

# MUSIC WEEK

Incorporating Record & Tape Retailer

A Billboard Group publication

February 14, 1976

60p

## Industry agrees price peg on budget albums

by REX ANDERSON

THE RECORD industry has joined government's voluntary Selective Price Restraint Scheme with effect from the first of this month but the restraint will only be on budget albums. The decision follows detailed discussions between members of the BPI and the Department of Industry. It was finally decided not to volunteer for price restraint on full-price and singles since the department could give no firm undertaking to peg the cost of raw materials.

The effect of the recommendation which the BPI has made to its members is that budget albums will not rise by

more than five percent before the end of July. However, for the purpose of the operation the highest budget price has been taken as a standard. Budget albums are defined as those selling at £1.25 excluding VAT, or less, as at January 31.

The recommendation is approved by the Secretary of State for Prices and Consumer Protection, Shirley Williams under Section Two of the Restrictive Trade Practices Act and will hence be exempt from registration under that act.

Outlining the recommendation to BPI members, director general

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## Decca reports record sales up, hardware down

INCREASED PROFITS from record sales are referred to in Decca's first-half report to September 30, 1975. However, due to the depressed state of the UK colour television market, consumer goods surplus before interest and tax was down by about £400,000 to £2.1 million on a turnover of £39.0 million (£36.4 million).

Total group turnover was up by slightly less than £10.0 million to £78.3 million, with net profit £2.3 million (£2.6 million). An interim dividend of 2.7p per share was declared.

The report also discloses the

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## PRS to stand firm on fees — MTA to fight

by PETER JONES

HAVING CONSIDERED various pleas and arguments put forward by the Music Trades Association against the imposition of a 1.2p per square foot royalty for demonstration displays of music in shops, the Performing Right Society has decided there are "no grounds for changing its original decision that all such performances require to be licensed."

This is stated categorically in a letter to MTA president J. R. Fox from PRS general manager Michael J. Freegard.

However he does announce one modification. "The Society proposes to introduce a distinction between, on the one hand 'live' performances (i.e. those given in person either by staff or customers on pianos, organs, guitars, trumpets or other musical instruments) and, on the other hand, 'mechanical' performances (i.e. those given by means of recordings, or of radio or television sets.)"

Freegard writes: "In the case where the only performances taking place in a shop or retail store are such 'live' performances, the society will charge a flat, concessionary, royalty of £5 p.a."

"In the case of all other performances the standard tariff charge will apply. The society's licensing staff have been instructed to proceed on this basis and the

tariff, with this modification, will now be applied accordingly.

"Of course the society is aware that the application of the tariff may, in practice, give rise to certain queries and we are ready to examine particular cases to settle the basis on which the tariff should be applied which is fair to the music user concerned."

The letter goes on: "It occurs to us that there might be an advantage, both to the members of your association and to the society, for some form of central licensing arrangement to be operated directly between the two

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## Leslie Hill appointed new EMI m. d.

by BRIAN MULLIGAN

THE CHANGE at the top of EMI Records, long-rumoured on the industry grapevine, was finally confirmed this week with the announcement that Leslie Hill, 39-year-old director of international marketing and repertoire, will replace Gerry Oord as managing director with effect from March 1.

Coinciding with Hill's appointment, Oord becomes director of group repertoire and promotion and additionally deputy chairman of EMI Records, reporting to the chairman, Len Wood. He will have special responsibilities for artists and repertoire, including third party acquisitions outside North America and Japan, and will also initiate the international development of

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OUTGOING EMI Records managing director Gerry Oord (left) with his successor Leslie Hill (second left), group director records Len Wood and deputy managing director Roy Featherstone.

## ABC shows pop papers sales drop

LATEST STATISTICS from the Audit Bureau of Circulation show that Britain's consumer music weeklies continue to lose readers — with one notable exception. Leader of the pack, New Musical Express, actually registers a small circulation increase between July and December last year (the period reviewed by the ABC) over the previous six months. Its second half figure is 179,023, compared to 178,892.

This upturn is in notable contrast to the performance of Melody Maker, Record Mirror & Disc and Sounds, which drop between two and 12 percent of their readers.

Circulation of Melody Maker, the top-selling weekly this time last year, has fallen from 172,203 to 160,035. In 12 months, the

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## Ommadawn 'test' release in SQ and QS

FIRST BRITISH album to be released in both quadrasonic matrix systems is Mike Oldfield's Ommadawn on Virgin, available from last week in SQ and QS. In addition there are plans to issue the LP with the DBX noise-reduction system which is claimed to remove all surface noise.

Virgin special projects manager Phil Newell said that he was confident Ommadawn would sell well in both systems. "You could say that we are testing the market. Naturally we are expecting the SQ version to sell better because there is a lot more equipment available but on the other hand there are a lot of people who will prefer QS and we thought it right that the album should be released in both matrix systems," Newell commented.

Masters for the records were

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# NEWS

## Pye promotion set for Eurovision singles

by PETER JONES  
FIRST BIG campaign structured by Clive Selwood, newly-appointed marketing director of Pye Records, involves promoting the company's Eurovision entries, all to be released on March 1.

Pye has three entries for the finals, to be televised through BBC on February 25 to find the Song For Europe - Co-Co's Wake Up; Brotherhood of Man's Save Your Kisses For Me; and Louisa Jane White on Take The Money And Run.

Pye is to produce four-colour bags, as souvenirs of the UK finals of the event, plus browser boxes. Special press and promotion kits are being prepared and there is to be a special breakfast reception for the acts involved on February 26, day after the UK finals.

Selwood said: "Win or lose, we are to make a lot of noise with our acts."

Selwood's post is newly-created

within Pye and leaves him responsible for marketing, promotion and press, plus the "contemporary" months of special promotions.

Said Selwood: "The aim is to establish Pye as a label in this contemporary field."

The order of performance at the Song For Europe contest at the Royal Albert Hall on February 25 is as follows.

First will be Co-Co, followed by Polly Brown, Brotherhood of Man, Hazel Dean, Champagne, Frank Ifield, Sunshine, Tammy Jones, Joey Valentine, Sweet Dreams, Louisa Jane White, and bringing up the rear will be Tony Christie. For details of songs, publishers and writers and recording companies see MW February 7.

The winning song will be picked by judging panels from each of the BBC Television regions.

## MUSIC DEALS

ISLAND HAS taken on the sales and distribution of two independent reggae labels, Klik and Rockers. Klik was formed recently by Joe Sinclair who has had several years of experience in the market, and Larry Sevitt. The company has already issued several albums and the emphasis will be on LPs although singles will be released on occasions. First new releases under the Island deal will be on March 5 with The Best of Judge Dread and Do You Believe In Love by Jackie Edwards.

The Rockers label was established and operated by Mike Dorane and three singles will be released in February, including I Can't Take My Eyes Off You, written, arranged and produced by Dorane. In addition to sales and distribution Island will provide Rockers with assistances in other areas of activity on an advisory basis.



PETER WALSH and Starlight Management have signed Kenny to Polydor, and the group is at present working on a first single for the label. Pictured with Kenny are Peter Walsh, Polydor managing director Freddy Haayen and Jim Cook (Polydor a&r).

## MUSICAL CHAIRS

SEVERAL CHANGES in the administrative make-up of Island Records have been made by managing director David Betteridge. New international director is Paul Johnson, who has been with the company for nine years and was until recently Island's general manager with specific responsibility for physical production and liaison with Island's distributed labels and EMI. He succeeds Tom Hayes who will remain at Island in a new capacity yet to be announced.

Fred Cantrell, previously sales manager, is appointed general manager and will supervise sales and production in addition to filling a capacity as personal assistant to David Betteridge. Filling the sales manager role is Peter Misson whose previous post as assistant manager has been awarded to John Knowles. Finally distribution manager Phil Race who has been stationed at Island's West Drayton pre-pressing plant complex since its opening last June has been made general manager of all operations at West Drayton.

ALAN FITTER has been appointed marketing manager of Decca. Fitter, who has been with the company for two years, was previously assistant pop marketing manager. He reports to Decca marketing director, Peter Goodchild.

The company has also appointed Ann Stuart as pop marketing assistant with special responsibility for co-ordination of

singles releases. She has been with Decca for one year, and formerly worked in the marketing data and research department.

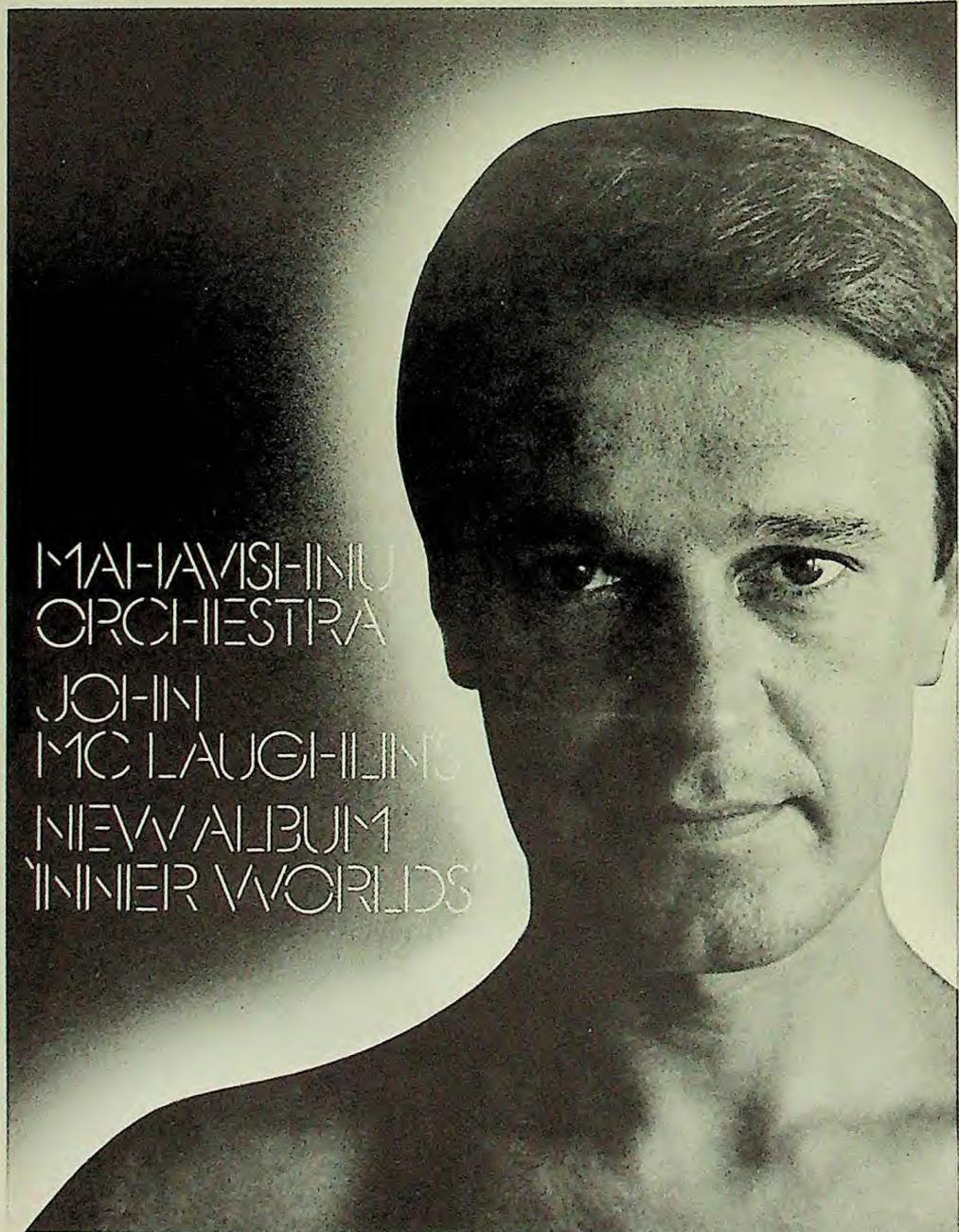
MARTIN PAINE has joined the NEMS Group as production and sales manager. Paine has been in the music business since 1970 when he joined Polydor as an assistant in the a&r department. At the end of 1973 he went to B&C as assistant production manager and a year later joined Private Stock as production manager.

LIZ HUTTON, former feature writer for the South Wales Argus, has joined the staff of Tony Barrow International as a publicity agent.

BILL McALLISTER, former Bronze press officer, has joined Elektra Asylum as press and artist liaison manager. Former press officer for the labels at EMI, Monty Smith, will not now be joining them but instead has joined the staff of fortnightly magazine, Streetlife, as film critic. The remainder of the EMI team has gone with the labels to WEA. Ian Gurney is general manager (Music Week February 7) Paul McNally remains promotion manager and Dierdre Allen remains label assistant.

SUE LANDY has joined the CBS press office from the Warner Bros. press office, and replaces Andrea Rodell who has joined Charisma as press officer.

SIMON PORTER, press officer at Penny Farthing Records for the last year, has moved to Bronze Records where he will be press and field promotion manager, reporting to general manager, John Cokell. Prior to Penny Farthing, Porter worked in promotion for two years at Pye.



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## YESTERDAYS

### 10 YEARS AGO

(February 10, 1966)

KEITH PROWSE distribution centre gutted by fire.....Decca first-half pre-tax profits up from £1.4 million to £1.7 million with turnover rising from £14.8 million to £16.2 million.....Barry Alldis, Chris Denning and Johnny Moran to quit 208 to return to UK, leaving Stuart Grundy as only staff dj.....David Wilde of Birmingham Co-Operative Society wins Pye's Frank Sinatra window display competition.....Norman Smith, engineer on Beatles recordings, appointed to EMI a&r staff.....John Jackson launches Jackson Record Company with the England Football Song.....Hal Shaper appointed to board of Ember Records.....Al Matino's Spanish Eyes released on Capitol.

