, aimed specifically at in-car entertainment, and includes titles by such artists as Glen Campbell, Dionne Warwick, and Kenny Ball and His Jazzmen.

## BASF staff changes

BASF HAS made several changes in its audio-video-tapes division, including the appointment of a publicity officer and five new sales representatives.

Brian Haughey joins the company from an advertising consultancy where he was production manager, to take charge of advertising, public relations, sales promotion and exhibition activities for BASF's professional and domestic tape products. He will co-ordinate the various projects which make up the division's expanding publicity programme and is based at BASF's Knightsbridge House offices.

Brian Mellwick has been appointed as representative for BASF's domestic tape products for the South London area and joins the company from a similar position with Arthur Fischer UK. He is joined by Graham Thompson (representative for East Anglia), previously a salesman with 3M, and Stewart Watson (North and West London, and Middlesex).

For professional tape products, Robert Paice is appointed BASF's representative for the East Midlands, East Anglia and South Yorkshire, while James Pearce covers the Greater London area.

## Tape Snips

EMI TAPE has appointed Peter Stent as its new financial controller, reporting to managing director Ted Naef. Stent, a chartered accountant, has been with EMI for two years and was previously employed on a special projects team in group finance at EMI's Manchester Square headquarters.

GENERAL MANAGER Derek Jeffs has been made a director of Toshiba. Jeffs has led the British management team, in the Japanese company's highly successful penetration of the UK market since its brown goods subsidiary was launched two years ago. Despite the present tough trading times, the company has met all its turnover targets to date and now have nationwide network of over 1,000 appointed dealers. Jeffs is the first Briton appointed to the board of the company.

PRECISION IS releasing its third batch of Shellsound tape guides, produced in conjunction with Shell. Titles will be Tour of Dorset (ZCSGS 012/Y8SGS 012), Tour of Somerset (ZCSGS 013/Y8SGS 013) and Parts One and Two, Tour of Adrian's Wall (ZCSGS 014-15/Y8SGS 014-15). Commentators are Gerald Barry and George Barker who also wrote the commentary. July tape-only compilations from Precision

include collections from Melanie, The Trogs and Joan Baez.

BASF IS exhibiting its recently-introduced videocassettes at the Internavex Exhibition, Olympia, this week, along with a selection of calibration tapes and cassettes, three professional audio tapes and its range of cassette machines. The video cassettes, the VC15, VC30, VC45 and VC60, are suitable for use on all video equipment compatible with the Philips VCR system and each contain BASF's own formulation of high-dense chromium dioxide video tape. The formulation takes a signal to noise ratio of 50dB and gives less than 30 drop-outs per minute.

STEEL GUARD Display Racks of London Road, West Croydon, brings its first units out at the end of this month and main claim of the company is that they will retail for about half the price of any others on the market. The new racks are made of welded steel incorporating locks and will hold either 150 cassettes or 100 cartridges. Both units will retail at £25 each and are claimed to be pilfer-proof while allowing customers to inspect the tape thoroughly. In addition the units can either be hung on walls or floor standing.

If you want to reach the Japanese music market then advertise in a No. 1 music-business publication in Japan

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Contact/Write Ben Okano, Publisher Music Labo Inc - Atlantic Buildings, 4th floor 3-3, 2 Chom, Azabudai Minato - Ku Tokyo - 106 Japan.

# TAPE RETAILER

## Pyral confident of home tape market

IN THESE dark days of economic uncertainty, with many companies having to cut-back on expansion programmes and some even closing altogether, it's encouraging to note that there are some companies around viewing the future with optimism.

One such is Pyral, an unknown quantity perhaps to the majority of domestic users of magnetic tape, but one which has become a considerable force in the fields of broadcasting, recording, television and computers. The company is part of the multi-national Rhone-Poulenc, whose world interests are represented by no less than 200 companies in 30 different countries - yet marketing and sales success in the UK was an influential factor in the establishment of Pyral SA's first magnetic tape manufacturing plant outside France.

The parent company has in fact been manufacturing magnetic tapes and other recording products since the Second World War, but the company's operational history in Britain started only three years ago when a sales/marketing division was formed to promote products in the areas of professional audio and instrumentation industries.

It was the marketing and sales success here that was in fact an influential factor in the establishment of the magnetic tape manufacturing plant at Eastbourne - a reflection of the

by  
**CHRIS WHITE**

Rhone-Poulenc Group's long-term confidence in both the British economy and British technical know-how.

Now it seems to be only a matter of time before Pyral achieves success in the domestic users market, and sales penetration is already going ahead via plans for cassettes and reel-to-reel tape. The company is confident it can meet demand for home-produced tape products and the full product range should be phased in within the next two years.

Pyral now has two companies operating in Britain and their activities, while being complementary, are for operational convenience distinct from one another. Production at Pyral Magnetics will steadily increase to embrace eventually most of the company's product types and its increased output will also be directed at the export market.

So far, capital investment in Pyral Magnetics has amounted to £500,000 but by the end of 1975 the figure will have increased to £1m. Recruitment at the plant has been growing monthly and attracted a strong response from Eastbourne's local work force.

## ITT's new consumer products

NEW CONSUMER products from ITT were recently unveiled by the company at a reception in the London Press Centre, among them the CX 75 professional recorder and the RC 1001 radio recorder available in August.

The CX 75, retailing at £47 (including VAT), is convenient both for desk use and as a battery/mains shoulder-slung portable. It features a built-in microphone, lock-down control buttons with auto-stop, a separate microphone socket and a 5-pin DIN external functions socket. The model will be in the shops later this month.

The RC 1001 radio recorder is a development of the RC 1000 radio recorder, but the new model has advantages of lock-down buttons and auto-stop. Its built-in radio covers Long, Medium and Short Wavebands, plus VHF incorporating the station-holding benefit of AFC. Recordings may be made direct from radio. Retailing price: £88.56 plus VAT.

Also demonstrated, the KA 2030 Music Centre, which retails at £254.61, and other cassette recorders from ITT's range, including the SL54, Studio 60, and Stereo 88 Dolby Cassette Deck.

# UK audio firms break into U.S. at Chicago show

THE GROWING importance of exports to major world markets, in particular the United States and Japan, was well emphasised last month when a contingent of 15 British audio and electronics companies took part for the first time in the important Chicago Consumer Electronics Show.

The venture had been jointly organised by the Federation of British Audio and the British Overseas Trade Board, and the general feeling beforehand had been that the exhibition would help consolidate success achieved in the States by some of the exhibiting companies while introducing the newcomers on a firm basis. In fact, it turned out to an experiment which repaid those involved, with added US interest in their products.

How much the gloomy British economic climate has been responsible for the desire by UK companies to explore the American market is not too difficult to assess. And certainly our audio firms are finding great enthusiasm there with much more interest in buying British.

Take the small audio company of Jordan-Watts, perhaps a relatively small fish amongst names like Tannoy, Sony and Sanyo. Yet managing director Lesley Watts believed that he had something to offer the Americans, visited the Chicago CES - and has found that it paid dividends!

Before leaving for the show, Watts admitted that his company had never been big enough previously to consider breaking into the States market. "It's our first time at a US trade show and in fact most of our sales there so far have either been through recommendation or reputation. We've made no real impact and that's why we're visiting Chicago - to look for good distributors."

At the CES Watts and company unveiled the Jordan-Watts module, a speaker claimed to be unique, as well as its first ceramic speaker, a non-directional loud speaker and the usual domestic loudspeakers. The exhibition did the trick.

"The whole picture has changed - whereas previously Jordan-Watts products were known only to Americans who had come across them in England, we are now arousing a lot of interest amongst US manufacturers who want to handle them for us," Watts commented this week. "Now we are having to play it cautiously and choose who we think will be best for the task."

Since appearing at the show, the company has had a flood of orders, particularly from Canada, and a representative has been appointed for the East Coast. Negotiations are presently being carried out with two major West Coast companies for distribution.

"I think the Americans were definitely pleased to see British representation at the event," Watts added. "The ones I spoke to felt that a contingent visit had long been overdue, and all seemed favourable towards British products."

Decca has long been established in the US market but special

products manager Pat Cooper still found the Chicago visit useful.

"It's always an exhilarating experience taking part in an American trade show and, as ever, we found a great deal of enthusiasm for Decca products," he commented. "It was worthwhile taking part in the CES because it provided an opportunity to meet people, including dealers. "Hi-fi has become very specialised and people do welcome an opportunity to be able to discuss it with manufacturers and have things explained to them."

Cambridge Audio also exhibited at Chicago for the first time and amongst the products display was the new Classic amplifier, while associate company RSE promoted its sound system already used here by bands like Wings and Queen.

Other UK firms joined the throng to exhibit at the show and were pleased with result. Gale Electronics and Design unveiled its "revolutionary" direct-drive turntable which had been under development for two years - it made its British debut at the 1974 Audio Fair and is constantly adjustable in speed from 10.0rpm to 99.0rpm.

The company actually had its own administration studios at McCormick Place and managing director Ira Gale admitted that he had been very pleased with response to products. "We recently started our own distribution office in California and so naturally looked upon the Chicago fair as being of major importance," he admitted. "It proved to be a great introduction to the American market and we are looking forwards to a lot of success there."

The CES certainly stimulated interest in British audio companies and its seems that the exhibiting companies, given necessary promotion, will be rewarded by increased trade in the States. The depressed British market has prompted many to look further afield for retail outlets and following the success of the mission, plans for others are already on the drawing board.

Indeed there are talks already of sending a similar contingent of British firms to a major Japanese trade show next year.

## New BIB storage units

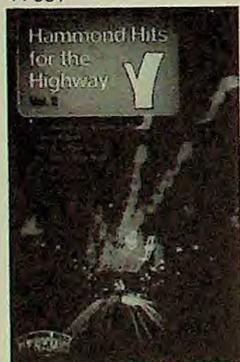
ADDING FURTHER to its range of cassette storage units, BIB Hi-Fi Accessories has introduced the new Cassette Rota-Rack.

The unit holds 40 cassettes in their containers in an horizontal position so that titles can be easily read and each cassette individually selected. It is designed so that it revolves for easy selection on a circular felt pad.

The attractively finished unit is made with a wood top and base, has a teak veneer finish and measures 10 1/4 in width, 8 3/4 in height and 5 1/2 in depth. Packed in an attractive descriptive four-colour carton, the Rota-Rack costs £3.94, excluding VAT.