### 5 YEARS AGO

(February 16, 1971)

MAJOR MINOR creditors propose company should be liquidated - a meeting reveals deficits of £105,400 against assets of £57,245.....Phonodisc planning meet-the-trade roadshow before moving to new headquarters in March.....Mort Nasatir named as president and chief executive of Billboard Publications in London.....Polydor to introduce first new label, Mojo concentrating on black artists.....Philips launching new Sonic low-price tape line.....denied from both sides - rumoured EMI interest in FD&H.....Rex Oldfield joins Philips as international manager.....Record Merchandisers to function on a one-company-one-vote basis.

## Surprise rise of Whitman LP

by REX ANDERSON

THE METEORIC rise of the United Artist release, *The Very Best Of Slim Whitman* - this week's number one album - follows a modest tv campaign, maintaining normal dealer margin (Music Week, December 27) and a limited promotional budget of £30,000. But UA marketing manager, Dennis Knowles, maintains that despite industry surprise the success was predictable.

The album was officially released on January 16. By the following week it was already at 54 in the Music Week/BMRB album charts and last week it rocketed to number one. Advertising however, did not begin until January 21. When it hit the top spot the album had sold 90,000 records and 20,000 tapes.

However, pre-release orders had totalled 60,000 immediately qualifying for a silver disc which was presented to Whitman when he arrived to start his scheduled tour last week.

Knowles said the plan for the promotion was born last February following the Shirley Bassey campaign when it was realised that tv selling could pay off. He said that he had discovered then the best time to buy tv advertising, from a cost effectiveness point of view, was in a period from just prior to Christmas to mid-February. This tied in well with Whitman's tour plans.

It was decided to launch the campaign as soon after Christmas as possible, because of the number of record tokens being exchanged at that time. This also tied in well with the optimum period for distribution. January 16 allowed a good sell-in period, said Knowles. However, the tight scheduling of the campaign did not allow any time to test the market. UA went straight ahead with advertising on Southern, Trident, Granada, Anglia, and for the first time ATV.

The album was also promoted

by 420 shop displays and was made album-of-the-week on BBC Radio Two for the week commencing January 19. Said Knowles: "When you are going in with a tv record you get a lot of support from dealers. In fact we underestimated their support because for one day we ran out of stock."

UA expects the album to go on throughout the tour, which climaxes with a London Palladium show on March 21, and to continue to pick up sales after then as a result of tv appearances that Whitman will be recording while he is here and which will be screened throughout March and April.



STEVE GOTTLIEB, chairman of Polygram Leisure Ltd and a Vice President of Variety Club of Great Britain, was married on January 29 to Rocky Wilkinson, daughter of Monty Berman the well known theatrical costumier. The ceremony took place at Marylebone Register Office, with a family luncheon at the Dorchester Hotel and an evening reception at Les Ambassadeurs. The couple honeymooned in Scotland.

## Major media campaign for Genesis by Charisma

MOST IMPORTANT marketing campaign yet from Charisma embraces TV and radio commercials for the new Genesis album, *A Trick Of The Tail*, released on February 13. The promotion was divided into two parts, involving a pre-release build-up for the LP and then an after-release campaign.

Posters with the caption, *A Perfect Day For A Trick Of The Tail - Friday the Thirteenth*, were appearing in London, Birmingham, Manchester, Liverpool and Newcastle from the beginning of February, backed up by 15-second commercials on the local radio stations in each area. There was also a mail-out to 4,000 dealers and the pre-release campaign also featured teaser adverts in the musical press.

The day prior to release - February 12 - the Genesis album was advertised on TV in the Thames and ATV regions, and on the release day there were advertisements in the Daily Mail, Sun, Guardian and London Evening Standard. Final stages of promotion include radio commercials on Capital, BRMB, Piccadilly, Clyde, Forth, City and Metro every day between February 13 and 27.

Charisma marketing manager Frank Sansom added: "There will be large window displays in 200 nationwide record shops and provincial paper advertising in 18 cities. In addition we are arranging video presentations featuring two tracks from the LP in selected shops in five UK cities, the dates and times to be announced in the musical press."

Sansom said that the objective of the campaign was to establish Genesis as one of the top British bands, and to extend the appeal of their music to a much wider audience than previous albums have achieved. He told MW: "Ultimately of course we hope to have a number one album with *A Trick Of The Tail*. It is 15 months since the band's last album, *The Lamb Lies Down On Broadway*, and since then Peter Gabriel has left the line-up. The two-fold campaign is designed to let everyone know that there is a new album on the market."

## Pye promotion on new LPs

PYE IS mounting three separate promotion campaigns this month for new albums from Madeleine Bell, *The Spiders From Mars and Stray*. Activity will include widespread advertising in the consumer music press, window displays in 300 retail stores and spots on commercial radio.

In addition, point-of-sale material will be available to dealers, along with 'mini-posters' to publicise the singles which have been lifted from each of the promoted albums. Madeleine Bell's *Dance Dance Dance* comes from her *This Is One Girl* album, available from February 13, the same release date of *Stray's Take It Easy* from the group's *Houdini* album. The single from the *Spiders From Mars*, David Bowie's backing band, is entitled *Limbo*, issued February 20.

# DOOLEY

MFP MAN MAKES GOOD AGAIN; Leslie Hill's appointment at EMI makes him the second of Richard Baldwin's old boys to head a UK record company - Tony Morris at Phonogram was the first, while another MEP graduate, Tom Parkinson is Fred Haayen's deputy at Polydor.....incidentally, recent reshuffles at Polydor mean ten divisional heads report to Parkinson and only a&r chief Jim Cook has a direct line to Haayen.....a further reflection on EMI's change at the top - Hill's eventual accession was the industry's worst kept secret - his name was first mentioned on his return from New Zealand 15 months ago.....not always fully appreciated - Gerry Oord's significant contribution to the company's massive UK growth in the past three years.

IF GARY Glitter is really serious about retiring, will he return the advance paid by Bell on recently-signed five-year contract?.....not happy - Bill Martin, Phil Coulter and Mickie Most over switch of Kenny from Rak to Polydor.....at Midem, Joni Mitchell's publishing on offer at reported 600,000 dollars for three years outside America - with Neil Young's rating about half that amount. EMI Music m.d. Ron White to enter hospital for prostate gland operation.

FURTHER DISTRIBUTION changes planned by RCA.....surprising decision of IPC to launch *Supersonic* fanmag four weeks before end of current series.....Dick James at Buck House last week for dinner given to past winners to Queen's Award To Industry.....strange but true - a certain promotion manager asked Henry Mancini last week if he did his own arranging.....Pickwick planning relaunch of *Contour* catalogue in April.....at Variety Club ball on Saturday, Steve Gottlieb and Louis Benjamin among winners of LPs at tombola - while Geoffrey Bridge seen clutching a large teddy bear prize.....UA Records pressgal Sue Brown has transferred to film company.

MUCH ENJOYED by all who attended - last week's smoothly organised *Chrysalis Darts Tournament*, with 16 teams competing - won by *Steeleye Span's Peter Knight* and the *Chrysalis Allstars* who beat *Sounds* in the final, with scribes of *Fleet Street Flagoners* in third place and *Beeb's Ron Belchier's* score of 133 the evening's highest.....Ken Howard-Alan Blaikley musical *Mardi Gras*, with Carlin publishing and EMI recording, due for March 18 opening at *Prince Of Wales*.....Elton John playing two *Earls Court* concerts in May in aid of *Sports Aid Foundation*.

## Decca export plan to boost U.S. tape image

THE POOR quality of pre-recorded cassettes in the United States has resulted in a decision by Decca to export tapes there featuring music from its Phase 4 and classical repertoire. Tape marketing manager David Rickerby accompanied by Decca technical director Arthur Haddy and the technical manager of the products side, Gerd Nathan, are currently in New York demonstrating the British cassettes to the U.S. trade.

First cassettes will go direct from Decca's tape manufacturing plant at Bridgnorth to the U.S. within the next couple of weeks. Initially 15 titles are being launched, with a major release of between 75 and 100 titles in May. Commented Rickerby: "We're obviously exporting them in fairly modest quantities to start with but once the market has been assessed properly we shall be doing it in much larger quantities."

Until recently cassettes in the

States from the London catalogue were distributed by Ampex but London Records has now taken over this role. Rickerby added: "The trouble is that the quality of U.S. cassettes is so poor that the configuration just isn't making any progress there. Our aim is to prove that cassettes can be an excellent medium, and at the London Records' annual convention in New York we have challenged people to distinguish between the Decca cassettes and the original master tapes. They have done so with great difficulty."

Initial titles set for export to the States include Richard Strauss' *Don Juan* by the Chicago Symphony Orchestra, a cassette of film music by the late composer Bernard Herrman, and Beethoven Symphonies conducted by Sir Georg Solti. "We're going in for it in a big way and I think that the result will be a tremendous change in the cassette market there," Rickerby added.

# focus On

## Two more BIG names

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KFOC2 8045  
EFOC2 8045

FOS 11/12 (2 LPs)  
KFOC2 8046  
EFOC2 8046

double

### Great value at £2.99 rrp

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## NEWS

## Mirror to undercut multiples' LP prices?

by DAVID LONGMAN  
FOLLOWING THE recent announcement in the Daily Mirror (MW January 31) about the formation of the Pop Club, the newspaper has been negotiating with one major retail outlet regarding the proposed offer of discounts on 'disc buys' that club members will be entitled to. Assistant to the editor at the Daily Mirror, Neil Bentley, told Music Week that he hopes that the discounts will be equal to or better than those offered by the major discounting multiples.

Explaining that over 200,000 applications had already been received, Bentley said that the initial record discount offer will better the existing discount terms offered by a substantial amount. Other discounts are being offered on hi-fi and radio equipment and concert tickets.

It is not intended that the Mirror should subsidise the scheme in any

way, so the retail outlet will have to make up the profit loss in other areas. Although the contract being offered by the Mirror does not allow such circumstances at present, Bentley hopes that a suitable deal can be organised direct with a major record company for cut-price albums.

On the subject of the cut-price audio equipment, Bentley explained that he has been flooded with enquiries from different companies wanting to put through deals. "With increased VAT costs, companies are keen to off-load excess stocks, and we are being careful to make sure that product that we offer is of a high standard," says Bentley.

The Mirror is at present trying to organise a promotion with the commercial radio stations along the lines of a pop quiz. The Rolling Stones have been elected as joint honorary presidents of the club.

## Transatlantic drops Lovelace tape plan

FROM PAGE 1

the record company and its parent Granada, would not be involved in an embarrassing and costly private court action for allegedly producing an obscene publication.

Publishers of the book, Heinrich Hanau Publications, were recently cleared at the Old Bailey of an obscenity charge but although technically a trial cannot take place twice, the tapes could be subject to a prosecution brought by a private individual.

The extracts from the book, on three hour-long tapes, have been produced by a North London based company, Venus Tapes. Director Mark Hanau said that the firm was now seeking legal action against Transatlantic for loss of sales. He added that the tapes were now being handled by President for distribution throughout the UK.

## NME shows small rise in ABC figures

FROM PAGE 1

paper has shed more than 18,000 readers, according to the ABC. Record Mirror & Disc turns in a 110,782 figure, but the drop compared to the previous six months is small enough (about two percent) not to dishearten its publishers, Spotlight. The paper's circulation in January-June, 1975, was 113,035.

Spotlight has less cause to be

happy about the performance of another of its publications, Sounds, which tumbles from 93,394 to 82,572 - a drop of some 12 percent. But the weekly, which late last year acquired a new editor, is currently in the middle of an extensive campaign to regain readers via advertising in all of Britain's commercial radio stations over a nine-week period. Although he acknowledges that it is too early to make definitive judgements, Sounds' advertisement director, Peter Wilkinson, told Music Week that the promotion is beginning to pay off. Over 100,000 copies of the paper have been going out each week and, Wilkinson claims, the return rate has been small. Cover price of Sounds is 12p, 3p lower than NME and Melody Maker.

The ABC statistics picture a time of continuing decline for newspapers and specialist magazines of every type, and some observers blame increasing cover prices for this state of affairs. But the music market has become particularly fragmented in recent times, with two new entries in recent months: Street Life, a general affairs fortnightly with music interests, and Black Echoes, a black music weekly. ABC figures are not yet available for either.

Coinciding with the news of the NME's continuing occupation of the top music weekly slot is the announcement of the paper's move from offices in Long Acre to new headquarters at King's Reach Tower, Stamford Street, London SE1 9LS (tel: 261 5000). The change is effective immediately.

## Vintage Stewart

TWO EARLY Rod Stewart albums. An Old Raincoat Will Never Let You Down and Gasoline Alley, are to be released by Mercury on February 27 as a double package.

Under the blanket title The Vintage Years 1969-70, the two LP set will retail at a recommended £3.99.

Stewart, now with Warner Brothers, has often cited these albums as his personal favourites and he was consulted by Phonogram about the general packaging of the set, and notified of the marketing plan for the package.

A single from the Gasoline Alley album, It's All Over Now, is being rush-released February 20.

The marketing campaign features 2ft. high cut-out bottles, either free-standing or for point-of-sale use, following the sleeve design theme of vintage wine.

## Leslie Hill appointed new EMI m.d.

FROM PAGE 1

artists and product. His experience will be available to all companies, excluding those in North America and Japan, to advise and assist on repertoire, marketing, sales and promotional matters.