# The latest on cassette from International Artists

Hammond Hits For The Highway Vol.2  
44-531



20 Smash Hits In The Style Of The Beatles  
40-202



In A Classical Moog  
44-536



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INTERNATIONAL ARTISTS



And if you haven't stocked our tapes yet here's our five star deal.

\* A display stand on free loan which shows 150 fast selling tapes from a catalogue of over 160 titles.

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\* Advertised at major exhibitions, railway stations and over 1,000 sites.

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	C904	1.68	0.78	0.75	0.72
Trios	CTRIO 604	3.69	1.74	1.65	1.56
	CTRIO 904	5.04	2.34	2.25	2.16
Hi-Dynamic	C302	0.68	0.32	0.31	0.30
	C602	0.96	0.45	0.43	0.41
	C902	1.33	0.62	0.58	0.54
	C1202	1.83	0.85	0.81	0.77
Trios	CTRIO 602	2.88	1.35	1.29	1.23
	CTRIO 902	3.99	1.86	1.74	1.62
	CTRIO 1202	5.49	2.55	2.43	2.31
Soundhog	C603	0.79	0.37	0.36	0.35
	C903	1.07	0.50	0.48	0.46
	C1203	1.51	0.70	0.66	0.62
Trios	CTRIO 603	2.37	1.11	1.08	1.05
	CTRIO 903	3.21	1.50	1.44	1.38
	CTRIO 1203	4.53	2.10	1.98	1.86

Emitape				
Hi-Dynamic Reels	Reel Sizes	Coupling No.	Rec. Retail Price inc. VAT	Dealer Price Ex. VAT
Standard Play	5"	HSP61	£ 1.78	£ 0.82
	5¾"	HSP91	2.26	1.04
	7"	HSP121	2.85	1.32
Long Play	5"	HLP91	2.26	1.04
	5¾"	HLP121	2.85	1.32
	7"	HLP181	3.68	1.70
Double Play	5"	HDP121	2.85	1.32
	5¾"	HDP181	3.68	1.70
	7"	HDP241	4.83	2.23
8X Blank Cartridges	45 min	CT451	1.62	0.75
	60 min	CT601	1.80	0.83
	100 min	CT1001	2.05	0.95
Tape Head Cleaners	Cassette	AP330	0.75	0.35
	8 Track	AP331	0.95	0.50

**"Blank Tapes-Huge Growth" (Music Week July 5, 1975)**

**It's easy—just order the next time you phone for records.**

EMI Records Ltd, 1-3 Uxbridge Road, Hayes, Middlesex 01-759 4532 (20 Lines), 01-759 4611 (20 Lines), 01-848 9811 (10 Lines).



# SOFTWARE

**MAC and KATIE KISSOON**  
 Sugar Candy Kisses. State STMC 2  
 - Should prove to be a big seller, this tape from the coloured duo, including as it does their two hits, Sugar Candy Kisses and Don't Do It Baby, along with seven other numbers from the Bickerton-Waddington songwriting team. Material is strong and makes good listening in any environment. This tape shows considerable promise for the new State company.

**THE WALKER BROTHERS**  
 The Immortal Walker Brothers. Contour 7470 564 - This budget release brings back pleasant memories of a group who made really excellent records for their time. Their classic Make It Easy On Yourself is included, and the magic of Scott Walker's vocals brings added magic to In My Room, Genevieve and Here Comes The Night. Excellent.

**LONDON SYMPHONY ORCHESTRA**  
 Swan Lake. Philips 7317 103 - With Pierre Monteux conducting, the LSO do full justice (as one would expect) to Tchaikovsky's memorable ballet music. This tape features musical highlights from Swan Lake which has been delighting millions of people for more than a hundred years now, and it should become a welcome inclusion in many classical music lovers' collections.

**DIONNE WARWICKE**  
 Motoring Melodies. Precision ZCP 61021 - An attractive tape-only compilation of 25 numbers sung in Miss Warwicke's inimitable style. There's a handful of Bacharach/David compositions

thrown in, like Do You Know The Way To San Jose?, I Say A Little Prayer, The April Fools and This Girl's In Love With You, plus bonuses of You've Lost That Lovin' Feeling, Somewhere and Hey Jude. The singer's style is timeless and here she gets to grips with some meaty material. Should sell well.

**VARIOUS**  
 We Got Soul. London KSOU-R 1 - An attractive compilation which will be a compulsory addition to many tape collections. Artists include Al Green (Let's Stay Together), Jackie Wilson (I Get The Sweetest Feeling) and the Chi-lites (Have You Seen Her) and such names as Tyrone Davis, Ann Peebles and Bloodstone. Decca's marketing campaign for this release should guarantee strong sales.

**GLEN CAMPBELL**  
 More of Me. Ember ZCE 6002 - Campbell's recent tour and BBC tv series has again cultivated interest in his recorded output and Precision has stepped in quickly to provide fans with this excellent 25-track collection which includes just about all his major hits. Programme of songs includes Galveston, By The Time I Get To Pheonix, Wichita Lineman, Where's The Playground Suzie, Dreams Of The Everyday Housewife and True Grit. Stock up well on this.

**VARIOUS**  
 A Touch More Class. Philips 7581 078 - Strong line-up of artists like Tony Bennett, Dusty Springfield, Peters and Lee, Nana Mouskouri, Mel Torme, Sarah Vaughan and Scott Walker will ensure moderate

demand for this easy-listening tape. Repertoire is familiar and well selected. Should be a long-term seller.

**GILBERT BECAUD**  
 A Little Love And Understanding. Decca KSKC R 5209 - Becaud's recent hit was well deserved and this tape gives more glimpses into his wide-ranging talents. Apart from the title track, three others of his hit songs are included - What Now My Love, The Day The Rains Came, and The Importance Of Your Love - and a wealth of other material like Sand And Sea, The Masquerade and Something Missing. Deserves to be a big seller although obviously a lot will depend on radio exposure.

**FRANK SINATRA**  
 Love. Musicway TC-Spr 90039 - A good selection of well-known tunes on the theme of love, sung impeccably by Mr. S. Love and Marriage sounds as though it was recorded yesterday, and is fresh with vitality, but the mood is changed from the quizzical What Is This Thing Called Love? and the swinging Almost Like Being In Love. Should sell well.

**TONY HATCH and JACKIE TRENT**  
 Motoring Melodies. Precision ZCP 11025 11034 - Easy listening music from the husband and wife team, which should provide good in-car entertainment. Choice of repertoire is familiar - Let It Be Me, Little Green Apples and Games People Play - and the couple add nothing to the original versions. But there should be moderate sales here somewhere.

# HARDWARE

## Home 8-track player

THE NEW Radiomobile home audio stereo 8 tape player, the 210S, manages to combine elegance with a high-standard performance which should please all who have bemoaned the dismal lack of in-home 8-track players in the marketplace.



The unit, with built-in amplifier, has several excellent facilities which will make it a welcome addition to homes... easy front-loading, record player and radio in-pull, and stereo out-put socket. But not least amongst its merits is the model's low, streamline profile which gives it a graceful appearance and helps harmonise it with both modern and traditional decor.

The 210S incorporates the usual automatic programme change with over-riding manual selection button and illuminated channel selector. Operation is simplicity itself - just push the cartridge in.

For use in conjunction with the model, Radiomobile has also produced teak-finish bookshelf speakers which have high-performance 8 ohm speakers with power handling of 10 watts per speaker. They act as a splendid compliment to the unit and the overall sound is crystal-clear with excellent stereo separation.

Power supply for the the 210S is 200-260 volt 50Hz with the switch adjustable for 220 volt or 200 volt supply. Other specifications: fuse value, 3 amp in mains plug (maximum 5 amp); speaker sockets, 2 pole DIN; speaker impedance, 8 ohms; power

output, 3.5 watts per channel; pick-up input, socket 180 DIN 5 PIN. Frequency response is 50 Hz to 10KHz and wow and flutter is claimed by the manufacturers to be less than 0.35 percent. Dimensions of the model are 440mm width, 250mm depth and 95mm height.

Many industry figures believe that the market for 8-track tapes is on the wane, the software merchants blaming the lack of hardware for the problem, and the hardware manufacturers vice versa. Radiomobile has taken bold, brave steps to contribute to the cartridge's welfare by giving motorists, who use 8-track stereo players in their cars, the added facility of being able to play the tapes at home. Retail price of the 210S is £65 (excluding VAT). Speakers retail for £27.50 (excluding VAT).

# SOUNDTRACKS

## ON CASSETTE & CARTRIDGE

*"Rock around the Clock"*

*"Surrey with the fringe on top."*

*"Lady is a Tramp"*

*"Well did you ever"*

Bring back memories of your favourite films at the touch of a button with EMI's vast selection of popular film soundtrack tapes.

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TC2/8X2 MCSP 253
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TC/8X MCX 502
- \* The Sting  
TC/8X MCF 2537
- \* The Glenn Miller Story  
TC/8X CDL 8020
- \* Sunshine  
TC/8X MCF 2566
- \* The Great Waldo Pepper  
TC/8X MCF 2707
- \* Lady Sings the Blues  
TC2/8X2 TMSP 1131
- \* High Society  
TC/8X SLCT 6116
- \* The Boyfriend  
TC/8X SCXA 9251
- \* More  
TC/8X SCX 6346
- \* Oklahoma  
TC/8X SW595
- \* Carousel  
TC/8X SW 694

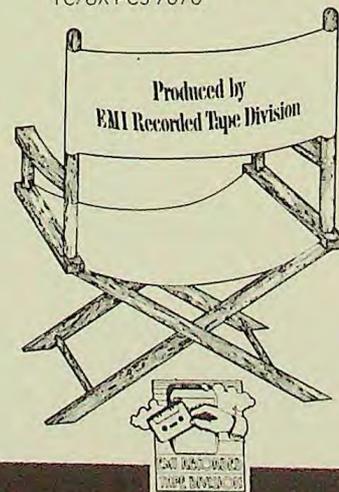
*"The Entertainer"*

*"Moonlight Serenade"*

*"Good Morning Heartache"*

*"You'll never walk alone"*

- \* The King & I  
TC/8X SW 740
- Pal Joey  
TC/8X SW 912
- \* Swing Time/  
The Gay Divorcee  
TC/EMTC 101
- \* Top Hat/Shall We Dance  
TC/EMTC 102
- \* Take Me High  
TC/8X EMC 3016
- \* Yellow Submarine  
TC/8X PCS 7070



*"Hello, Young lover"*

*"A fine romance"*

*"Cheek to cheek"*

*"All you need is love"*

**\* Available on record**

# RCA

## Records & Tapes

### change distribution next week

On **Friday July 11th, 1975** all RCA salesvans will be withdrawn.

On **Monday July 14th, 1975** all RCA salesmen will commence calling on dealers with a planned journey cycle.

They will not carry stock.

With effect from **Monday July 14th**, dealers will be able to order all their requirements for RCA records and tapes direct from one of the following **three depots**, depending on their location within the 'new county boundaries'.

#### London depot

6 Exmoor Street, London W10 4BR.  
Telephone No. 01-960 2134  
Telex No. 262505

Greater London – including **all postal districts**  
Bedfordshire, Berkshire, Buckinghamshire,  
Cambridgeshire, Cornwall, Devon, Dorset,  
Essex, Hampshire, Hertfordshire, Isle of Wight,  
Kent, Norfolk, Oxfordshire, Somerset, Suffolk,  
Surrey, West Sussex, East Sussex,  
Wiltshire and Channel Isles.

#### Birmingham depot

Spon Lane Trading Estate, Varney Avenue,  
West Bromwich, West Midlands, B70 6AE.  
Telephone No. 021-553 6033.  
Telex No. 336971

Avon, Derbyshire, Dyfed, Gloucestershire,  
Gwent, Hereford, Worcester, Humberside,  
Leicestershire, Lincolnshire, Mid Glamorgan,  
Northamptonshire, Nottinghamshire, Powys,  
Salop, South Glamorgan, South Yorkshire,  
Staffordshire, Warwickshire, West Glamorgan,  
West Midlands.

#### Manchester depot

1/2 Warren Road, Trafford Park,  
Manchester, M17 1QR.  
Telephone No. 061-872 6355.  
Telex No. 666312

Cheshire, Cleveland, Clwyd, Cumbria,  
Durham, Greater Manchester, Gwynedd,  
Lancashire, Isle of Man, Merseyside,  
Northumberland, North Yorkshire, Tyne & Wear,  
West Yorkshire and All of Scotland.

We have telephone sales staff at each location awaiting your call.

Thank you in advance for your co-operation.

**RCA**  
Records and Tapes

# SWAMP

## MUSIC WEEK JULY 12 INDEX

ADAMS, Veronica..... B  
 AMAZING RHYTHM ACES..... T  
 BALDWIN, Clive..... N  
 BARRABAS..... M  
 BARRETT, Gavin..... O  
 BENTON, Henley..... J  
 BLACK BLOOD..... A  
 CHARLES, Tina..... Y  
 CLARK, Eric..... F  
 CONNECTIONS..... H  
 COOPERETTES..... S  
 CRUTCHER, Bettye..... S  
 DOUGLAS, Carl..... L  
 DRIFTERS..... T  
 DREAD, Judge..... J  
 DUNCAN, Lesley..... I  
 ELLIMAN, Evone..... F  
 ERUPTION..... L  
 FIREMAN MAY..... S  
 5,000 VAULTS..... I  
 FLETCHER CHRISTIAN & GINSBERG..... D  
 GAYNOR, Gloria..... A  
 HARRIS, Eddie..... G  
 HIGGS, Joe..... M  
 HOOPER, Jeffrey..... D  
 JONES, Brenda Lee..... Y

JONES, Tammy..... W  
 MALCOLM, Carl..... M  
 McCRAE, George..... M  
 MILLAR, Angie..... I  
 NATURAL FOUR..... L  
 NELSON, Rick & The Stone Canyon Band..... T  
 KNIGHT, Gladys & The Pips..... B  
 NILSON & CHER..... A  
 NORTHERN LIGHT..... M  
 O'JAYS..... G  
 ORIGINAL TORNAOES..... T  
 OSBOURNE, Johnny..... P  
 PRETTY THINGS..... J  
 ROE, Tommy..... G  
 ROCKMAN, Walt..... Z  
 SHADOWS..... R  
 SHORTY..... I  
 SMOKY & The Fabulous Blades..... J  
 SON OF A GUN..... M  
 SOUTH SHORE COMMISSION..... F  
 STAMPEDERS..... R  
 SYREETA..... H  
 TALLIIVINI..... I  
 TARTAN HORDE..... W  
 TAYLOR, James..... H  
 THE BOOP DE LUXE..... M  
 THE DIAMONDS..... R  
 TYRONE TAYLOR..... M  
 VALENTINO..... I  
 Z Z TOP..... T

### DISTRIBUTORS CODE

A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprise, CR - Creole

## LISTINGS

**A**  
 A.I.E. (A. MWANA), Marie Therese, BLACK BLOOD. Bradley's BRAD 7518 (A)  
 ALL I NEED IS YOUR SWEET LOVING, Real Good People, GLORIA GAYNOR. MGM 2006 531 (S)  
 A LOVE LIKE YOURS (DON'T COME KNOCKING), Just Enough For You (CHER).  
**C** NILSON & CHER. Spector 2010 006 (S) (F)

**B**  
 BELIEVE IN WHAT YOU SEE, Wiseman Dub, VERONICA ADAMS. Black Wax LOX 3 (CR)  
 BEST THING THAT EVER HAPPENED, Don't Burn The Bridges, GLADYS KNIGHT & THE PIPS. Buddah BDF 432 (A)

**D**  
 DON'T LET IT GET AROUND, JEFFREY HOOPER. EMI 2306 (E)  
 DON'T YOU BELIEVE IN LOVE, Little Blue Motor Car, FLETCHER CHRISTIAN & GINSBERG. Private Stock PVT 26.

**F**  
 FALLIN', Era, WESS & DORI GHEZZI. Bradley's BRAD 7515 (A)

FIGHT AGAINST BABYLON, Babylon Dub, ERIC CLARK. Torpedo TOR 40 (Z)  
 FREE MAN, Free Man (Disco Mix), SOUTH SHORE COMMISSION. Pye International 7N 25688 (A)  
 FROM THE INSIDE, Who's Gonna Save The World, EVONE ELLIMAN. RSO 2090 164 (F)

**G**  
 GET ON DOWN, Time To Do Your Thing, EDDIE HARRIS. 10631 (CW) Warner Bros.  
 GIVE THE PEOPLE WHAT THEY WANT, What Am I Waiting For, O'JAYS. PIR 3296 (CW)  
 GLITTER AND GLEAM, Bad News (Don't Follow Me), TOMMY ROE. MON 3268 (CW)  
 GOODBYE MY BEAUTIFUL DREAMER, ANGIE MILLAR. RCA 209 (R)

**H**  
 HARMOUR LOVE, SYREETA. TMG 1954 (E)  
 HERE AND NOW, CONNECTION. SPX 110 (F)  
 HOW SWEET IT IS, Sarah Maria, JAMES TAYLOR. 16582 (CW) Warner Bros

**I**  
 I CAN SEE WHERE I'M GOING, Heaven Knows, LESLEY DUNCAN. GM GMS 036 (F)  
 IF YOU WHERE THE ONLY GIRL IN THE WORLD, Love Show Me The Way, JOHN TALLIIVINI. Gemini GMS 022 (Z)  
 I'M ON FIRE, 5,000 VAULTS (-)  
 IT'S BEEN SO LONG, You Got To Know, GEORGE McCRAE. Jayboy BOY 100 (Z)  
 IT'S GETTING SWEETER ALL THE TIME, Disco Dancing, SHORTY. State 005 (F)  
 I WAS BORN THIS WAY, VALENTINO. GAE 101 (E)

**J**  
 JERK BABY JERK, Charles Theme Part 2, SMOKY & THE FABULOUS BLADES. Route RT 10 (A)

JERRY, Bridge Of God, PRETTY THINGS. FFK 19404 (CW) Warner Bros  
 JE T'AIME (MOI NON PLUS), Look A Pussy, JUDGE DREAD. Cactus CT 65 (CR)  
 JOCKEY VOODOO, Oodoov, HENLEY BENTON. Black Wax WAX 6 (CR)

**L**  
 LET ME TAKE YOU BACK IN TIME, Funky Lover, ERUPTION. RCA 2581 (R)  
 LOVE PEACE HAPPINESS, What's Good For The Goose, CARL DOUGLAS. Pye Popular 7N 45489 (A)  
 LOVE SO WONDERFUL, What's Happening Here, NATURAL FOUR 16583 (CW) Warner Bros

**M**  
 MAD LOVE, Funky Baby, BARRABAS. 10632 (CW) Warner Bros  
 MAID IN HEAVEN, THE BOOP DE LUXE. HAR 5098 (E)  
 MAN OF MY WORD, Public Enemy No. 1, SON OF A GUN. RCA 2582 (R)  
 MINNESTOE, Theme From Minnesota, NORTHERN LIGHT. CBS 3370 (CW)  
 MISS WIRE WAIST, Wire Dub, CARL MALCOLM. Black Wax WAX 7 (CR)  
 MOVE UP BLACKMAN, Version, TYRONE TAYLOR. Torpedo TOR 48 (Z)  
 MY BABY STILL LOVES ME, Hard Time, JOE HIGGS. Torpedo TOR 41 (Z)

**N O**  
 NOW IT'S... CLIVE BALDWIN (-)  
 OH MARGARET, I Let You Let Me Down Again, GAVIN BARRETT. Bell 1427 (-)

**P**  
 PUT AWAY YOUR GUN, Version Gun, JOHNNY OSBOURNE. Torpedo TOR 37 (Z)

## ALBUM REVIEWS

### POPULAR

**ROGER DALTRY**  
 Ride A Rock Horse. Polydor 2442 135. Producer: Russ Ballard. If for nothing else this album deserves signal success simply for the sheer technical quality of the recording. Muddy mixes are all too common, but producer Ballard and his engineers have given a majestic clarity and presence to Daltry's voice and its relationship to the instruments which is as near perfection as could be wished. Of course, Daltry's visceral singing deserves the best and here he's very much master of the situation, rather than a member of the band - and it suits him, particularly on the driving Get Your Love, the passionate Proud and The Tender Oceans Away. Another point in the album's favour is that, with the exception of the Rufus Thomas oldie Walking The Dog, every song is an English copyright - and uniformly fine they are, too. The striking sleeve of Daltry as a centaur is a further plus.

**JOHNNY MATHIS**  
 When Will I See You Again. CBS 80738. Producer: John Florez. Singles chart action on Stone In Love With You suddenly projected the MOR big-seller to a new generation and this new collection of ballads should establish further his cross-the-field appeal. He tackles Mandy in a way which suggests he, too, could have had a single hit with it, and his handling of The Way We Were is an object lesson in dramatic, but sensitive, lyric-reading. A final offering on The Things I Might Have Been just about sums up the Mathis ability to project emotionally but without

over-sentimentalising. A potential chart album and evidence that his voice actually improves with age and usage.