The departure of Oord after three years brings to an end a particularly colourful chapter in EMI's history, during which the company has turned in record profits and in the last financial year boosted turnover from about £26 million to nearly £40 million. It is

generally accepted throughout the industry that the flamboyant Dutchman initiated a remarkable change in the company's fortunes, largely through a complete internal restructuring which brought in a youthful management team of which Oord was particularly proud.

"I did what I came to do," Oord told Music Week. "When I accepted this mission it was for two years only and I am leaving the company in fantastic shape. Our performance from July-December was the best ever. I'm a builder and I've plenty of ideas left. There are lots of territories which can do better and I'd like to help them improve."

As Oord's successor, the quietly spoken Hill is the antithesis of the flying Dutchman, whose strengths have been his entrepreneurial skill and familiarity with the international record business. Hill, by contrast, has a financial background. A qualified chartered accountant, he became involved with Music For Pleasure via IPC and the Hamlyn Publishing Group, former joint owners. He was appointed MFP's finance director in 1970 and when the company became a wholly-owned EMI subsidiary, took on responsibility for a number of internal functions, including administration, distribution and overseas financial policies. In January 1972 he became executive director for EMI international operations and one year later was named managing director of EMI New Zealand where he reorganised the company's activities. In September

1974 he was appointed director of international marketing of EMI Ltd.

Among his responsibilities at EMI Records will be Music For Pleasure, World Records and EMI Retail Shops, of which Alan Kaupé becomes deputy chairman.

But direct responsibility for a&r, marketing, promotion and sales will remain in the hands of Roy Featherstone, who continues as deputy managing director and is additionally appointed to the boards of MFP and World Records.

## Industry agrees to price peg on budget LPs

FROM PAGE 1

Geoffrey Bridge says: "In the course of our discussions with the department we have carefully considered the scope of our members to comply with this request. We have come to the conclusion that it is possible for our industry to achieve the degree of price restraint for which we are now asked and that a successful price restraint scheme, by demonstrating to the public that the rate of inflation is slowing down markedly for a wide range of items, will make a genuine contribution to the attack on inflation with which we are all vitally concerned."

## PRS stands firm on in-store play fees

FROM PAGE 1

bodies. Such arrangements have been negotiated between the society and other bodies representing music users, which have been found to work to the mutual benefit of both sides.

"If your association would like to examine this possibility with us, we would be happy to discuss it."

"Finally we would like to assure you that before implementing any future revision of the tariff in so far as it affects your members, the society will first consult your association."

Earlier in the letter Freegard said the society's representatives

had found the meeting with the MTA "both helpful and informative - and it has led us to modify our licensing arrangements in one respect."

GRRRC secretary Harry Tipple commented, "The letter makes no difference to the situation and so far as the GRRRC is concerned, we still find the PRS attitude totally unfair and unnecessary. We have advised our members not to play music except through earphones or sound-proofed booths. The GRRRC does not agree with this licence because of the feeling that the PRS has failed to recognise the difference between demonstration

and public performance."

Laurie Krieger, GRRRC chairman and owner of the Harlequin chain, added: "Our feelings are that we want to be told by our own legal advisers that record shops must pay this fee. We do not accept the legality of the situation and will shortly be seeing counsel about it. The PRS is biting the hand that feeds it - how on earth can we be expected to pay money for demonstrating records or playing back faulty ones?"

Two of the multiples also expressed their disagreement with the refusal of the PRS to back-down from its original

decision. A spokesman for Boots said that while the company agreed shops who played background music should have licences and pay royalties, it was opposed in principle to paying for the right to demonstrate records. "We shall be making our views known to the PRS," he commented, "this kind of attitude is like keeping books we hope to sell locked up in the storeroom." And for Woolworth's, a spokesman said: "We have discussed the matter with the PRS and our position remains the same. We are not willing to pay royalties they are asking for."

## STOP PRESS-BREAKERS

18 WITH A BULLET, Derek Harriot, Trojan TR 7973  
SHIPS IN THE NIGHT, Be-Bop Deluxe, Harvest HAR 5104  
ONCE A FOOL, Kiki Dee, Rocket ROKN 501  
YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'N' Dolls, Magnet MAG 50  
LOVE REALLY HURTS WITHOUT YOU, Billy Ocean, GTO GT 52  
WAKE UP EVERYBODY, Harold Melvin & The Blue Notes, Philadelphia PIR 3866  
BREAKING UP IS HARD TO DO, Neil Sedaka, Polydor 2058 684  
EXTRA EXTRA, Ralph Carter, Mercury 6167 286  
WHERE THE HAPPY PEOPLE GO, Trammps, Atlantic K 10703  
REGGAE GOT SOUL, Toots & The Maytals, Island WIP 6269



# 'LOVIN' AND LEARNIN'



TANYA TUCKER'S NEW ALBUM  
**'LOVIN' AND LEARNIN'**  
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CAN STAND ANOTHER YOU'**  
MCA 227

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## NEWS

## ITV stations planning four new pop shows

ITV, particularly Granada, is putting out at least four new pop shows this spring. Three of these are to be networked, but the fourth, *So It Goes*, is only in the planning stages at present.

Thames Television will be first to hit the screens with the six-part *Rock Follies*, (9.00pm on Tuesdays, starting on February 24). Andrew Brown produces the series, which traces the story of how three girls form a rock group. Andy Mackay of Roxy Music has written the music, which is being released by Island on an album.

The first from Granada, is *Arrows Show*, (4.25 on Tuesdays, starting on March 12). Muriel Young is producing the 30-minute 13-week series, which will feature *Arrows* with guest artists. Guests on the first show are Glyder, Jessie Green and Peter Noone.

Pop Proms opens on March 6 at 10.45 pm, and will retain the Saturday evening slot for the seven weeks. Produced by John Hamp from Manchester, the show lasts for 60 minutes and will feature top line artists including Johnny Mathis, Buddy Greco, Duane Eddy, The Drifters, Roy Orbison, Brook Benton and Alvin Stardust.

Granada is in the process of selling this series abroad.

The fourth show, also from Granada is only in the planning stages at present. Producer Chris Pye recorded the first pilot last Monday. Pye says that the show, so it goes will be aimed at the 15-30 age group, in a magazine format. The pilot includes both pop and classical music, film sequences, a news and information break, a new group slot titled *Opportunity Rocks*, quotes of the week, and a false commercial break where American commercials will be screened.

Pye is quick to point out that the format may change, depending on the reaction from the staff at Granada. No date or time has been fixed for a screening of the pilot, though Pye hopes it will fill an evening slot in competition with *Old Grey Whistle Test*.

Tony Wilson, a Granada local, will link the 30 minute show which has been given a budget of £5,000.

The BBC has no plans for a new pop show, while LWT's *Supersonic*, due to end its run in March, is expected to return in September.

## Polydor tests local media campaigns

THE POWER of commercial radio local press advertising and in-store display units, is being tested by Polydor in two schemes unveiled this week. The first is a test campaign in Central Scotland to analyse the effect of Radio's Clyde and Forth and the local press in promoting the company's new rock signing, Charlie. The other campaign is the much talked about idea of installing permanent display units in key retail outlets to give the consumer information of the label's product being featured on the local commercial station.

Charlie will be making live appearances in Edinburgh and Glasgow in February and to promote the shows and the group's album and single (*Fantasy Girls* 2383 373, and *First Class Traveller* 2058 683) Polydor will be holding a dealer/radio reception at Glasgow's Albany Hotel. There will also be heavy radio advertising on both stations, local press advertising and window displays.

The radio commercial features the voices of John Thaw and Dennis Waterman from *The Sweeney*, with the advertising being scripted as a scene from the popular series.

General sales and marketing manager Mike Hitches is convinced that the campaign can work effectively, thereby proving that regional promotion on certain acts is a viable proposition.

The dealer display units are decked in the local radio station's colours, and name the station. The regional promotion force will service the units on a regular basis, and will post up current information. Dave Chapman, Polydor's pop marketing manager hopes to extend the scheme to cover the country, and feels that the benefit will be felt by the radio station and dealer, as well as Polydor. Special care is being taken to ensure that retail outlets will have sufficient product available to meet the expected increased demand.

The units are being tested in the BRMB and Radio Hallam areas and started on February 9 featuring the C. W. McCall single, *Convoy*, a recent U.S. chart Top 10 single.

## Pickwick enlarges its Mercedes van fleet

PICKWICK IS adding three more three-ton Mercedes to its distribution fleet of vans, following the successful operation of the two which started last November. The lorries are capable of carrying 9,000 albums and 2,000 tapes compared with the 3,500 albums/1,000 tapes of Pickwick's normal 25-cwt Commer vans.

Sales director Alan Friedlander admitted that Pickwick's recent

## Minns deal with Music Sales

THE SHEET music departments of all Minns Music Stores are to be operated by Music Sales, London, from February 1.

Minns is one of the largest music retail groups in the UK, with 16 shops involved in the south of England.

The new deal is the result of Minns deciding to concentrate on the piano, organ and general instrument side of the operation.

But Minns managing director Sydney Webb says: "We want, at the same time, to continue to profit from the tremendous potential in the sales of printed music. We must benefit from the experience of Music Sales in this area."

acquisition of the Contour repertoire was accelerating the introducing of the new vehicles. In addition to the Polygram group, Pickwick now represents the budget interests of CBS, RCA and Pye. However he denied that there were any distribution problems.

"We introduced the two lorries last November, prior to our obtaining the Contour catalogue, as an experiment and found them very successful. Obviously with a very fast moving catalogue like at Pickwick they were ideal for the distribution," he said. "I can foresee more being introduced in the future but I don't think that our distribution fleet will ever consist 100 per cent of three-ton Mercedes."

Friedlander added: "You can't suddenly expect salesmen who are used to driving 25-cwt vans to change to vehicles which are more than twice as big. We shall see how stage two of the experiment goes and then have talks with the sales managers and salesmen."

## Robin Trower tour radio tie-up

PROMOTER ADRIAN Hopkins is promoting the forthcoming Robin Trower tour in conjunction with four of the commercial radio stations. The deal, involving Piccadilly, Metro, Clyde and BRMB, means that Hopkins can advertise the concerts on the stations at a cheaper rate, and the radio stations will have promotional opportunities, including foyer displays at the theatres.

Hopkins has already organised a similar concert with Procul Harum in Birmingham with BRMB Radio. The concert sold out as a result of the advertising, and Hopkins believes that this form of concert promotion will be the thing of the future.

"Everybody stands to benefit,"

says Hopkins. "The radio station gets advertising, and by supporting a full house, reaches a large audience with its promotion. The radio station supplies the disc jockey for the concert, so he too is publicised."

Hopkins doesn't necessarily feel that this form of promotion is limited to rock acts. "I'd like to use commercial radio for people like Jack Jones assuming he was one of my acts. It is a question of picking the right disc jockey from the radio station to host the show, and he will communicate the information to his audience," says Hopkins.

The Trower concerts take place at the end of February, and Hopkins told Music Week that he is at present organising another tour using commercial radio.

## PRS Fees — putting the record straight

IT IS understandable that record retailers should be upset about the decision of the Performing Right Society to discontinue the very favourable treatment they have received until now which has enabled them to give public performances of copyright music to their customers without charge.

While it is not surprising that your correspondents in Music Week (Jan. 31) think the PRS "has it all wrong" they themselves unfortunately have a lot of things wrong, since the letters display many misunderstandings.

Several of your correspondents seem to think the PRS is acting on behalf of recording artists and indeed Graham Charnock, who says he is a recording artist "registered with the PRS" must be confusing us with another organisation since the PRS does not "register" or represent recording artists as such, and our files show no trace of him as a member. The PRS represents composers, lyricists and their publishers.

R. H. Morling would be well advised to take competent legal advice before testing out his ingenious theory that public performances for demonstration purposes might constitute fair dealing under the 1956 Copyright Act — incidentally it is Section 6 (2) of the Act which would be relevant if his theory were valid — not Section 9 (2). The Dramatic and Musical Performer's Act 1958 has no relevance at all to composer's copyright.

R. Holyome is, I am afraid, mistaken in supposing that the record dealer could play pop record programmes on the radio without requiring a PRS licence. The job of the PRS is to collect fees for the public performances of copyright music, whether "live" or by means of records, radio or tv sets, or any other mechanical means, and the society licences many thousands of premises for performances given by means of radio sets.

Keith Evans is right to draw attention to the problems of home recording through cassette and tape machines. Unfortunately there is, as yet, in this country no legal basis on which composers could levy a fee on the sale of these machines.

Through the British Copyright Council we have urged a change in the law to enable this to happen, as is already the case in West Germany. In the meantime the MCPS is, as has been prominently reported in your columns, operating a voluntary licensing scheme whereby the owners of such machines may pay a small annual royalty to permit home recording within certain limits.

The PRS is sympathetic to the problems of small retailers but composers also suffer from the ravages of inflation. Since the average record retailer is being asked to pay a licence fee of less than 20p per week it is surely rather far fetched for Mr. Charnock to suggest this will necessitate an admission charge for customers or that such a nominal additional cost would need to be passed on to the customer in some other way.

Finally it cannot seriously be suggested that such a small licence fee could discourage the sales of records (and in any case the composer gets only a few pence

from the sale of one of his records a week). On the contrary, the fact that for a few pence a week the record dealer acquires the right, if he so wishes, to play music continuously throughout the day should encourage sales to the mutual benefit of composers, recording artists and the retailers themselves. — MICHAEL J. FREEGUARD, general manager, Performing Right Society, 29/33 Berners Street, London W1P 4AA.