**BEACH BOYS**  
 Wild Honey/Friends. Capitol ESTSP 14. Producers: Beach Boys. Released to co-incide with the forthcoming Wembley appearance, this double package represents very clearly the talent that was an influence of many modern day musicians. Including Darlin', I Was Made To Love Her, and When A Man Loves A Woman, as well as the two title tracks, it will attract some sales. But with other and better albums of past releases still available - four other 'hits' albums, for instance - the first-time buyer is unlikely to be attracted by this sample. Neatly packaged, without a single photo of the group, unless you perhaps count the advert of past album covers.

**JOHN DAWSON READ**  
 A Friend Of Mine. Chrysalis CHR 1075. Producer: Guy Fletcher. If given adequate exposure, this album could easily hit the charts. It follows an easy-listening folk-rock style, utilising some particularly fine harmonies and guitar playing. Supported by Dean Ford and Guy Fletcher, the album is a success from start to finish, with My Time being probably the best song, along with the title track and Rain. A particularly fine first album, written by Read, and inspired by his simple country life, and relationships with two close friends. But in particular terms, the Read name may turn out to be too new for the album's potential to be realised.

### CHART CERTAINTY

Sales potential within respective market

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

**JIM STAFFORD**  
 Not Just Another Pretty Foot. MGM Super 2315 325. Producers: Phil Gemhard and Lobo. A rather disappointing album, from someone who is really known for his offerings which include Spiders And Snakes, and Your Bulldog Drinks Champagne. The latter is included on this sample. Stafford liking for strange lyrics is amply demonstrated on the songs, Making Love With Your Headphones On, and I Got Stoned And I Missed It. However, the album falls rather dead inbetween these tracks, and will do little to improve his chances in the UK.

**DEAN FORD**  
 EMI EMC 3079. Producer: Alan Parsons. For a singer who once led one of the country's most popular bands, Marmalade, little has been heard of Dean Ford since the band split up a year ago. So it's good to welcome him back, even though his debut album as a soloist lacks the unified spark that might have been expected had he been part of a permanent line-up rather than accompanied by session musicians. Nevertheless there's much good music on view. The mood is generally buoyant and easy, with Ford proving that neither his vocal prowess nor his songwriting talents have deserted him. Particularly worth a spin are The Captain and Doin' Something.

**WIGWAM**  
 Nuclear Nightclub. Virgin V 2035. Producer: Paavo Maijanen. The album currently the subject of a determined sales promotion campaign by Virgin, which includes a dealer competition in association with Music Week. Wigwam is, apart from British vocalist Jim Pembroke, a Finnish band and plays with all the textural versatility which has already been admired in another of Finland's band's, Tasavallan Presidentii. Wigwam's touch is delicate, based largely around the wondrously imaginative keyboard electronics of Esa Kotilainen, which unify the overall sound in a most refreshingly different, yet easily appreciated way. Wigwam are a credit to the standards of Finnish rock and could easily inject a little vitality into a jaded UK scene. Virgin deserves success in its efforts to place the band in the limelight here.

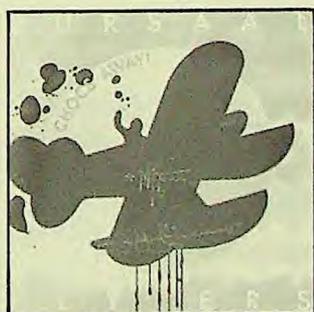
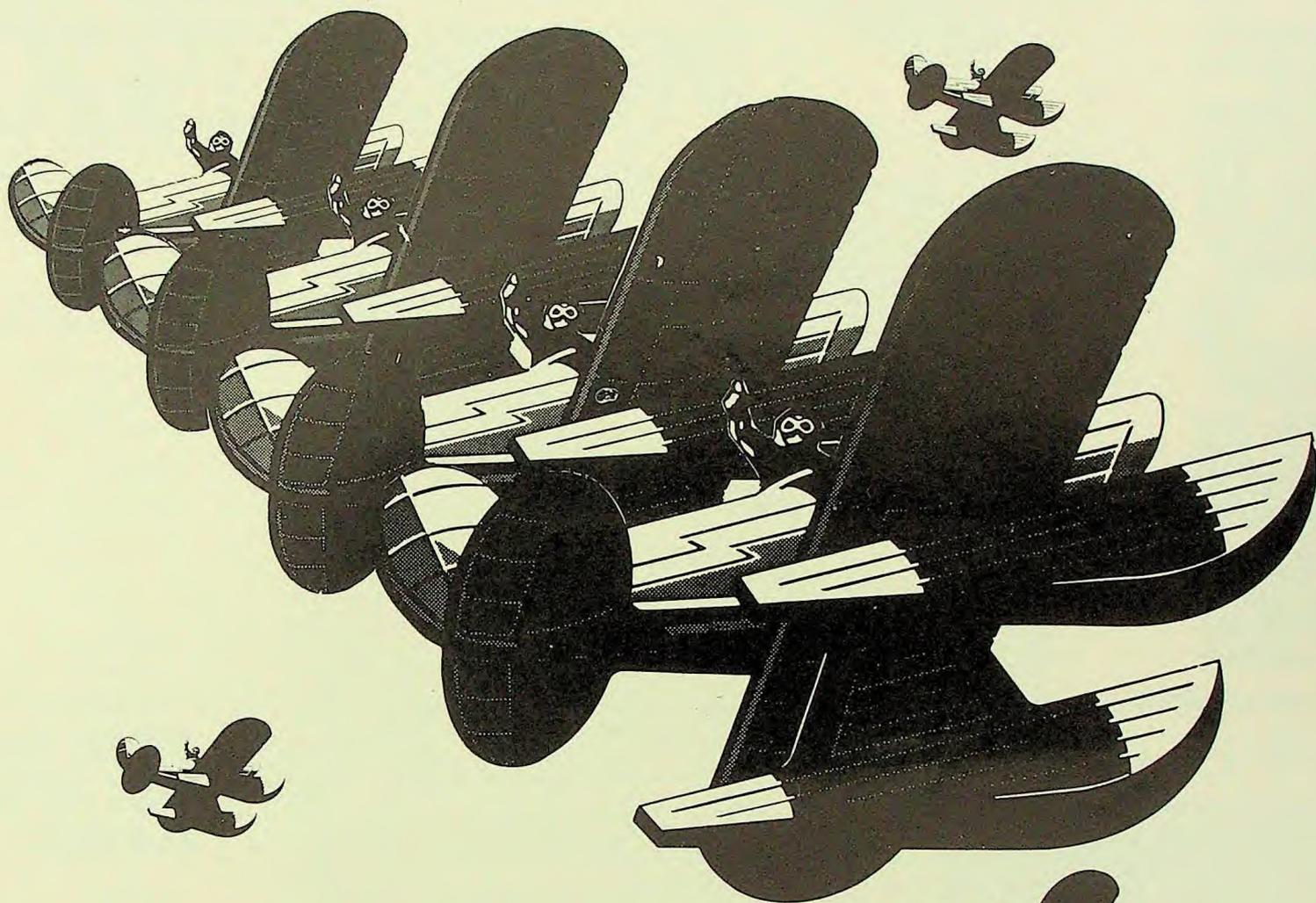
**THE SEEKERS**  
 The Seekers. Polydor 2383 343. Producers: Bruce Woodley and Keith Potger. No sooner does one group of the same name split-up than another appears on the scene - but certainly this line-up is closer in personnel to the original Seekers than any of their imitators. Main change is of course with the female lead singer, and the vocals of Louisa Wisseling take over from Judith Durham. And quite competent she is too. This album features several attractive songs written by Bruce Woodley, Keith Potger and Barry Mason, and one of the highlights is the opening track, Sparrow Song. In addition they do the late Jim Croce's I'll Have To Say I Love You In A Song, John Denver's Sweet Surrender and Dave

Loggins' Please Come To Boston. Quite an attractive debut album for the rejuvenated group, and should sell moderately well.

**TONY BENNETT**  
 Let's Fall In Love With The Songs Of Harold Arlen And Cy Coleman. CBS 88131. Exec producer: Ted Macero. Previously-released material, and where necessary electronically rechannelled stereo, but still a worthy, indeed impeccably tasteful, two-album set. Harold Arlen wrote the theme songs that "made" stars like Judy Garland (Over The Rainbow), Lena Horne (Stormy Weather) and I've Got The World On A String (Sinatra). Cy Coleman wrote the score for Little Me and other Broadway shows and is a very contemporary writer. Add the ability of master interpreter Bennett and it's a valuable pop liaison. His attention to detail is surely unsurpassed.

**JOAN ARMATRADING**  
 Back To The Night. A&M AML11 68305. Producer: Peter Gage. Miss Armatrading has recently been undertaking UK concert dates which unfortunately had to be cut short when her backing group were injured in the Glasgow train smash. Her debut album for A&M shows considerable promise - nine of the numbers were written by herself, and the other two in conjunction with Pam Nestor. The singer, once with Cube, possesses an unusual voice, which has to be listened to several times to be fully appreciated, but already ripples of interest are making themselves felt once again. Exposure will be vital for the success of this album but it should sell fairly well.

# Polydor announce the arrival of UK Records



FIRST ALBUM

**KURSAAL FLYERS**

"Chocs Away" 2330 101 M/C 3130 001

### SINGLES

**KURSAAL FLYERS**

"Speedway" 2012 001

**TEENAGE POLECATS**

"My Baby's Gone" 2012 005

**53RD & 3RD FEATURING  
THE SOUND OF SHAG**

"Chick A Boom (Don't Ya Jes Love It)"  
2012 002

**BRENDA LEE JONES**

"You're The Love Of My Life" 2012 004

**UK**  
RECORDS

MARKETED BY POLYDOR LIMITED

Order from Polydor's own distribution company: Phonodisc Limited, 60-70 Roden Street, Ilford, Essex. Telephone 01-553 3333

# SWAMP

## MUSIC WEEK JULY 12

### R

RAMONA, STAMPEDEERS. INT 512 (E)  
 RIGHT TIME, Right Version, THE DIAMONDS. Black Wax LOX 4 (CR)  
 RUN BILLY RUN, SHADOWS. EMI 2310 (E)

### S

SHING A LING, Don't Trust Him. COOPERETTES. BR 22 (S)  
 SOPHIE, FIREMAN MAY (-)  
 SUGAR DADDY, As Long As You Love Me, BETTYE CRUTCHER. Stax STXS 2031 (I)

### T

TELLSTAR, Red Rocket, ORIGINAL TORNADOES. SRT 75350 (-)  
 THERE GOES MY FIRST LOVE, Don't Cry On The Weekend, DRIFTERS. Bell 1433 (-)  
 THIRD RATE ROMANCE, AMAZING RHYTHM. Aces ABC 4066 (I)  
 TOSH, Blue Jean Blues, Z Z TOP. London HLU 10495 (S)  
 TRY (TRY TO FALL IN LOVE), RICK NELSON & THE STONE CANYON BAND. NCA 198 (E)

### W

WE LOVE YOU, Roller's Theme (Instrumental), TARTAN HORDE. United Artists UP 35891 (E)  
 WHILE WE'RE STILL YOUNG, Just You And I, TAMMY JONES. Epic 3394 (CW)

### Y

YOU SET MY HEART ON FIRE, Fire (Instrumental), TINA CHARLES. CBS 3415 (CW)

YOUR THE LOVE OF MY LIFE, Thread Your Needle, BRENDA LEE JONES. UK America 2012 004 (F)

### Z

Z SHED, Moon Monkey, WALT ROCKMAN. BBC RESL 26 (F)

## TOTAL ISSUED

Singles issued by major manufacturers for week ending July 11th 1975.

	This Week	This Month	This Year
EMI	9 (5)	19 (13)	234 (241)
Decca	2 (4)	8 (7)	99 (109)
Pye	3 (-)	8 (8)	183 (122)
Polydor	6 (4)	10 (9)	123 (99)
CBS	5 (7)	11 (13)	140 (135)
Phono-gram	4 (5)	8 (5)	79 (87)
RCA	2 (3)	4 (5)	95 (75)
WEA	5 (3)	10 (16)	93 (119)
Others	21 (2)	31 (14)	524 (335)
<b>Total</b>	<b>57 (33)</b>	<b>109 (90)</b>	<b>1,570 (1,322)</b>

## RECORD PRICE INDEX

Price index shows rises for singles, LP's and cassettes, due to price increases by Anchor, CBS, Pye and United Artists, the full index is therefore as follows:

	June	May	Move-ment
Medium Singles	0.58	0.57	+1
LP's full price	2.67	2.61	+6
Cassettes full price	2.86	2.84	+2
Cartridges full price	2.94	2.94	Nil

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

## NEEDLE TIME

### BRMB PERSONALITY PICKS

GEORGE FERGUSON:  
 Ron Anderson - "MAYBE" - (Columbia DB 9046)  
 ADRIAN JUSTE:  
 Sailor - TRAFFIC JAM - (Epic SEPC 2562)  
 ED DOOLAN:  
 Mungo Jerry CAN'T GET OVER LOVING YOU - (Polydor 2058 603)  
 DAVID JAMISON:  
 Alice Cooper ONLY WOMEN - (Anchor ANC 1018)  
 ROBIN WALK:  
 Dr Feelgood - BACK IN THE NIGHT - (United Artists UP 3587)  
 BRIAN SAVIN:  
 Rod McEwan - SOLDIERS THAT WANT TO BE HERO'S - (Warner Bros. K 16578)  
 NICKY STEELE:  
 Gwen McRae - ROCKING CHAIR - (President PT 434)  
 BRENDAN HOWARD'S COUNTRY & WESTERN Record of the Week  
 Billy Jo Spears - BLANKET ON THE GROUND - (United Artists UP 35805)

### RADIO ONE RECORDS OF THE WEEK

NOEL EDMONDS:  
 Michael Murphy - WILD FIRE - (Epic EPC 3242)  
 TONY BLACKBURN:  
 Jeff Conrad - THIS PULLOVER - (Decca K 13586)  
 JOHNNY WALKER:  
 Clancy - BABY DON'T YOU DO IT - (Warner Brothers K 16579)  
 DAVID HAMILTON:  
 MOMENTS DOLLY MY LOVE - (All Platinum 6146 306)  
 PICK OF THE PAST:  
 Beatles - HEY JUDE - (Pye R 5722)

### CAPITAL CLIMBERS:

Eno - THE LION SLEEPS TONIGHT - (Island WIP 6233)  
 Bay City Rollers - GIVE A LITTLE LOVE - (Bell 1425)  
 Jim Croce - I HAVE TO SAY I LOVE YOU IN A SONG - (Route 6073 208)  
 Sweet - ACTION - (RCA 2578)  
 Lesley Duncan - I CAN SEE WHERE I'M GOING - (GM GMS036)  
 Alice Cooper - ONLY WOMEN - (Anchor 1018)

### RADIO CLYDE - PERSONALITY PICKS

STEVE JONES:  
 Linda Lewis - IT'S IN HIS KISS - (Arista 17)  
 Chris Steading - MOTOR BIKING - (RCA 210)  
 RICHARD PARK:  
 Scott Fitzgerald - NEVER TOO YOUNG TO ROCK - (GTO GT 26)  
 Christopher Rambow - MR. MAN - (Polydor 2058 611)  
 TOM FERRIE:  
 John Kincade - LOVE HER LIKE A LOVER - (Penny Farthing PENS80)  
 Railings - LAUGH TANGO - (Philips 6006 463)  
 BRIAN FORD:  
 The Bongo Band - BONGO ROCK - (DJM DJS)  
 Cat Stevens - TWO FINE PEOPLE - (Island WIP 6238)

## MARKET PLACE



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## WILDE ROCK THIS WEEK'S PLAYLIST

TITLE	ARTIST	LABEL/NO
Locomotion From the Album "More American Graffiti" Love will keep us together	Little Eva	MCA/MCPF 270
From the Album "Love will keep us together"/AMLH 64305 Per-so-nally Black Pudding Bertha Typically Tropical Aria	The Captain & Tenville	A & M/AMS 7165
Shuffle into my heart Back in the night High above my Head From the Album "From the mighty oaks/THS 16 Attitude Dancing From the album "Playing Possum"/K5202 Theme from Shaft	Wigan's Ovation The Goodies Barbados Dario Baldan Bembo	Spark/SRL 1129 Bradleys/ Gull/GULS 14 Fresh Air/ 6121 125 MCA/MCA 202 UA/UP 35857 Decca/TH 20
From the tape '29 original Monster Hits'/Y8PT 2002 Fame See you later Alligator From the album "More American Graffiti"/	Carly Simon Isaac Hayes Grand Army Bill Haley	Elektra/K 12178 Precision Tapes/ Y8PT2002 Creole/CR 107 MCA/MCPF 270

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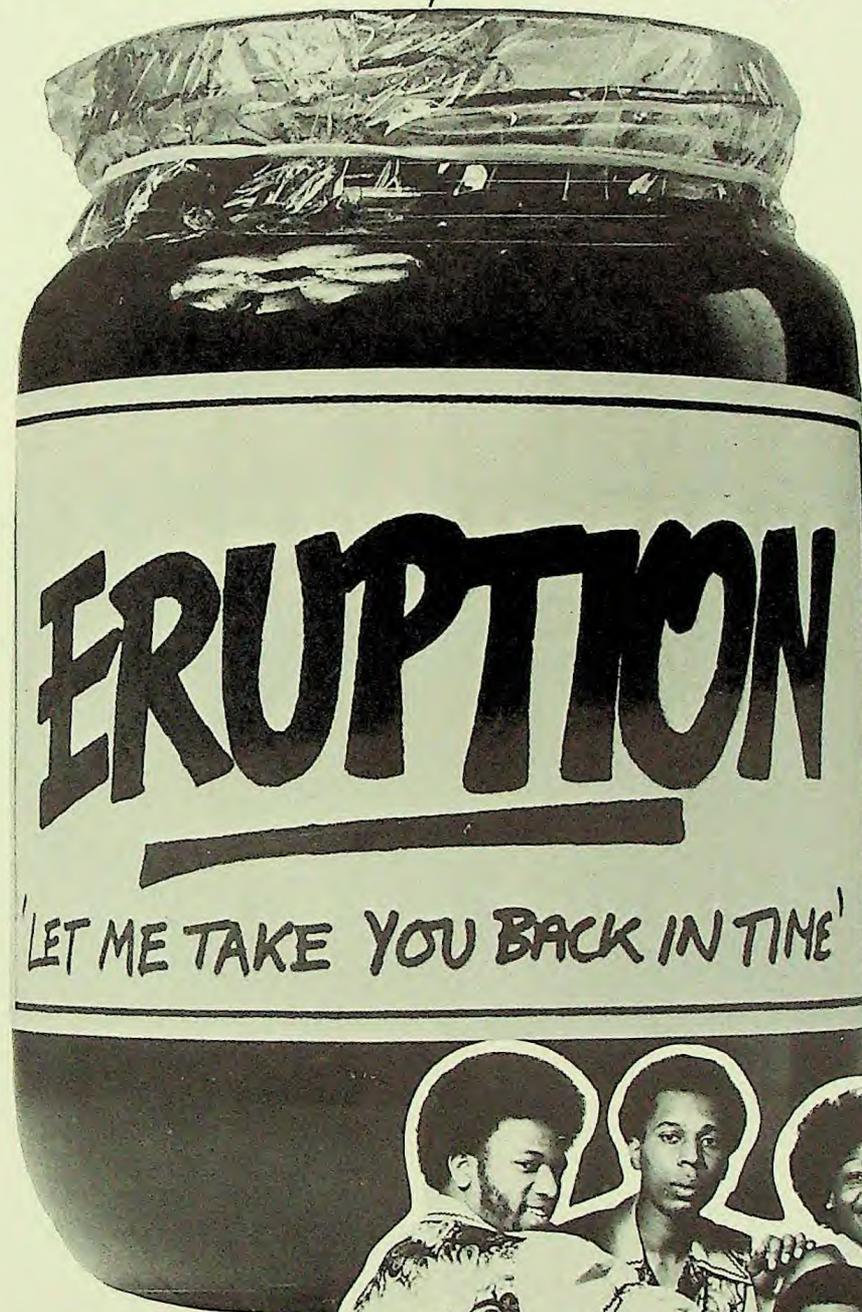
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MORE MARKET PLACE ON PAGE 38

# RCA's HOME GROWN SOUL EXPLOSION

RCA 2581

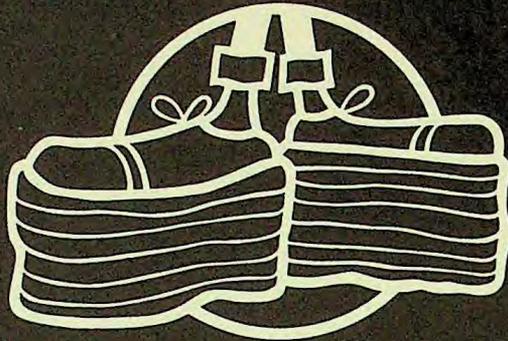


Winners of the RCA/Record Mirror Soul Search. The hottest new soul band in the country have just released their first single 'Let Me Take You Back in Time'. Produced by Billy Jackson, producer of chart toppers The Tymes.