## QUEEN: Top run for 20 years

LET'S GET it straight. Slim Whitman did not have 12 weeks at Number One in 1955, and he does not hold the record. Since the Top 50 was first printed by Record Retailer, as it then was, on March 5 1960, the only record to have had a nine-week run at Number One is Queen (eight charts plus one week for Christmas). This therefore is a record. The only eight weekers are It's Now or Never by Elvis Presley (8 weeks from November 3, 1960), Wonderful Land by the Shadows, (8 weeks from March 22, 1962) and Sugar Sugar by the Archies (8 weeks from October 25, 1969). Before there was a Top 50, the longest runs at top of the NME Chart were as follows:

11 weeks, Rose Marie by Slim Whitman from July 29, 1955;  
10 weeks, Cara Mia by David Whitfield from July 2, 1954;  
9 weeks, Here In My Heart by Al Martino from November 14, 1952,  
9 weeks, I Believe by Frankie Laine from April 24, 1953;  
9 weeks, Oh Mein Papa by Eddie Calvert from January 8 1954.

However, Frankie Laine's I Believe was top for a total of 18 weeks altogether. After its nine-week run, it gave way for one week to I'm Walking Behind You by Eddie Fisher, came back on top for six weeks, then missed another week in August while Mantovani's Moulin Rouge had a week on top, then came back for another three weeks — total 18 weeks. In fact, from April 24, 1953 until January 8, 1954, Frankie Laine was top for 28 of those 37 weeks, as he had two weeks at number with Hey Joe and another eight weeks with Answer Me, the song currently being revived by Barbara Dickson.

Those are the correct facts, taken directly from MW and NME back numbers, and certainly Queen deserve a major pat on the back for having the longest run at the top in the past 20 years. JONATHAN RICE, 24 Chesterfield Road, Newbury, Berks.

## Helping out new artists

WE HAVE just completed our own Top 30 albums for 1975 and among them are The Broadcasts Of Idi Amin by John Bird, Third Light by Decameron, Pierre de Grenoble by Malicorne and Heart Like A Wheel by Linda Ronstadt. mixed in with the usual Floyd and Rollers. I hope that the record companies never forget that independent dealers do more than just moan — they really do try to sell unusual records and break new artists. MIKE & LIZ, Chy-An-Stylus, 4a Chapel Street, St. Ives, Cornwall.

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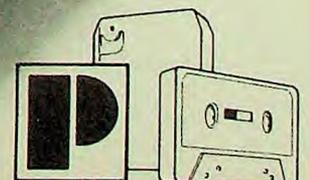
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## MIDEM NEWS

## German product now in demand

GERMAN PUBLISHERS and record companies felt gratified at MIDEM that they were now sellers rather than buyers. The German industry is now suddenly very much in demand, with major deals involving the U.S., UK, South Africa, Australia, France and Czechoslovakia.

Bellaphon chief Branco Zivanovic said: "My guess is that this year the German publisher is involved in at least 50 appointments during the six days of MIDEM. Suddenly we are much in demand."

And Slezak boss Christo Walczak said: "This year we knew what we wanted and made appointments before arriving. Now the professionals are scoring; and the 'dreamdancers' are rare."

Biggest German stand was that of Jupiter Records from Munich. A seven-strong team rode high on the success of Silver Convention and Penny McLean. Jupiter boss Ralph Siegel was, however, bitingly angry about the presentation of the all-girl group at the first gala.

He said the equipment was just not good enough at technical level for the girls "specially soft sound" to be heard. Jupiter director Helmar Kunte: "Bernard Chevy had a very expensive gala marquee, but lousy equipment for the sound. The girls had to wait in a cold wind for five hours before they got the chance to snatch a few minutes' rehearsal on stage."

But Kunte reported a big success on the recording side. In 17 weeks in the U.S. charts, Silver Convention sold 1.8 million singles in America, and 700,000 Fly Robin Fly albums. And Penny McLean reached the U.S. charts with Lady Bump.

Now the group is planning promotion for the new single Get Up and Boogie.

Publisher Alfred Schacht had a welcome "present" to celebrate his 56th birthday. The Hamburg publisher re-signed his deal with Stig Anderson's Sweden Music for Abba product in Germany. He said: "I have only a few artists and productions because it is better to work hard on a few than for many."

But he also added two chart songs to his roster: Crispy and Co and Get It Together; and Don Young's Yesterday Hero.

Intersong Germany's team of

Wolfgang Kretschmar and Volker Spielberg found interest for German composer Drafli Deutscher's Monkey Bump and claimed the U.S. and UK industries were particularly interested in today's German material.

Global chief Peter Kirsten also reported big deals emanating from MIDEM, with special interest in the Joy Fleming album Have A Good Time. And Bellaphon director Branco Zivanovic said he found many countries, worldwide, were interested in the Austrian rock opera Victor, written in English by Rigone-Schoenherz. Bellaphon produced a pricey four-colour sleeve with a lyric book for Victor, retailing at £8.

Guenter Gayer, from Sikorski Music in Hamburg expressed astonishment about an Australian company which required £45,000 for a three-advance on "an unknown catalogue. Some people from abroad just don't know anything about the German market."

Budde Music presented gold discs to partners E.B. Marks in the U.S. for a million sales of EL Condor Pasa in Germany and to Edition Tremplin/Delphin for Dolannes Melody, which sold half-a-million through Teldec. Budde also did a deal with the UK company, newly set-up, Grade and Lynton Music, which has the Sheer Elegance chart single Milky Way.

Ariola managing director Egmont Lueftner was particularly pleased with the A&M deal with ex-Beatle George Harrison. "That will give us another push into the charts on the album sector," he said.

Roba publisher Rolf Barierle, from Hamburg, collected Mississippi, the hit by Dutch group Pussycats. And Gerig publisher Karl Heinz Klempon said: "We're pushing hard on international interest in German music. We're sure people will be more interested in it after the successes of Silver Convention."

Yet in this atmosphere of confidence, there was big disappointment at the reaction of the German press. Only ten German journalists made the trip to Cannes. The radio stations send one reporter for a programme about the background of MIDEM. Television showed no interest at all.

Until the end of 1975, the Bickerton-Waddington publishing was administered through ATV Music.

Bickerton said: "France now is of prime importance to us and we had meetings at serious level with 12 French publishers in MIDEM. We hope to finalise future representation in a week or so."

"But we have sold over three million singles with the Rubettes in the last two years in France and two gold albums with the group in France."

On the record side, Bickerton and Waddington picked up a record by Toga, from Trudy Meisel, for the company. The 'A' side is More, the old Norman

## Sounds Express International sets 60,000 unit sales

SOUND EXPRESS International, affiliate of the Midland Record Company, negotiated the sale of 60,000 albums - current material and overstocks from all major UK labels - to small wholesalers in the U.S., Germany, Scandinavia and other territories, during MIDEM, according to managing director Michael Stern.

He said that also under consideration was a deal with Pickwick in the UK. There was a strong possibility that Midland would be wholesaling the full Pickwick range in Britain, supplying about 1000 outlets.

Stern said: the company's turnover from deleted material and overstocks was running at around £75,000 annually, with most albums wholesaling at 70p. He estimated the total UK market in deletions and cut-outs as being in excess of six million units.

Midland imported about 150,000 albums a year from the U.S., selling about half in the UK and re-exporting the remainder. Said Stern: "We always have cash available for finished product and will import from abroad what we can't get from the UK."

"We have a growing list of clients for our One-Stop operation, because the small dealer just can't cope with the paper work."

Stern estimated the group's stock of albums at 500,000 and claimed to have a third share of the deletion and overstock market in the UK.

## Vixen firms plans to launch two new labels

BRYAN MASON, managing director of Vixen Records (Exports), announced at MIDEM that the company would be launching two record labels later this year.

The first, Fox, will have four or five British bands, selected from those appearing at rock venues in the Home Counties whose bookings are currently handled by the management, agency and concert branch of the Vixen-Fox group.

The top five acts will be given recording contracts and negotiations for licensing deals will

take place at MIDEM next year.

The other label is Vixen, which will be the British outlet for various foreign artists the company has acquired.

First release of five albums will be distributed through Vixen's own distribution set-up.

On the import-export side, Mason reported a very busy MIDEM which included negotiations to export product to several Eastern European countries.

"We have just produced the fifth edition of our catalogue which, with the classical supplement, runs to over 500 pages and covers nearly 35,000 titles. We plan to sell the catalogue to the retail trade for £2, enabling dealers to offer it for around £4."

Mason said that despite the drop of import trade which had been experienced up to October last year, the import side was moving up again, because of the increase in the price of home product.

Vixen had concluded deals to supply HMV and Harlequin shops and was currently distributing between 3000 and 8000 albums a week. He estimated an import stock valued at £750,000, representing around 300,000 albums.

## Ireland extends international music contacts

GREAT INTEREST in Irish folk product, shown particularly by companies from the UK, Japan, Eastern Europe and Australia, was one of the main points marking Ireland's second year at Midem.

And it covered leasing of recordings, and direct importing, notably to the U.S. and Canada. But the pop and country output from Ireland also drew attention.

Ireland's participation in Midem has been helped with a substantial grant from Coras Trochtala, the Irish export board, and two of its Paris officers, David Strahan and David Doyle, were in Cannes for several days, watching the Irish Music Industries at work in the foreign market-place.

Strahan said: "We realise what the Irish music industry is trying to do. It's a service industry at present, but it is also exporting finished product under licencing deals. We support it like any other industry and Midem is the best example of this industry international trade fairs."

"We gave a very substantial grant which covers the cost of buying space for the Irish stand. But I'd like to see the stand develop more - become more dynamic. I think the Irish industry is looking for a sense of identity because, until now, it has always been linked closely with the UK."

The Irish export board had

helped publicise the Irish attendance and Strahan added: "It's been suggested there might be an Irish night at Midem, featuring different types of Irish music. It's a great idea and very expensive, but perhaps we could do something on those lines."

"However as long as the Irish stand reflects a true cross-section of the industry, and portrays the right image Ireland, making its presence felt, we'll continue to give it our backing."

IMI chairman Michael O'Riordan said: "When we first came to Midem we didn't realise just how much of an inroad we could make on the international market. This year we were determined to push those inroads further."

Two major deals were negotiated. One, already reported (Music Week, Feb. 7) involved Release Records and Carlton Pressing in a deal with an as yet unnamed U.S. company, internationally based, which would result in £1 million going into Ireland initially.

The second is between Hawk Records and NEMS-Immediate-Opal, involving distribution and promotion of the group product in Ireland, directly through Hawk.

This is the first deal of its kind through an Irish independent label and marks a new era in the Irish music and record business, according to O'Riordan.

And he said that more important was that the deal emphasised that Ireland can be considered a separate market from the UK - and that the industry in Ireland had the machinery and knowledge to make such a deal viable.

NEMS managing director Peter Knight said: "The real attraction is the strength of promotion being given us by Hawk. We believe they are going to sell more records for us in Ireland than anyone else can."

Said O'Riordan: "It means that Ireland is no longer being looked on as a backwater, but as a country which can be looked to for good product of all kinds and as a worthwhile base for marketing and manufacturing operations for external purposes."

"The maturity the Irish industry so badly needed is being acquired fast - thanks, particularly to Midem where we show how well we can compete abroad."

## Bay City Music publishing deal for France

BARRY PERKINS of Bay City Music, publishing company of the Bay City Rollers, signed a MIDEM French unlimited publishing rights deal for France with United Artists (France) president Edy Adams.

Adams, who also picked up four Tangerine Dream masters for the company, reported a strong sales start in France for the Rollers' Money Honey single.

## New Bickerton - Waddington deals

MAIN REASON for the MIDEM attendance of songwriting/producing team Wayne Bickerton and Tony Waddington was to negotiate deals for their new company Ladysmith Music, to which they are exclusively contracted.

Though several prospective agreements are hanging fire awaiting final details, they have a three-year deal with Editions Intro Gehr Meisel, covering Germany, Austria and Switzerland.

And for South Africa, they have re-signed with Musicpiece. This deal is "co-terminus" with the existing State Music deal with EMI Brigadier, but Bickerton says: "It is our intention to set up our own operation in 1977."

More MIDEM news and pictures - pages 10 & 13.

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# MIDEM NEWS



A SMILING group of happy faces enjoying cocktails at Decca's international meeting.



A PAINTING presented by FIDOF, the music festivals' organisation, to Midem chief Bernard Chevry to commemorate the tenth anniversary of the event by Augusto Alguero (president) and (right), Armando Moreno (general secretary).



TOSHIBA MUSIC president Noriichiro Ishizaka signs a deal to present the Red Bus publishing interests in Japan. Also pictured are Red Bus executives Roberto Danova (left), Ellis Elias and Eliot Cohen.



PICTURED AFTER the signing of the contract under which Carlin Music will represent the UK publishing interests of the American Soul Train tv series are (left to right), Paul Rich, Johnny and Freddy Bienstock and Soul Train attorney, Johanon Vigoda.



ANOTHER ANNIVERSARY presentation was made to Chevry by Music Week, whose editor Brian Mulligan is seen reading the citation from the silver salver. Looking on are managing director Mort Nasatir (right) and editorial director Mike Hennessey.

# isley brothers

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# MIDEM NEWS



ON A visit to the Target stand is R. Arculus, economic attache at the British Embassy, Paris (left), talking to Richard Armitage (managing director Noel Gay Music), MPA secretary Dave Toff and Target director Roger Greenaway.



MANU DIBANGO, whose Soul Makossa instrumental became a worldwide hit, meets up with Tony Cousins and Bruce White of Creole, which will be releasing Dibango's recordings in the UK.



ON THE PICKWICK International stand, managing director Monty Lewis (left), MPA secretary Dave Toff and Fred Jackson (export manager).



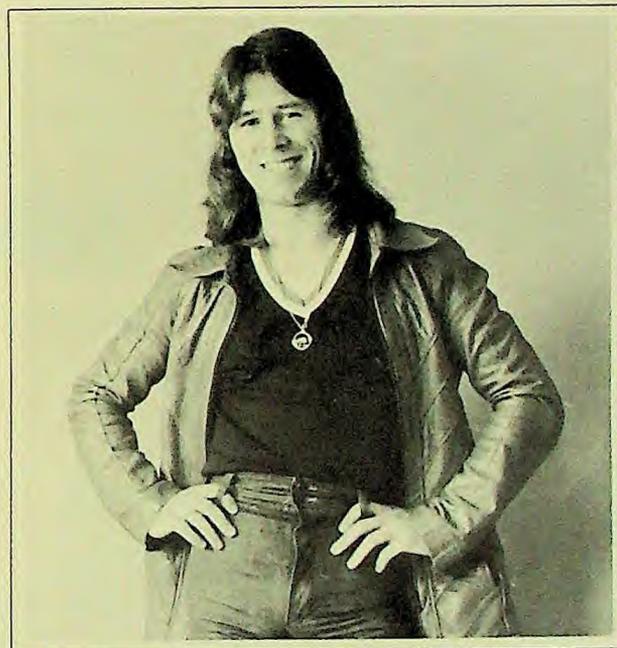
GOLD DISC presentations were made by Arcade to recognise the sales of two of their top-selling tv-promoted albums. Director Michael Levene (centre) and a&r-marketing co-ordinator Sylvia Curd, hand Hans Baum, managing director of RCA Germany, a disc for 750,000 copies of the Elvis Presley hits package. In the other shot, Laurence Myers presents RCA international vice-president Bob Sommer with a disc to mark UK sales of 800,000 copies of Jim Reeves 40 Golden Greats.

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# CHARISMA RECORDS

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## PLAYBACK

IAN RALFINI

interviewed by

ADAM WHITE

and

BRIAN MULLIGAN

THE BIRTH and growth of Anchor Records over the past 16 months has not been without its ups and downs. Formed by ex-WEA managing director Ian Ralfini as a small closely-knit unit, Anchor almost immediately acquired the status and repertoire of a major company by taking over UK responsibility for ABC Records, the disc subsidiary of the American leisure conglomerate which originally backed the enterprise. As yet, Anchor has still to fulfill its true potential in the British market, and in this interview Ralfini frankly acknowledges that there have been teething troubles, largely brought about by instant growth, but feels that at last a sound base has been constructed upon which Anchor can develop its anticipated sales impact.

When you left WEA, how did you go about forming Anchor Records?

Directly after Warner Brothers, the intention was to form a small record operation and get an English company to finance it. That was quite a problem. We didn't want a production company, but the basis for a record company so that we could do our own promotion and marketing. We had meetings with Chris Blackwell of Island, and Granada, and got to the final stage with both, but for various reasons neither deal came to be. At the end of the final part of the negotiations with Granada, I received a call from a colleague in the U.S. who said that there was a new leisure division formed by ABC, and that Martin Pompadour, the president, was interested in talking with a view to financing an operation in the UK.

They were looking for a way into the international record business, particularly in Britain, but they didn't know where to start. We were looking for a way to start, and needed finance, so it was an ideal marriage.

We ran into all sorts of problems. Originally, with the people who had effected the introduction to ABC, we had planned a partnership involving management, agency and record company with headquarters in the UK. But ABC didn't want to be in agency and management business, so we had to unscramble and start again. It took four or five months to get this operation together, and in January 1974 the company was formed. The early negotiations were handled by Jerry Rubinstein, which is how he first had dealings with Martin Pompadour and ABC. He is now the chairman of ABC Records. Before this, offers were made to me to head up other companies in the UK, but having set up WEA here, the end of it was very disappointing to me. We had tried to create something, and I think we had done that, and I didn't want to get back immediately into a big corporate situation. From a personal standpoint, I really wanted to stay in the UK. There were a lot of offers to go to America, and be involved in record companies, but I like it here and I felt I wanted to stay. I've always felt that.

How did Anchor's involvement with the ABC catalogue come about so soon after the formation of the company?

Anchor was formed and financed by ABC Inc., and had the same status as ABC Records. In January 1974, Martin Pompadour suggested that I got together with the president of ABC Records, Jay Lasker, to formalise the relationship between Anchor and ABC Records in a way which would be beneficial to both of us. We made a reciprocal deal to license Anchor to ABC Records in America, and for ABC to be licensed to Anchor in the UK. But at that time, EMI still had the licence on the ABC product for a further 18 months, so until we could make an alteration to that agreement, we couldn't have the ABC catalogue.

Jay and I, together with Len Wood, made an arrangement which allowed Anchor to take over the licensing of the ABC label in the UK from October 1974. This meant we would have immediate turnover and needed to build a staff to handle the catalogue which included a sales force.

So in a short space of time the concept of Anchor changed drastically. How did you feel about this?

In the first place, I think it was a fantastic achievement to get into the record business at the time we chose. If you remember, there was a fuel crisis, three-day week, a vinyl shortage and a number of property problems which we had to face. But most important of all, was the growing concern within the record business itself as to the future of the record business and what 1974 had in store. So had we not decided to take the ABC catalogue, it would have been a different picture altogether and more difficult to survive. We would have started off in a smaller way and would still have been that way, which, if you like, is a contradiction in terms, because that is what I wanted. However, one thing that we proved at WEA was the need for a selling force to get your records out to the trade. I couldn't have had a sales force with one or two acts, so the ABC catalogue was a way of doing it, although it meant getting back into a corporate situation.

Since you wanted a small record company at the beginning, how far do you feel you've now progressed towards achieving your ideal?

The ideal changed dramatically when we took over the ABC catalogue. That meant we had to alter our whole approach. But I



MANAGING DIRECTOR Ian Ralfini with his Anchormen (and woman) - (left to right), Martin Wyatt (a&r director), Sammie Day (assistant), Mike Hutson (creative services manager), Alan Wade (sales manager), Mike Nicholas (product manager).

## 'It was a fantastic achievement to get into the record business at the time we chose

think that was a positive move, because without it we wouldn't have been able to do the other things we wanted. However it's worth saying that, having left WEA, there was a bit of hurt inside me and I wanted to get away from the corporate set-up, but I do enjoy working within a big organisation, and it does give you other avenues to follow. If you are with little Anchor Records, you're out on the street all the time doing the day-to-day things, which maybe I'm not very good at. ABC also had the added advantage of being linked to an American television network and this gave me the opportunity to learn the visual side of the entertainment business. That was one of the reasons I originally went to Granada here, because I wanted to get closer to that area. Maybe somewhere down the line records and the visual media will be used together.

What were the plans for the overseas development of Anchor? Once we had licensed Anchor to ABC in the U.S. and Canada, it was also decided that we would take care of the ABC catalogue in Europe because it was easier and more effective for us to do that from the UK. That is how it was going to be, but the whole structure altered in January 1975 when Jay Lasker left and Jerry Rubinstein came in to head ABC Records. He had negotiated my deal with ABC originally and was very well aware of the workings of Anchor, so we had to decide the best thing to do corporately. So there was another change of direction, but it was a year later, and we had learned a lot about the needs of the corporation. We decided we wanted to put

everything together and operate as one company with an international division. This meant giving back the rights to Europe so that everything could be controlled from Los Angeles. Steve Deiner, who now runs the international division and spent many years working for CBS in Europe, feels that a European base in London or Paris is important, and we shall be involved in that. Had the corporate situation not been what it is, I think you would have seen ABC opening its own companies in various countries. That was the intention, but on reflection ABC felt that it was easier to structure licensing deals that could eventually become part-ownerships or total ownerships.

Have the financial problems of the American company caused any difficulties in the running of the UK operation?

They have affected what we will do, not what we have done. ABC's biggest division is television, and they did have a problem year and all their energies and efforts have gone into rectifying that, so they perhaps tended to look away from the record division. It is true the American record division has had some problems, but the fact the company can support and survive that situation proves the determination that Jerry Rubinstein has and also that the corporation is right behind him in developing a stronger based international record company.

Why have there been so many staff changes within Anchor in the past year or so?

I think you can put it down to the changes of direction we have gone through. Perhaps we put the family together too quickly, but

we had to. We had a catalogue with 150 current items in it without knowing that catalogue. We tried to get into the international business immediately because our first act had taken off, and we were exporting and promoting overseas.

We built the company around a staff of people, and maybe, with hindsight we overstaffed. My personal time was taken up with corporate meetings and flying backwards and forwards to America. I suppose I spent ten days per month in the U.S. for the whole of that year. I was out of commission, and others had things to do without direction from me. We made a few mistakes we had to put right, and there were the inevitable personality clashes. That was unfortunate. When you are starting something from scratch, having a happy company is something which I am perhaps overly sensitive about. We still may have to make other changes through the year as the company changes its look and as the business changes. The requirements in the field are different from what they were six months ago. There is, for instance, the problem of local radio and how to service it correctly, efficiently and economically. Keeping a promotion team on the road all the time is quite heavy on the payroll, but it has to be done somehow and done effectively. So far as closing the press office is concerned, we have found in recent months that visiting American acts and our own artists all employ independent publicists. So what happens? Instead of the being like it used to be where the press officer works in collaboration with the independent PR, you sometimes have this clash

## PLAYBACK



... (company secretary), Maxine Sullivan (personal

ment

ose'

of personalities and direction. So we decided to use independent publicists for a while and, in fairness, the record company often has to pick up that bill anyway, so it's like paying twice for the same service. If this doesn't work we will have to think again.

Apart from the early success of Ace, Anchor has not scored significantly since, and the main chart activity has been generated by re-issues. Are you concerned that so little new material has registered?

On Anchor it is true there has not been the singles successes we would have hoped for, however, you cannot overlook the fact it was only 14 months ago that Anchor released its first record and since then it has had two major new signings with chart singles, a number one single in the U.S. charts, high chart placing with the Ace album and through the acquisition of Alice Cooper major single and album success in most countries throughout the world. I don't think this activity could be called disappointing. However, with the ABC catalogue it is true the hits have eluded us, we must have had more breakers than most companies but have not had the high chart placings but it is important to mention because of the activity we have developed a strong healthy LP catalogue with artists like Steely Dan, Joe Walsh, Rufus, Isaac Hayes etc. Again, I must say I feel it is more important to develop and create strong album artists than have to rely on single successes even though I recognise the value of having singles as part of your business which is the reason we formed the Handkerchief label.

Are you planning further releases on Handkerchief?

Yes. Last year there was a swing to singles. We wanted to maintain our activity on albums, but also have some singles. So we decided to go outside and pick up masters and put them on another label.

Maybe I put too much importance on image, and that is something else I'll have to look at again in 1976. I felt that Anchor has a certain image with the trade, and I felt that it was wrong to put artists like Harvey Smith and Animal Kwackers on Anchor. I think the dealer does have a certain picture of Anchor as being involved with music which five years ago might have been called 'progressive'.

What was the thinking behind the signing of Alice Cooper's welcome to my nightmare soundtrack album? With the benefit of hindsight, was this a worthwhile deal, particularly in the light of the expense of the tour?

The deal was concluded when Anchor was looking towards becoming an independent, international record company. We had that album for the world outside America, and that was the reason for the deal. We knew we could make money, and it gave us a big international name that would publicise the Anchor logo throughout the world. We didn't pay for the tour, although we supported it well. We received gold records in Sweden and Australia, and, in fact, the record is Alice's biggest seller worldwide - way in front of anything he has done before. Worldwide it will sell in excess of two million copies.

How do you see your own role in the company, and what are your 1976 priorities?

We have to develop more UK acts like Stretch and Aj Webber. We trimmed our artists roster to acts we felt we understood and could work with. Stretch and Aj are our priorities for the coming year. ABC will develop more international acts, and it is our job in the UK to make sure that in Europe we establish and support these artists. I have really good people around me at Anchor and in the coming year I'm sure you will see greater development because these people will make the decisions and develop the company on a much broader basis than we have so far achieved. Having established the company on a firm footing, and put a lot of the mistakes behind us, the team at Anchor headed by Martin Wyatt, Sunny Damley, Mike Hutson, Alan Wade and Mike Nicholas can now really grow and develop Anchor's label and image aggressively.

As far as my own role is concerned, I see myself spending more time in developing the image of Anchor and its artists internationally.

Also during 1976 I am looking to a professional attitude within Anchor which will extend to using outside services such as licensing of our budget material to MFP and Pickwick because I believe they are very professional in the areas that they operate. Also I am looking to developing the Duke Peacock material and our extensive country artists roster as well as the marketing of our very strong classical catalogue. This attitude, I am sure, will prove that the ABC/Anchor companies can be a major creative and profit making organisation in the United Kingdom.