**RCA**  
Records and Tapes

# SHORTY



'SHORTY' - A NEW BAND  
WITH A BIG SINGLE

## It's Getting Sweeter All The Time

### STAT 005

A Bickerton/Waddington Production



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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.26 and upwards.

CHART FOR WEEK ENDING JUNE 28

# TOP ALBUMS

\* = NEW ENTRY  
 ☆ = PLATINUM LP (£1 million sales)  
 ● = GOLD LP (£250,000 sales LPs released 1st. Sept '74)  
 ■ = GOLD LP (£150,000 sales LPs released pre-Sept '74)  
 □ = SILVER LP (£75,000 sales)  
 -- 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	3	HORIZON	● Carpenters	Richard & Karen Carpenter	A&M AMLK 64530
2	2	4	VENUS AND MARS	● Wings	Paul McCartney	Capitol PCTC 254
3	4	7	CAPTAIN FANTASTIC	● Elton John	Gus Dudgeon	DJM DJPX 1
4	5	15	THE BEST OF	● The Stylistics	—	Avco 9109 003
5	5	11	ONCE UPON A STAR	● Bay City Rollers	Phil Wainman	Bell SYBEL 8001
6	6	17	THE ORIGINAL SOUNDTRACK	● 10CC	10CC	Mercury 9102 500
7	14	39	ROLLIN'	● Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 24
8	17	9	TAKE GOOD CARE OF YOURSELF	● Three Degrees	Gamble/Huff	Philadelphia PIR 69137
9	—	—	ONE OF THESE NIGHTS	Eagles	Bill Smithick	Asylum SYLA 8759
10	9	6	GREATEST HITS OF 10CC	10CC	10CC	UK UKAL 1012
11	12	9	BEST OF TAMMY WYNETTE	□ Tammy Wynette	Billy Sherrill	EPIC 63578
12	10	9	AUTOBAHN	Kraftwerk	Heutter/Schneider	Vertigo 6360 620
13	11	78	TUBULAR BELLS	● Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
14	18	3	MADE IN THE SHADE	Rolling Stones	—	Rolling Stones COC 59104
15	15	76	THE SINGLES 1969-73	● Carpenters	J. Daugherty/R&K	A&M AMLH 63601
16	7	2	RETURN TO FANTASY	Uriah Heep	Gerry Bron	Bronze ILPS 9335
17	20	152	SIMON & GARFUNKEL'S GREATEST HITS	□ Simon & Garfunkel	S&G	CBS 69003
18	13	4	STAND BY YOUR MAN	Tammy Wynette	Billy Sherrill	Epic 69141
19	22	33	ELTON JOHN'S GREATEST HITS	● Elton John	Gus Dudgeon	DJM DJLPH 442
20	23	7	JUDITH	Judy Collins	Arif Mardin	Elektra K 52019
21	16	8	24 CARAT PURPLE	Deep Purple	—	Purple TPSM 2002
22	21	81	BAND ON THE RUN	● Paul McCartney/Wings	P. McCartney	Apple PAS 10007
23	19	90	THE DARK SIDE OF THE MOON	● Pink Floyd	Pink Floyd	Harvest SHVL 804
24	—	1	THE SNOW GOOSE	Camel	David Hitchcock	Decca SKL 5207
25	27	1	THANK YOU BABY	Stylistics	Hugo/Luigi	Avco 9109 005
26	32	21	ROCK 'N' ROLL	□ John Lennon	J. Lennon/P. Spector	Apple PCS 7169
27	24	4	THE BEST YEARS OF OUR LIVES	□ Steve Harley/Cockney Rebel	Harley/Parsons	EMI EMC 3068
28	44	1	CUT THE CAKE	Average White Band	Arif Mardin	Atlantic K 50146
29	38	17	20 GREATEST HITS	● Tom Jones	Gordon Mills/Peter Sullivan	Decca TJD 1/11/2
30	—	—	STEP TWO	Showaddywaddy	Mike Hurst	Bell BELLS 256
31	26	8	THE BEST OF BREAD	Bread	—	Elektra K 42115
32	28	6	SNOWFLAKES ARE DANCING	Tomita	Plasma Music Japan	Red Seal ARLI 0488
33	30	3	HIS 12 GREATEST HITS	Neil Diamond	—	MCA MCF 2550
34	8	18	PHYSICAL GRAFFITI	● Led Zeppelin	Jimmy Page	Swan Song SSK 89400
35	33	5	I'M STILL GONNA NEED YOU	Osmonds	Mike Curb	MGM 2315 342
36	—	1	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	S&G/Halee	CBS 63699
37	49	9	STAMPEDE	Doobie Brothers	Ted Templeman	Warner Bros. K 55094
38	37	12	JUST ANOTHER WAY TO SAY I LOVE YOU	□ Barry White	Barry White	20th Century BT 466
39	—	—	DESPERADO	Eagles	Glyn Johns	Asylum SYL 9011
40	29	7	I FEEL LIKE A SONG	Gladys Knights & the Pips	—	Buddah BDLP 4030
41	34	20	ON THE LEVEL	● Status Quo	Status Quo	Vertigo 9102 002
42	43	16	BLUE JAYS	□ Justin Hayward/John Lodge	Tony Clarke	Threshold THS 12
43	50	5	COP YER WHACK FOR THIS	● Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383 310
44	—	—	LET ME TRY AGAIN	Tammy Jones	Robin Blanche/flower	Epic EPC 80853
45	—	1	CAN'T GET ENOUGH	Barry White	Barry White	20th Century BT 444
46	36	3	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	—	Capitol ST 21885
47	—	—	DISCO BABY	Van McCoy & Soul City Symphony	Van McCoy	Avco 9109 004
48	41	12	AL GREEN'S GREATEST HITS	Al Green	Willie Mitchell	London SHU 8481
49	40	13	MEMORIES ARE MADE OF HITS	Perry Como	—	RCA Victor RS 1005
50	—	1	BUDDY HOLLY'S GREATEST HITS	Buddy Holly	—	MCA/Coral CDLM 8007

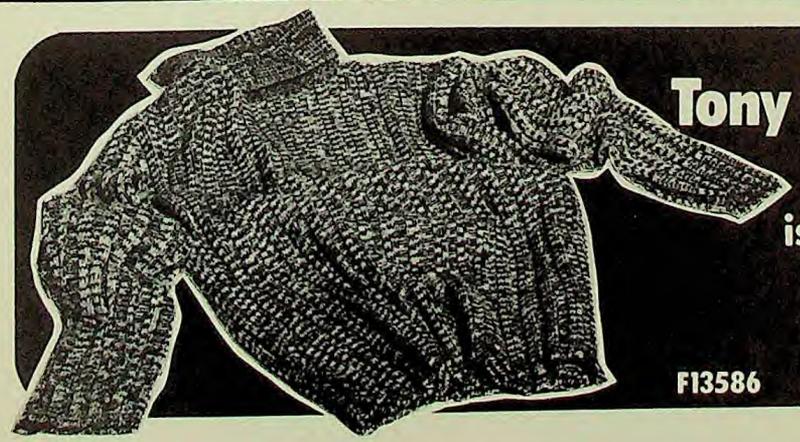
## NEXT TEN

51 THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey, United Artists UAS 29728  
 52 RISING FOR THE MOON, Fairport Convention, Island ILPS 9313  
 53 ON THE BORDER, Eagles, Asylum SYL 9016  
 54 THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman/ERE, A&M AMLH 64515  
 55 ELVIS PRESLEY'S 40 GREATEST HITS, Arcade ADEP 12  
 56 IAN HUNTER, Ian Hunter, CBS 80710  
 57 HIS GREATEST HITS, Engelbert Humperdinck, Decca SKL 5198  
 58 FOUR SYMBOLS, Led Zeppelin, Atlantic K 50008  
 59 LED ZEPPELIN II, Led Zeppelin, Atlantic K 40037  
 60 FANDANGO, ZZ Top, London SHU 8482

## ARTISTS 'A-Z

AVERAGE WHITE BAND 28CW  
 BAY CITY ROLLERS ..... 5, 7E  
 BREAD ..... 31E  
 CAMEL ..... 24S  
 CAMPBELL, Glen ..... 46E  
 CARPENTERS ..... 1, 15CW  
 COLLINS, Judy ..... 20E  
 COMO, Perry ..... 49R  
 CONNOLLY, Billy ..... 43F  
 DEEP PURPLE ..... 21E  
 DIAMOND, Neil ..... 33E  
 DOOBIE BROTHERS ..... 37CW  
 EAGLES ..... 9, 39E  
 FOX ..... 31F  
 GREEN, Al ..... 48S  
 HARLEY, Steve/Cockney Rebel ..... 27E  
 HAYWARD, Justin/John Lodge ..... 42S  
 HOLLY, Buddy ..... 50E  
 KNIGHT, Gladys & The Pips 40A  
 KRAFTWERK ..... 12F  
 JOHN, Elton ..... 3, 19A  
 JONES, Tammy ..... 44CW  
 JONES, Tom ..... 29S  
 LED ZEPPELIN ..... 34CW  
 LENNON, John ..... 26E  
 MCCARTNEY, Paul/Wings 2, 22E  
 MCCOY, Van & The Soul City Symphony ..... 47F  
 OLDFIELD, Mike ..... 13I  
 OSMONDS ..... 35F  
 PINK FLOYD ..... 23E  
 ROLLING STONES ..... 14CW  
 SHOWADDYWADDY ..... 30E  
 SIMON & GARFUNKEL ..... 17, 36CW  
 STATUS QUO ..... 41F  
 STYLISTICS ..... 4, 25F  
 10CC ..... 6, 10S  
 TOMITA ..... 32R  
 THREE DEGREES ..... 8CW  
 URIAH HEEP ..... 16I  
 WHITE, Barry ..... 38, 45A  
 WYNETTE, Tammy ..... 11, 18CW