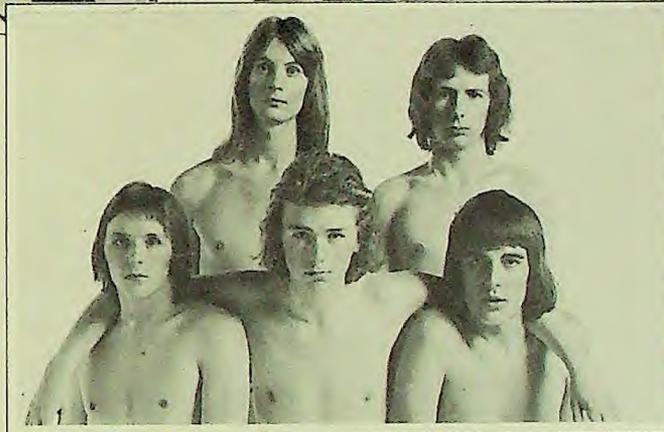
TO PAGE 18

# DON'T YOU WORRY

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# CLASSICAL

## MTA prizes announced

BRITAIN'S IMPORTANT record prizes, the annual MTA Awards, will be presented on the second day of the coming MTA conference at London's Europa Hotel at the banquet on March 3. Awards this year, for 'artistic and technical merit,' go to 16 recordings issued in the U.K. during 1975, the anonymous panel of nine adjudicators having had to wait for December releases so that all records can be properly represented. Awards are:

**SYMPHONIC:** DGG Beethoven Symphony No. 5, Vienna Philharmonic Orchestra conducted by Carlos Kleiber (2530 516); highly commended, Symphony No. 3, Sir Michael Tippett, London Symphony Orchestra conducted by Colin Davis (Philips 6500 662).

**CONCERTO:** Decca 15BB 218-20, Prokofiev, the 5 Piano Concertos, Vladimir Ashkenazy, LSO conducted by Andre Previn; highly commended, Lutoslawski Cello Concerto, Mstislav Rostropovitch, Orchestre de Paris conducted by the composer (HMV ASD 3145).

**OPERA:** Wagner's The Ringgold, English National Opera conducted by Reginald Goodall (HMV SLS 5032); highly commended, Verdi's Aida (HMV SLS 977), conducted by Riccardo Muti.

**ORCHESTRAL:** Tone Poems by Richard Strauss, Sir Georg Solti conducting the Chicago Symphony Orchestra (Decca SXL 6749); highly commended, Ravel's Daphnis and Chloe, by the New York Philharmonic Orchestra under Pierre Boulez (CBS 76425).

**CHAMBER MUSIC:** Beethoven String Quartets Nos. 7, 8, and 9, Quartetto Italiano (Philips 6747 139); highly commended, Faure's Sonatas for Cello and Piano, Paul Tortelier and Eric Heidsieck (HMV ASD 3153).

**SOLO VOCAL:** Schubert Songs, Peter Pears (tenor), Benjamin Britten (piano), Decca SKL 6722; highly commended, Haydn and Mozart cantatas and arias, Dame Janet Baker, English Chamber Orchestra conducted by Raymond Leppard (Philips 6500 660).

**SOLO INSTRUMENTAL:** Vladimir Ashkenazy (piano), Chopin Studies (Decca SXL 6710); highly commended, Jascha Heifetz (violin) recital (CBS 76420).

**CHORAL:** Sir Michael Tippett's A Child Of Our Time, Colin Davis conducting the BBC Symphony Orchestra and soloists (Philips 6500 985); highly commended, Monteverdi's Vespers Of The Blessed Virgin Mary, Monteverdi Orchestra and Choir conducted by John Eliot Gardiner (Decca SET 593-4).

**MOR:** (vocal) The Best Of The Stylistics (Phonogram 9109 003); highly commended, United Artists UAS 288, A Couple Of Song And Dance Men, Bing Crosby and Fred Astaire; (non-vocal) Snowflakes Are Dancing, Isao Tomita (RCA ARL1 0488); highly commended, The Hit World Of Klaus Wunderlich (Telefunken SPAR 434).

The Miscellaneous section was divided into five categories. In Spoken Word records Argo gained the main award with T. S. Eliot poems read by Sir Alec Guinness

(PLP 1206-7) and also the highly commended recording, of Frances Hodgson Burnett's novel The Secret Garden read by Glenda Jackson (ZSW 543-6). Comedy award went to CBS's reissue The Anna Russell Album (61665), with two records, the BBC's Goon Show Classics (REB 213) and Pye's Victor Borge issue My Favourite Intervals (NSPD 502) tied as highly commended. Early instrumental award went to EMI's The Art of the Recorder (SLS 5022) by David Munrow, and highly commended was the L'Oiseau-Lyre issue Musick of Sundrie Kindes by the Consort of Musick directed by Anthony Rowley. Historical award was given to CBS's reissue of the Busch Quartet's Beethoven String Quartet No. 13 (61664), with highly commended for EMI's Dinu Lipatti reissue of Chopin Waltzes (HLM 7075). Best Bargain was judged to be Decca's combined issue, Your Hundred Best Tunes (16BB 223-232). Decca also gaining the highly commended with their Grand Opera Gala (GOSC 666-8).

An extra special award has been given to flautist James Galway's first RCA recording, Flute Show-Pieces (LRL1 5094), outside the usual categories.

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MUSICWEEK

## EMI to push classical market in Australia

LARGER SLICE of the classical record market cake down under is the aim of new EMI Australia managing director Stephen Shrimpton who, after service with Polygram, returned to EMI's Australian company at the turn of the year. One of his first tasks was organising in January an important Classical Forum in Sydney, attended among others by EMI Australia chairman John Kuipers, top Sydney company executives, and representatives of the Australian Broadcasting Commission, New South Wales University music department, concert organisations and Sydney's privately financed Music Broadcasting Society, operators of the country's first FM stereo broadcasting.

By coincidence, Australian-born London-based Tony Locantro, administration and finance manager of EMI's International Classical Division, was in Sydney visiting relatives and took part in the forum. He told Music Week "I think this was one of the most important conferences of its type in one of our smaller and more distant territories."

Classical market in territories such as Australia, many thousands of miles away from the European centres of production, had many problems. Concentration on the large pop market had resulted in a slow decline in EMI's share of the classical market, a tendency that Shrimpton is determined to

correct.

Though EMI has its own large pressing plant at Homebush, outside Sydney, the greater part of the classical catalogue is imported, transport difficulties often interrupting supply. "A certain number of records are ordered from Britain, but if there is a sudden demand from what is a relatively small but knowledgeable market, supplies soon run out and it could be three months before more arrive."

The Forum aired most of these problems, including the retail side and the training of sales force and retail store staff in understanding of the classical catalogue. Much reference was made to the London MTA staff training courses organised by Margaret Davis.

Probably one of the most important outcomes was the decision to set up a new organisation, SEAT (South-East Asia Triumvirate), to organise the classical markets of Australia, New Zealand and the Malaysian countries. "Throughout this whole area," Tony Locantro told Music Week, "there is a much larger classical market than might appear on the surface. The trouble is that it is not in itself large enough to qualify for direct representation at the annual classical decision-making conference, and must make its own decisions on what it orders from the larger international and local producing units."



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**EUROPE**

**BBC Records signs to Music Box for Greece**

MARTIN GESAR, head of Music-Box of Athens, concluded deals at MIDEM to represent BBC records and tapes, Springboard International (U.S.) and Kultura (Hungary) in Greece.

He also secured a deal with Teldec of West Germany whereby Teldec will release a series of recordings by Music-Box artists in Germany.

For his publishing company Gesar negotiated an exchange agreement with Soviet authors' and composers' agency VAAP providing for the recordings of

Russian songs by Green artists and vice-versa.

Makis Matsas, managing director of Minos Matsas and Sons was there to consolidate his recently-signed agreement to represent RCA catalogue in Greece.

Lakis Kleopas, managing director of the concert promotion company Lakis Kleopas Productions, in MIDEM for the eight consecutive year, had talks with Veljko Bijedic, director of Jugocconcert, of Yugoslavia, with a view to reciprocal tours.

**From page 15**

There have been suggestions within the industry that Anchor/ABC is not a profitable operation, and that possibly the ABC label will go back to a licensing arrangement. Would you care to comment?

The company wasn't profitable. As a result of re-negotiating the contract with EMI, we had to carry the operation here as well as pay EMI the equivalent of a licensing deal. ABC felt it was worthwhile bearing that cost to get them into the UK record business. This current year will show a profit, and future years will see increasing profits for Anchor and ABC. It is true that ABC put in a lot of money to build the operation, but any company starting from scratch would have had to do the same thing.

As far as reverting to a licensing deal is concerned, that is not even a possibility.

Do you have any general observations on the prospects for the record industry this year?

I think it is going to be a really good year for the record business. It is possible to sell a lot more records in this country, but I think that certain promotional and selling methods from the past no longer work. We need to apply new thinking to our business in 1976. One-stops, for instance, can only help business because they are getting more records to more people in more places. Maybe we'll have to take a lesser profit, but we must adjust to make that possible. More people will be buying more records, so the profit could be the same anyway, but we shall perhaps have to work harder to get it. We haven't cracked the full potential market in this country yet. We've never sold the records we could sell in this country.

**European top sellers**

**France**

Courtesy SNEPA

1. ET MON PERE - Nicolas Peyrac, Pathe-Marconi
2. JE T'AIME, TU VOIS - Daniel Guichard, Barclay
3. QUEL TEMPERAMENT DE FEU - Sheila, Carrere
4. CHICAGO - Frederic Francois, Vogue
5. DOLANNES MELODIE - Jean-Claude Borelly, Discodis
6. LE FRANCE - Michel Sardou, Trema/Sonopresse
7. FRIDA OUM PAPA - Annie Cordy, CBS
8. BYE BYE CHERRY - Martin Circus, Vogue
9. VAISELLE CASSEE - Pierre Perret, WEA
10. VIENS MAMAN - Noam, Polydor

**Holland**

(Courtesy Stichting Nederlandse)

3. WILLEMPIE, Andre Van Duin (CNR)
2. BOHEMIAN RHAPSODY, Queen (EMI)
3. LOVE HURTS, Nazareth (Vertigo)
4. ALS HET GRAS TWEE KONTJES HOOG IS, Hydra (Polydor)
5. SLEEPWALKIN', Golden Earring (Polydor)
6. LET'S TWIST AGAIN, Chubby Checker (London)
7. VOLARE, Ai Martini (EMI)
8. GOLDEN YEARS, David Bowie (RCA)
9. DU COTE DE CHEZ SWAN, Dave (CBS)
10. ALL AROUND MY HAT, Steeleye Span (Chrysalis)

**West Germany**

Courtesy Musikmarkt

1. DOLANNES MELODIE - Jean-Claude Borelly, Telefunken - Prisma/Budde
2. I'M ON FIRE - 5000 Volts, Epic - Intersong
3. LADY BUMP - Penny McLean, Jupiter/Ariola - Meridian-Siegel/Butterfly
4. FLY, ROBIN, FLY - Silver Convention, Jupiter/Ariola - Meridian-Siegel/Butterfly
5. MOVIESTAR, Harpo (EMI) - Melodie der Welt
6. MORNING SKY, George Baker Selection (WEA) - MUZ
7. SAILING - Rod Stewart (WEA) - Melodie der Welt
8. NEW YORK GROOVE, Hello (Bell) - Melodie der Welt
9. MAMMA MIA, Abba (Polydor) - Intro
10. JOSIE - Peter Maffay (Telefunken) - Intro

**Belgium**

(Courtesy HUMO)

1. BOHEMIAN RHAPSODY, Queen (EMI)
2. MISSISSIPPI, Pussycat (Grammophon)
3. LET'S TWIST AGAIN, Chubby Checker (Decca)
4. YOU SET MY HEART ON FIRE, Tina Charles (CBS)
5. VOLARE, Ai Martini (EMI)
6. NOSTALGIA, Francis Goya (Polydor)
7. GIRLS, GIRLS, GIRLS, Sailor (CBS)
8. BABY DO YOU WANNA BUMP, Boney M. (Hansa)
9. GOLDEN YEARS, David Bowie (RCA)
10. MAMA MIA, Abba (Vogue)

**U.S. Top 30**

**ALBUMS**

- 1 (1) DESIRE, Bob Dylan
- 2 (2) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 3 (3) GRATITUDE, Earth, Wind & Fire
- 4 (4) CHICAGO'S GREATEST HITS, Chicago IX
- 5 (5) TRYIN' TO GET THE FEELIN', Barry Manilow
- 6 (88) STATION TO STATION, David Bowie
- 7 (7) HISTORY - AMERICA'S GREATEST HITS, America
- 8 (8) FAMILY REUNION, O'Jays
- 9 (10) FACE THE MUSIC, Electric Light Orchestra
- 10 (11) RUFUS FEATURING CHAKA KHAN, Rufus Featuring Chaka Khan
- 11 (13) LOVE TO LOVE YOU BABY, Donna Summer
- 12 (14) BLACK BEAR ROAD, C. W. McCall
- 13 (15) WAKE UP EVERYBODY, Harold Melvin & The Blue Notes
- 14 (16) AFTERTONES, Janis Ian
- 15 (19) FLEETWOOD MAC, Fleetwood Mac
- 16 (6) HELEN REDDY'S GREATEST HITS, Helen Reddy
- 17 (17) RED OCTOPUS, Jefferson Starship
- 18 (20) NATIVE SON, Loggins & Messina
- 19 (31) THOROUGHbred, Carole King
- 20 (22) M.U. THE BEST OF JETHRO TULL, Jethro Tull
- 21 (23) TOYS IN THE ATTIC, Aerosmith
- 22 (51) FRAMPTON COMES ALIVE, Peter Frampton
- 23 (25) MAIN COURSE, Bee Gees
- 24 (26) SPINNERS LIVE, Spinners
- 25 (27) TIMES OF YOUR LIFE, Paul Anka
- 26 (28) A NIGHT AT THE OPERA, Queen
- 27 (29) HEAD ON, Bachman-Turner Overdrive
- 28 (30) THE SALSOUL ORCHESTRA, Salsoul Orchestra
- 29 (9) ALIVE, Kiss
- 30 (34) SONGS FOR THE NEW DEPRESSION, Bette Midler

**SINGLES**

- 1 (1) 50 WAYS TO LEAVE YOUR LOVER, Paul Simon
- 2 (2) LOVE TO LOVE YOU BABY, Donna Summer
- 3 (3) YOU SEXY THING, Hot Chocolate
- 4 (8) THEME FROM 'S.W.A.T.', Rhythm Heritage
- 5 (5) SING A SONG, Earth, Wind & Fire
- 6 (4) I WRITE THE SONGS, Barry Manilow
- 7 (6) LOVE ROLLERCOASTER, Ohio Players
- 8 (11) LOVE MACHINE Pt. 1, Miracles
- 9 (10) BREAKING UP IS HARD TO DO, Neil Sedaka
- 10 (13) EVIL WOMAN, Electric Light Orchestra
- 11 (9) CONVOY, C. W. McCall
- 12 (19) TAKE IT TO THE LIMIT, Eagles
- 13 (15) LOVE HURTS, Nazareth
- 14 (18) ALL BY MYSELF, Eric Carmen
- 15 (16) WAKE UP EVERYBODY (Pt. 1), Harold Melvin & The Blue Notes
- 16 (17) SQUEEZE BOX, Who
- 17 (22) GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John
- 18 (28) DECEMBER 63, Four Seasons
- 19 (20) SOMEWHERE IN THE NIGHT, Helen Reddy
- 20 (21) BABY FACE, The Wing & A Prayer Fife & Drum Band Corps
- 21 (25) LONELY NIGHT (Angel Face), Captain & Tennille
- 22 (24) FANNY (BE Tender With My Love), Bee Gees
- 23 (7) TIMES OF YOUR LIFE, Paul Anka
- 24 (26) GOLDEN YEARS, David Bowie
- 25 (29) THE WHITE KNIGHT, Cledus Maggard
- 26 (27) TRACKS OF MY TEARS, Linda Ronstadt
- 27 (31) DREAM WEAVER, Gary Wright
- 28 (30) SLOW RIDE, Foghat
- 29 (34) JUNK FOOD JUNKIE, Larry Grace
- 30 (35) DEEP PURPLE, Donny & Marie Osmond

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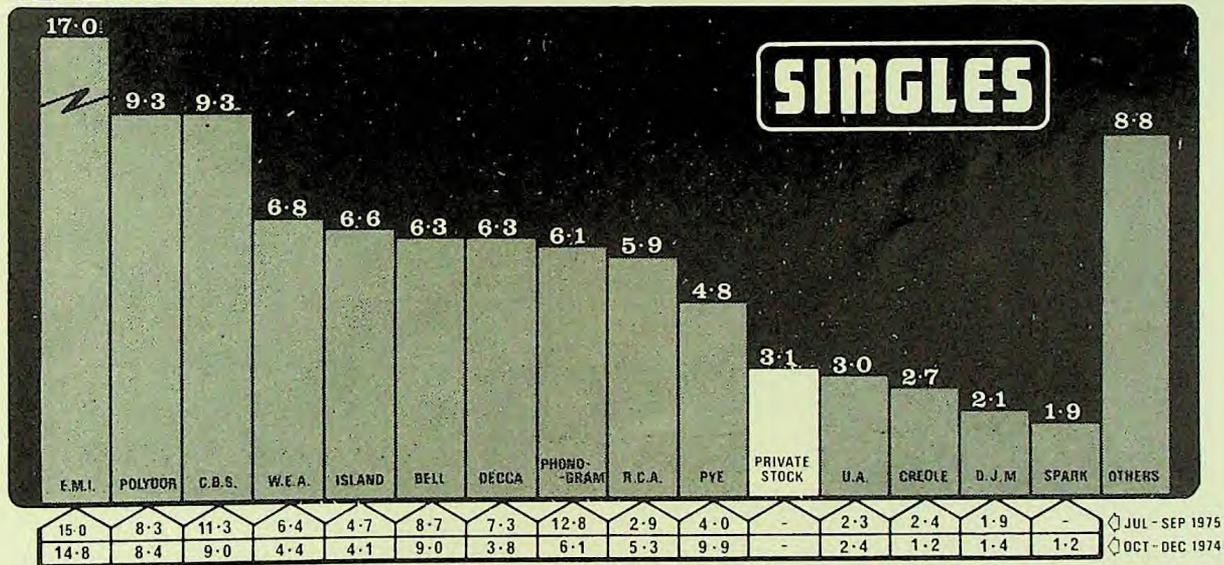
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Feb. 20 STAMPEDERS 'Hit The Road Jack' PVT.48  
Feb. 27 JOHN PAUL YOUNG 'Yesterday's Hero' PVT.49  
Mar. 5 ROBERT KNIGHT 'Second Chance' PVT.35

*ALBUM*

Mar. 5 FRANKIE VALLI 'Gold' PVL P 1006



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The government have recognised that the profit margins of both manufacturers and retailers have been "at very low levels... putting at risk both future employment and investment" (Shirley Williams, House of Commons, 27/1/76).

Nevertheless, the Retail Consortium, the Confederation of British Industry and other interested organisations have agreed to recommend it to their members.

The scheme has been given a name and a symbol. The name is "Price Check," and the symbol is the triangle you see here.

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Budget priced long playing records

Most existing books

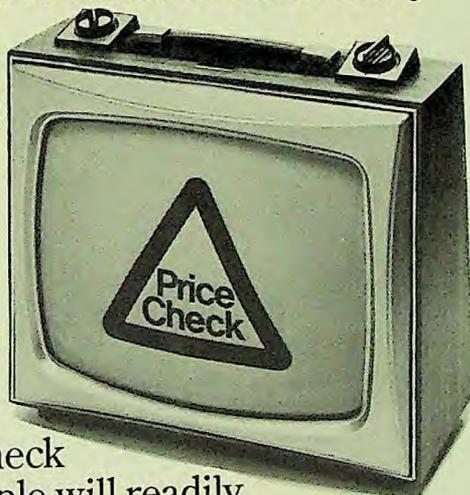
The Price Check scheme also covers goods in many other categories of the retail trade.

## YOUR CUSTOMERS WILL KNOW ALL ABOUT IT.

Price Check will be launched with a heavy national Press and TV advertising campaign beginning February 14th.

It will explain the scheme and feature the sort of products covered by it.

We will also feature the Price Check triangle so that people will readily identify the scheme.

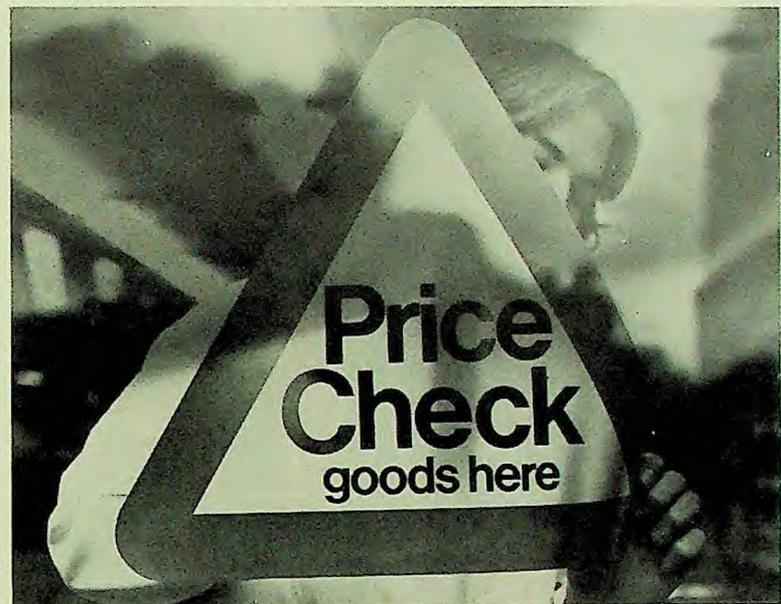


## THIS IS THE PART YOU CAN PLAY.

Like manufacturers, retailers are being asked not to increase their selling prices of price checked items by more than 5% during the six months of the scheme, subject to safeguards.

Your customers will be looking for the Price Check symbol.

So to help you to merchandise your Price Check goods, we have prepared a merchandising kit, comprising Price Check stickers for displays, shelves, windows and doors.



This merchandising material is being distributed free to retailers.

Of course, it must only be used when retailers are satisfied that the items they identify are within the terms of the Price Check scheme.

If you have not received your kit by February 16th, you can get one by sending the coupon below.

You are, of course, free to adapt the material or reproduce it yourself.

If you need a reference of the Price Check symbol, let us know by filling in the coupon below and sending it to the following address:

Price Check, P.O. Box 300, Hendon Road, Sunderland SR9 9XZ.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

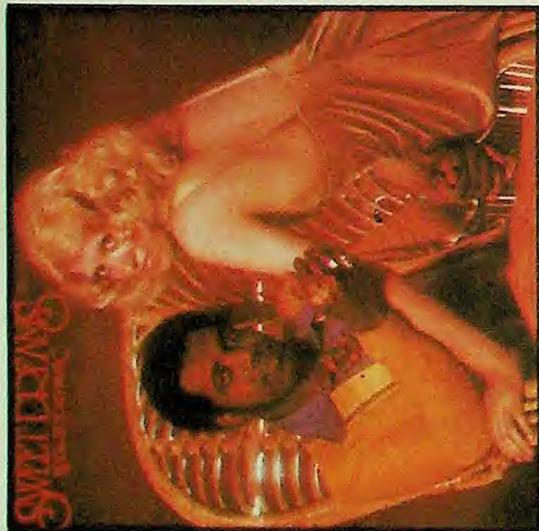
Town: \_\_\_\_\_

County: \_\_\_\_\_

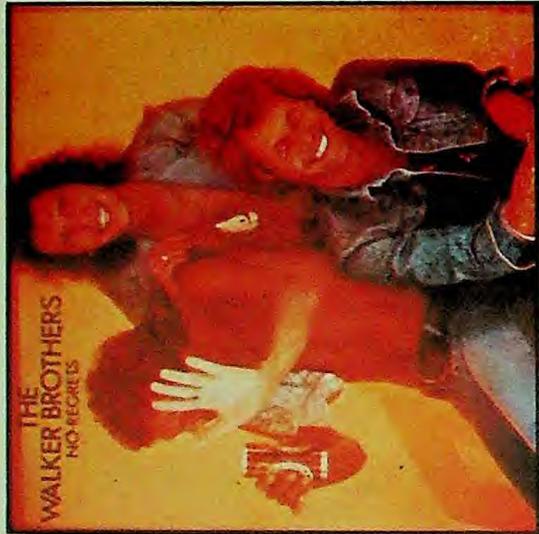
I have not yet received a merchandising kit, please send me one

I wish to print my own additional material, please send an artwork reference of the Price Check symbol

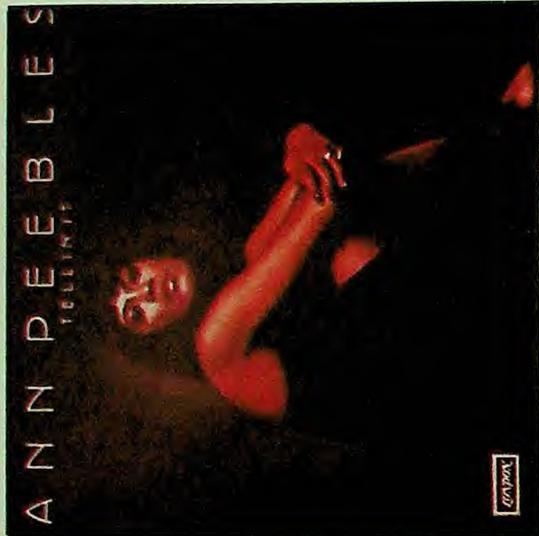
Tick which you require.