DISTRIBUTORS CODE  
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Tony Blackburn's Record of the Week  
 is **This Pullover**  
 by **Jess Conrad**

F13586



# The Drifters

New Single

## There Goes My First Love

on Bell 1433



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 MUSIC WEEK JULY 12, 1975

# TOP 50 SINGLES

**DISTRIBUTORS CODE**  
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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	2	5	TEARS ON MY PILLOW	Johnny Nash	CBS 3220	ATV Music	-
£ 2	5	4	MISTY	Ray Stevens	Janus 6146 204	Bregman Vocco & Conn	Ray Stevens
£ 3	3	7	THE HUSTLE	Van McCoy	Avco 6105 037	Warner Brothers	Hugo/Luigi
£ 4	1	7	I'M NOT IN LOVE	10cc	Mercury 6008 014	St. Annes	10cc
£ 5	9	4	HAVE YOU SEEN HER/OH GIRL	Chi-Lites	Brunswick BR 20	Burlington	Eugene Record
6	8	4	DOING ALRIGHT WITH THE BOYS	Gary Glitter	Bell 1429	Leeds	Mike Leander
7	NEW ENTRY		GIVE A LITTLE LOVE	Bay City Rollers	Bell 1425	Utopia/DJM	-
8	6	8	DISCO STOMP	Hamilton Bohannon	Brunswick BR 19	Burlington	Hamilton Bohannon
9	4	9	WHISPERING GRASS	Windsor Davies/Don Estelle	EMI 2290	Campbell Connelly	Walter J. Ridley
10	15	3	EIGHTEEN WITH A BULLET	Pete Wingfield	Island WIP 6231	Island/Uncle Doris	Pete Wingfield
11	10	4	MOONSHINE SALLY	Mud	RAK 208	Chinnichap/RAK	Mike Chapman/Nicky Chinn
12	7	9	THREE STEPS TO HEAVEN	Showaddywaddy	Bell 1426	Palace Music	Mike Hurst
13	37	2	BARBADOS	Typically Tropical	Gull GULS 14	Gull Songs	J.Calvert/M.West
£ 14	17	5	MY WHITE BICYCLE	Nazareth	Mountain NAZ 47	Getaway/Carlin	M. Charlton
£ 15	19	4	FOE-DEE-O-DEE	Rubettes	State STAT 7	Pamscene/ATV Music	Bickerton/Waddington
16	13	6	BA'Y I LOVE YOU, OK	Kenny	RAK 207	Martin/Coulter	Bill Martin/Phil Coulter
17	14	5	I DON'T LOVE YOU BUT I THINK I LIKE YOU	Gilbert O'Sullivan	MAM 130	MAM	Gordon Mills
£ 18	18	4	MAKE THE WORLD GO AWAY	Donny & Marie Osmond	MGM 2006 523	Acuff-Rose	Mike Curb
19	32	2	JE T'AIME	Judge Dread	Cactus CT 65	Shapiro Bernstein	Al-Ted Prod
20	30	3	D.I.V.O.R.C.E.	Tammy Wynette	Epic 3361	London Tree	Billy Sherrill
21	12	7	LISTEN TO WHAT THE MAN SAID	Wings	Capitol R 6006	McCartney/ATV	Paul McCartney
22	23	4	BLACK PUDDING BERTHA	Goodies	Bradley's BRAD 7517	Oddsocks/ATV Music	Miki Anthony
23	28	3	JIVE TALKIN'	Bee Gees	RSO 2090 160	Abigail/Slam	Arif Marden
24	33	3	SEALED WITH A KISS	Brian Hyland	ABC 4059	United Artists	POGO Prod.
25	16	6	MR. RAFFLES (MAN IT WAS MEAN)	Steve Harley/Cockney Rebel	EMI 2299	Trigram/RAK	Steve Harley
26	47	2	ROLLIN' STONE	David Essex	CBS 3425	April/Rock On	Jeff Wayne
27	21	4	MAMA NEVER TOLD ME	Sister Sledge	Atlantic K 10619	Warner Brothers	Taylor/Hurt/Bell
£ 28	27	3	SOMEONE SAVED MY LIFE TONIGHT	Elton John	DJM DJS 385	Big Pig Music	Gus Dudgeon
29	50	2	FOOT STOMPIN' MUSIC	Hamilton Bohannon	Brunswick BR 21	Burlington	Hamilton Bohannon
30	36	2	I WRITE THE SONGS/FOR LOVE	David Cassidy	RCA 2571	Sunbury/Warner Bros.	B.Johnston/D.Cassidy
31	11	8	THE PROUD ONE	Osmonds	MGM 2006 520	KPM	Mike Curb
32	20	7	OH WHAT A SHAME	Roy Wood	Jet 754	Roy Wood/Carlin	Roy Wood
33	49	2	YOU GO TO MY HEAD	Bryan Ferry	Island WIP 6234	Feldman	Bryan Ferry/Chris Thomas
34	24	15	TRY TO REMEMBER/THE WAY WE WERE	Gladys Knight & The Pips	Buddah BDS 428	Chappell/Screen Gems/Columbia	R. Moss
35	31	4	SWEARIN' TO GOD	Frankie Valli	Private Stock PVT 21	KPM/Carlin	Bob Crewe
36	25	12	STAND BY YOUR MAN	Tammy Wynette	Epic EPC 7137	KPM	Billy Sherrill
37	45	3	IT OUGHTA SELL A MILLION	Lyn Paul	Polydor 2058 602	Cookaway Music	David Mackay
38	26	10	SING BABY SING	Stylistics	Avco 6105 036	Avemb/Cyril Shane	Hugo/Luigi/Weiss
39	NEW ENTRY		NEW YORK CITY	T. Rex	EMI MARC 10	Wizzard	Marc Bolan
40	48	2	LONG LOST LOVER	Three Degrees	Philadelphia PIR 3352	Gamble Huff/Carlin	Gamble/Huff
41	NEW ENTRY		IT'S IN HIS KISS	Linda Lewis	Arista 17	T.M. Music	Tony Silvester/Bert DeCotex
42	42	3	PER-SO-NAL-LY	Wigan's Ovation	Spark SRL 1129	Feldman	Barry Kingston
43	NEW ENTRY		HIGHWIRE	Linda Carr & The Love Squad	Chelsea 2005 025	Intersong	Kenny Nolan
44	NEW ENTRY		SWEET CHEATIN' RITA	Alvin Stardust	Magnet MAG 32	Cookaway/Tic Toc Music	Roger Greenaway
45	43	7	YOU LAY SO EASY ON MY MIND	Andy Williams	CBS 3167	Cyril Shane	Billy Sherrill
46	NEW ENTRY		HARMOUR LOVE	Syreetta	Tamla Motown TMG 954	Jobete London	Stevie Wonder
47	NEW ENTRY		ACTION	Sweet	RCA 2578	Sweet/Essex	Sweet
48	NEW ENTRY		BLANKET ON THE GROUND	Billie Joe Spears	United Artists UP 35805	Campbell Connelly	Larry Butler
49	NEW ENTRY		GOING TO A GO-GO	Sharonettes	Black Magic BM 104	Jobete London	Simon Soussan
50	NEW ENTRY		I DO I DO I DO	Abba	Epic 3229	Bocu Music	-

**DISTRIBUTORS A-Z**

Action ..... 47R  
 Baby I Love You, OK ..... 16E  
 Barbados ..... 13S  
 Black Pudding Bertha ..... 22A  
 Blanket On The Ground ..... 48E  
 Disco Stomp ..... 85  
 D.I.V.O.R.C.E. .... 20CW  
 Doing Alright With The Boys ..... 6E  
 Eighteen With A Bullet ..... 10I  
 Foe-Dee-O-Dee ..... 15F  
 Foot Stompin' Music ..... 29CS  
 Give A Little Love ..... 7E  
 Going To A Go-Go ..... 49CW  
 Have You Seen Her/Oh Girl ..... 5S  
 Harbour Love ..... 46E  
 Highwire ..... 43E  
 I Do I Do I Do ..... 50CW  
 I Don't Love You But I Think I Like You ..... 17S  
 I Write The Songs ..... 30R  
 I'm Not In Love ..... 4F  
 It Oughta Sell A Million ..... 37F  
 It's In His Kiss ..... 41E  
 Je T'Aime ..... 19ECR  
 Jive Talkin' ..... 23F  
 Listen To What The Man Said ..... 21E  
 Long Lost Lover ..... 40CW  
 Misty ..... 2F  
 Make The World Go Away ..... 18F  
 Moonshine Sally ..... 11E  
 Mama Never Told Me ..... 27CW  
 Mr Raffles (Man It Was Mean) ..... 25E  
 My White Bicycle ..... 14E  
 New York City ..... 39E  
 Oh What A Shame ..... 32I  
 Per-so-nal-ly ..... 42A  
 Rollin' Stone ..... 26CW  
 Sealed With A Kiss ..... 24E  
 Someone Saved My Life Tonight ..... 28A  
 Sing Baby Sing ..... 38F  
 Stand By Your Man ..... 36CW  
 Swearin' To God ..... 35E  
 Sweet Cheatin' Rita ..... 44CW  
 Tears On My Pillow ..... 1CW  
 The Hustle ..... 3F  
 The Proud One ..... 31A  
 The Way We Were ..... 34A  
 Three Steps To Heaven ..... 12E  
 Whispering Grass ..... 9E  
 You Go To My Head ..... 33I  
 You Lay So Easy On My Mind ..... 45CW

**TOP 50 WRITERS**

1 Ernie Smith; 2 E. Garner; 3 Van McCoy; 4 Goulman/Stewart; 5 E. Record/B. Acklin/E. Record; 6 Glitter/Leander; 7 Johnny Goodson/Phil Wainman; 8 Hamilton Bohannon; 9 F. & D. Fisher; 10 Pete Wingfield/Barry Hammond; 11 Mike Chapman/Nicky Chinn; 12 Bob & Eddy Cochran; 13 Jeffrey Calvert/Max West; 14 K. Burgess/K. West; 15 Bickerton/Waddington; 16 Bill Martin/Phil Coulter; 17 Gilbert O'Sullivan; 18 Cochran; 19 Gainsburg; 20 B. Braddock/C. Putman; 21 Paul McCartney; 22 Bill Oddie; 23 B.R. & M. Gibb; 24 Udell Gold; 25 Steve Harley; 26 David Essex; 27 P. Hurtt/A. Bell; 28 Elton John/Bernie Taupin; 29 Hamilton Bohannon; 30 Bruce Johnston; 31 Gaudio/Crewe; 32 Roy Wood; 33 Glesby/Coots; 34 M. Hamlish/A&M Bergman; 35 B. Crewe/D. Randall; 36 B. Sherrill/T. Wynette; 37 Backer/Davis/Cook/Greenaway; 38 Hugo/Luigi/Weiss; 39 Marc Bolan; 40 K. Gamble/L. Huff/G. Gilbert; 41 Ruddy Clark; 42 B. Paris; 43 Kenny Nolan; 44 Roger Greenaway/Geoff Stephens; 45 D. Rills/B. Rice/C. Fields; 46 Stevie Wonder; 47 Mike Connelly; 48 R. Bowling; 49 Moore/Robinson/Johnson/Rogers; 50 B. Anderson/A. Anderson.

**STAR BREAKERS**  
SEE PAGE 4

Singles previously listed between positions 41-50 are excluded if sales and position have declined for two consecutive weeks.

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

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# MARKET PLACE MW

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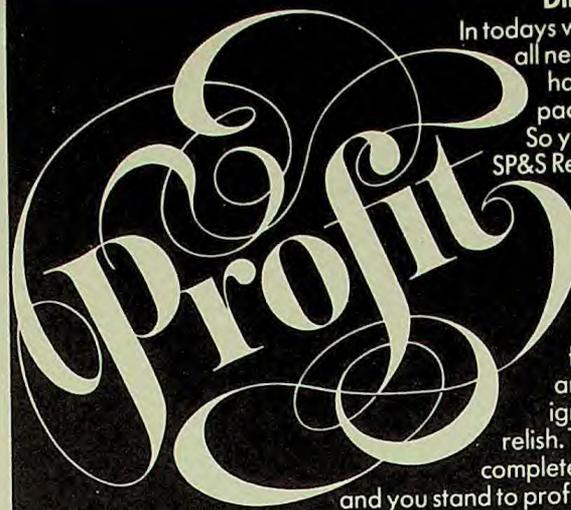
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# MARKET PLACE

MW

## POSITIONS

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## Knebworth

LAST WEEK'S Knebworth pop festival was, if nothing else, splendidly attended. The fields for miles around were crammed with cars and a huge flag-waving army of fans besieged the scaffolding fortress of the stage. People danced and took their shirts off and cheered and passed out on the ground just like the old days.

Neither could fault be found in the array of rock stars assembled for the occasion, with an intelligently varied programme of acts working their way through the day. Roy Harper, Linda Lewis and Captain Beefheart all gave their best, and the Steve Miller Band excelled themselves with a high-energy display of blues musicianship incorporating all the old favourites like Freight Train Blues and Space Cowboy. Graham Chapman appeared in a pale imitation of Monty Python, and as the overcast afternoon slid into dusk, the rumble of synthesisers heralded the arrival of the true demigods. A flare went up, two Spitfires roared low across the stadium (surely not part of the act), and Pink Floyd hit the stage.

Despite the impressive scenario, Knebworth was an uneasy affair. To many people the pop festival is an anachronism, survival of the Sixties overtaken by time. Rock music is supposed to be progressive; things are supposed to change and people feel guilty to be sitting on the grass doing exactly what they were doing nearly ten years ago. Even if they don't feel guilty they have certainly lost that first intoxicating feeling of participating in something new and exciting.

It is of course the musicians who are most culpable. The fans do everything one could ask of them, attending in large numbers at considerable expense, enduring discomfort to do so and cheering at every opportunity. They have a faithfulness to the cause which puts some of its leaders to shame. But if the music cannot rejuvenate itself, if the musicians are unable to come up with anything fresh, then there is nothing they can do.

Unfortunately, one can see in the work of Pink Floyd few signs of an attempt to come up with something new. They are in not so much a rut as a well-excavated trench, and digging themselves in for a long stay. The group premiered material from the new album, so long

awaited that the bootlegs are rumoured to be going gold, and played nothing that stood the remotest comparison with the early days of Piper at the Gates of Dawn and Saucerful of Secrets. Ever since, of course, they have been a one note a bar band, and as they have become increasingly obsessed by the evocative textures of sound that expensive equipment can produce, so the musical content of their work has grown less and less. Mahavishnu Orchestra get through more work in a bar than the Floyd do in an entire concert.

In the process they have become phenomenally successful and, one suspects, utterly complacent, having perfected a style that undeniably gives pleasure to millions of people. But if your music is popular with everyone then that is the time to worry. A creative artist needs to be the spearhead of taste, not its lowest common denominator. And Pink Floyd are undoubtedly that. The slow ponderous roll of the bass, the crash of majestic chords, the swell of the synthesiser; it is irresistibly easy to lie back and let it wash over you, insidious as the song of the Sirens, conjuring images and banishing care. And it works for everyone, freaks, intellectuals, housewives whoever. A universal remedy, a musical placebo that makes everyone feel good. It is music that no longer has any trace of the astringency of rock. It is beautiful, it says nothing, it is musak.

NICK ROBERTSHAW

## Pasadena Roof Orchestra

ONLY a smattering of trendies, mainly the press contingent, saw and heard the first official concert hall performance from the Pasadena Roof Orchestra.

Nostalgia apart, the Pasadena Orchestra faithfully reproduce the old tunes with skill and precision. It is an extremely fine band, a varied bunch and certainly the fine leader, Johnny Arthey, is no youngster. Thankfully the PRO had good enough taste not to play the entire current album. They played some and gave foretaste of their Autumn release on Transatlantic. Opening the proceedings were That's My Weakness Now and numbers like You're The Cream In My Coffee and Button Up Your Overcoat. The arrangement for You've Got Me Crying Again was beautiful and other

# PERFORMANCE

thirties songs included a lovely The King's Horses.

Obviously they played Pasadena revived Henry Hall memories with Here's To The Next Time. Soon they're off to the States where their welcome should be ecstatic. Here and there, a new wave of record-buying could be due for authentically reproduced Twenties and Thirties music. TONY JASPER

## Clark Terry

THERE ARE few trumpet/flugel horn players with the percussive articulation of Clark Terry, who has come such a long way from St Louis (where he was born) that he must now rank among the top five trumpet players in jazz.

He is not only a superb technician but an entertainer of boundless enthusiasm, whose wit and geniality inevitably win over even the most blasé and bleary eyed sections of a jazz club audience.

For his two week stint at the Ronnie Scott Club Clark has been sharing front line duties with Ernie Wilkins - a man who has virtually given up arranging to concentrate on playing tenor, which he does with waspish tone, asymmetric phrasing and what sometimes appears to be a slight lack of conviction.

Victor Sproles on bass is a strong, adventurous player whose occasional quixotic moments sometimes jeopardise the rhythmic flow of the rhythm section. Pianist Dan Hearle accompanies soundly but his solo work is unremarkable and while drummer Ed Soph is technically well-equipped, he tends to play with insufficient regard of what is happening up front, is over-addicted to doubling the tempo and seems to confuse loudness with drive. His drumming style, strangely enough, is distinctively English, particularly in the use of accents.

Clark Terry, master musician, pulls it all together magnificently with an appealing mix of comic blues vocals, lyrical flugel-horn ballad playing, and dazzling up-tempo virtuosity which often involves using that continuous breathing technique known also to Roland Kirk and the late Harry Carney.

Pacific Eardrum, playing opposite, is a seven piece group with fine musicians like saxophonist Brian Smith, guitarist Big Jim Sullivan, former Back Door drummer Tony Hicks and keyboard man Dave McRae. Singer Joy Yates adds her voice to the

front line - not always effectively - and Jim Sullivan creates a diversion by offering an interlude of what appears to be electronic dyspepsia.

McRae has penned some intriguing themes, mostly in a jazz rock idiom, and the musicians handle them well. A little more looseness and a little less loudness would be welcome, but Pacific Eardrum has a lot going for it.

MIKE HENNESSEY

## Kursaal Flyers

UK RECORDS' new hope the Kursaal Flyers opened the show at the Round House on Sunday and played for over an hour to a suitably warmed-up crowd determined to enjoy itself - and the band went along with that.

They took off with a laid-back rocker, Pocket Money, then ran through numbers from their album, mainly good old rock 'n' roll with a bit of steel guitar and a fresh, if relaxed, sound. Their country numbers were mostly spoofs, as was the odd Calypso, not to mention a sort of quickstep Route 66, with the vocalist, Paul Shuttleworth, doing a neat Joe Loss impersonation.

There was some nice bluegrass banjo work from bass player Rickie Bull, though the drummer got a bit lost as the pace got hotter. The band closed with Cross Country from their LP, their single, Speedway and encored with a reggae Kung Fu. The Kursaal Flyers play straight rock with trimmings; their music is not adventurous and doesn't pretend to be; and they take their cues from the front man. But any act can be picked to pieces and despite the ragged moments and at times the uneven sound, the Flyers have one great asset in their vocalist. A born showman and a hard worker who enjoys every minute, Shuttleworth is the reason why the Kursaal Flyers deserve success.

After a cheerful but often untidy set from the 11 man jazz-rock combo Gonzales, celebrating its fourth birthday, Ronnie Lane and his Slim Chance breezed in to close - and steal - the show. Every number was greeted with cheers of recognition from their album buyers and their single, Brother Can You Spare A Dime was met with near hysteria. The band was not in top form musically. However Slim Chance with Ronnie Lane have a lot going for them and it can't be long before they break in a big way. VAL FALLOON

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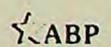
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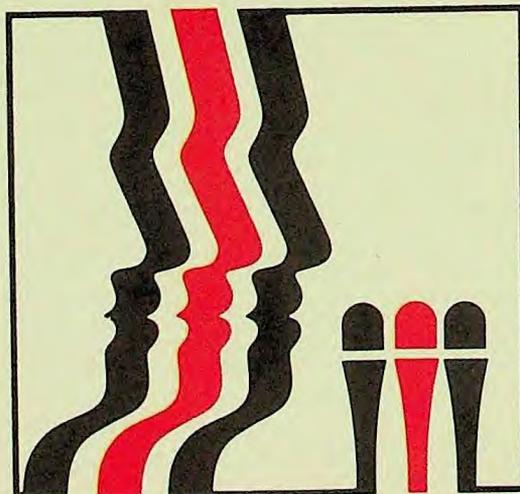
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