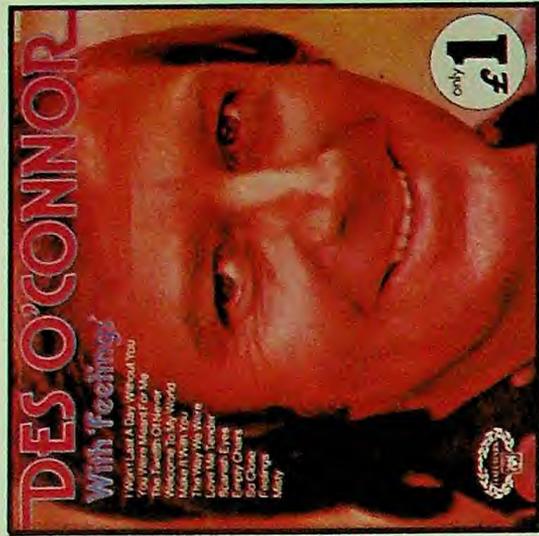
Sweet Dreams  
WE'LL BE YOUR MUSIC  
BRADL 1008



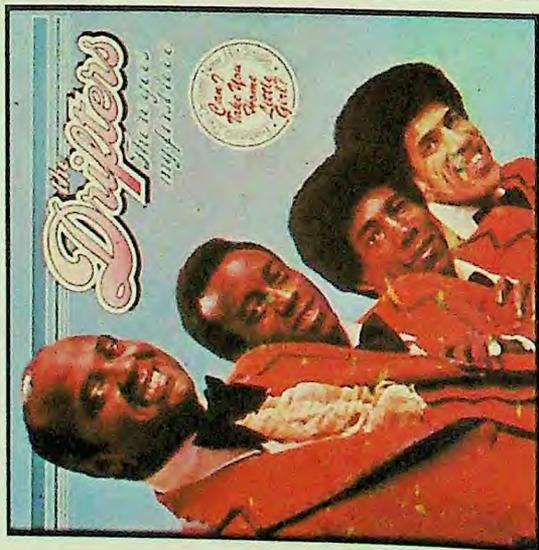
The Walker Brothers  
NO REGRETS  
GTLP 007



Anne Peebles  
TELLIN' IT  
SHU 8490



Des O'Connor  
WITH 'FEELINGS'  
HMA 255



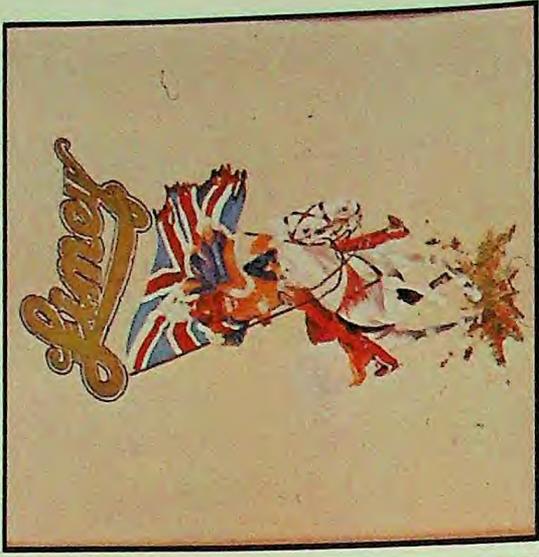
The Drifters  
THERE GOES MY FIRST LOVE  
Bells 260

# MUSIC WEEK

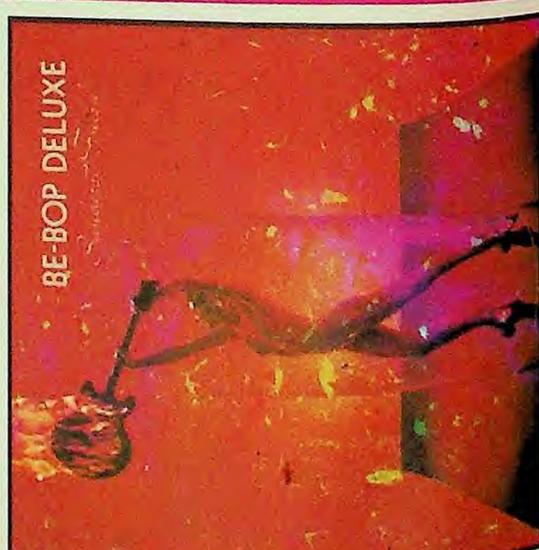
# TOP 50

## ALBUMS AND TAPES

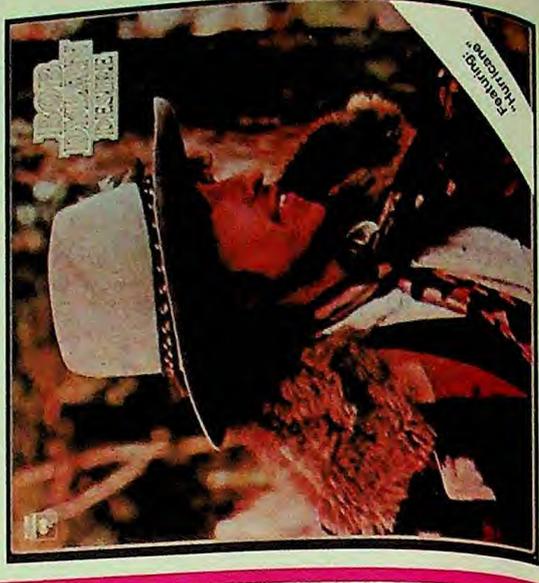
TITLE	ARTIST	LABEL	RECORD NO.	CASSETTE NO.
1 THE BEST OF Roy Orbison		Arcade	ADEP 19	ADECS 19*
2 A NIGHT AT THE OPERA Queen		EMI	EMTC 103	EMTC 1039
3 24 ORIGINAL HITS The Drifters		Atlantic	K 60106	K4 60106*
4 THE VERY BEST OF SLIM WHITMAN		United Artists	UAS 29898	TCK.29898*
5 DESIRE Bob Dylan		CBS	86003	40.86003*
6 HOW DARE YOU 10cc		Mercury	9102 501	7231.301*
7 MUSIC EXPRESS Various		K-Tel	TE 702	802*
8 40 GREATEST HITS Perry Como		K-Tel	NE 700	800*
9 OMMADAWN Mike Oldfield		Virgin	V 2043	TCV.2043*
10 STILL CRAZY AFTER ALL THESE YEARS Paul Simon		CBS	CBS 86001	40.86001*
11 MOTOOWN GOLD Various		Tamla Motown	STML 12003	TC.STML 12003*
12 STAR TRACKING '76 Various		Ronco	RTL 2014	C20*
13 ATLANTIC CROSSING Rod Stewart		Warner Bros.	K 56151	K4.56151*
14 SHEER HEART ATTACK Queen		EMI	EMC 3061	TC.EMC 3061*
15 TUBULAR BELLS Mike Oldfield		Virgin	V 2001	TCV 2000*
16 STATION TO STATION David Bowie		RCA Victor	APL 1 1327	PK 11715*
17 THE BEST OF STYLISTICS		Avco	9109 003	7318.160*
18 MAKE THE PARTY LAST James Last		Polydor	237 1 12	2150.612*
19 THE PARTY LAST James Last		Atlantic	237 1 12	2150.612*



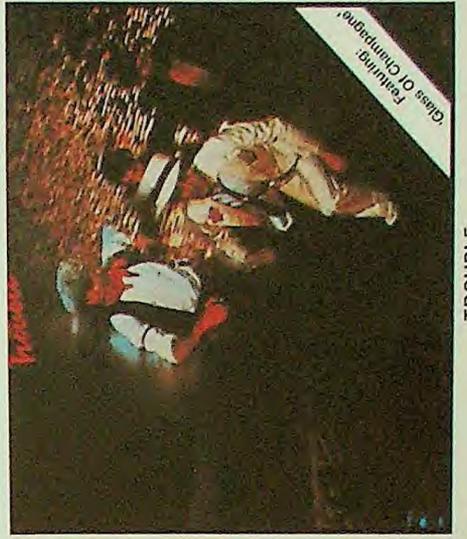
LIMEY  
RCA SF 8463



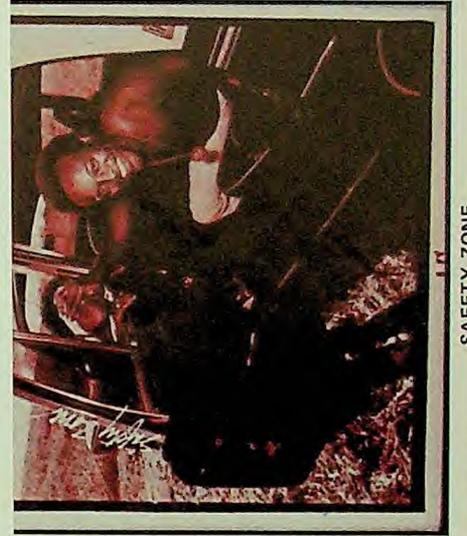
Be-Bop Deluxe  
SUNBURST FINISH  
SWSF 4053



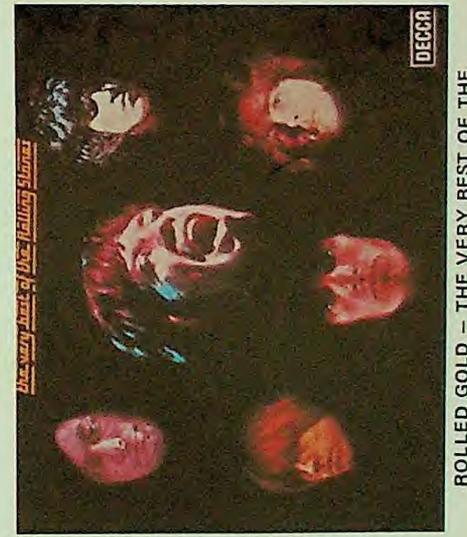
BABY FACE  
WING & A PRAYER FIVE & DRUM CORPS  
DESIRE  
SWSF 4053



TROUBLE  
Sailor  
EPC 69192



SAFETY ZONE  
Bobby Womack  
UAG 29907



ROLLED GOLD - THE VERY BEST OF THE  
ROLLING STONES  
ROST 1/2

Credit facilities available

Payment must accompany order

MUSIC WEEK

# TOP 50

FEB. 14

COMPUTER chart played by the BBC and compiled for Music Week,  
7 Carnaby Street, London, by British Market Research Bureau.

AM  
An unforgettable single,  
an unforgettable feeling.  
"The Way I Want  
To Touch You"  
**CAPTAIN  
and  
TENNILLE**  
AMS  
7203

1	FOREVER AND EVER	£	BELL
2	SLIK		BELL 1454
3	MAMA MIA	●	EPIC
4	ABBA		EPC 3790
5	DECEMBER '63	↔	WARNER BROS.
6	FOUR SEASONS		K 16688
7	LOVE MACHINE	£	TAMLA MOTOWN
8	MIRACLES		TMG 1015
9	LOVE TO LOVE YOU BABY		GTO
10	DONNA SUMMER		GT 17
11	WE DO IT		RCA
12	R. & J. STONE		RCA 2616
13	NO REGRETS	£	GTO
14	WALKER BROTHERS		GT 42
15	RODRIGO'S GUITAR CONCERTO		EMI
16	MANUEL & THE MUSIC OF THE MOUNTAINS	↔	EMI 2383
17	ANSWER ME	£	RSO
18	BARBARA DICKSON		2090 174
19	WALK AWAY FROM LOVE	£	TAMLA MOTOWN
20	DAVID RUFFIN		TMG 1017
21	EVIL WOMAN		JET
22	ELECTRIC LIGHT ORCHESTRA		JET 764
23	BABY FACE		ATLANTIC
24	WING & A PRAYER FIFE & DRUM CORPS	£	K 10705

25	MILKYWAY	19	PYE
26	SHEER ELEGANCE		7N 25697
27	SOMETHING'S BEEN MAKING ME BLUE	↔	RAK
28	SMOKE		RAK 227
29	DEEP PURPLE	↔	MGM
30	DONNY & MARIE OSMOND		2006 561
31	DAT	↔	OPAL
32	PLUTO SHERVINGTON		PAL 5
33	I LOVE MUSIC	£	PHILADELPHIA
34	THE O'JAYS		PIR 3879
35	TUXEDO JUNCTION		ATLANTIC
36	MANHATTAN TRANSFER		K 10670
37	WEAK SPOT		20TH CENTURY
38	EVELYN THOMAS		BTC 1014
39	YOUR MAGIC PUT A SPELL ON ME	£	PHILIPS
40	L. J. JOHNSON		6006 482
41	THE WAY I WANT TO TOUCH YOU		A&M
42	CAPTAIN & TENNILLE		AMS 7203
43	50 WAYS TO LEAVE YOUR LOVER		CBS
44	PAUL SIMON		CBS 3887
45	RAIN		VERTIGO
46	STATUS QUO		6059133
47	HONEY I		JAYBOY
48	GEORGE MCCRAE		BOY 107

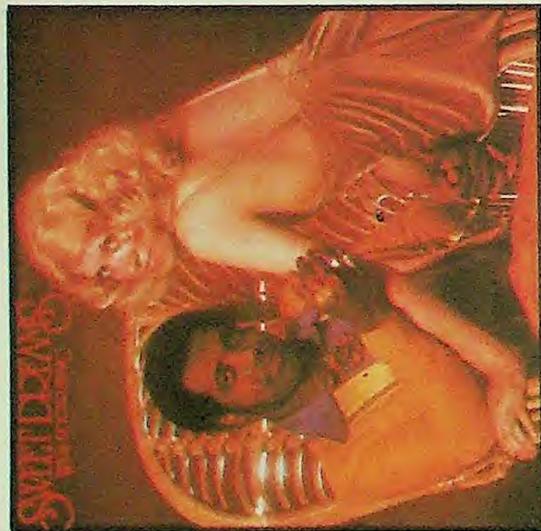
SPACED  
A BECKINGHAM CONCEPT  
82

2201-SPRSV  
DNONMMWH EGA-SPACE  
Keith Beekingham  
SPACE

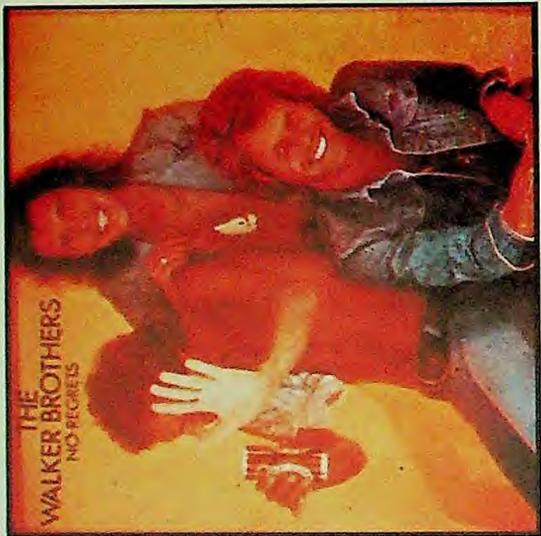
15160-1PLV) 5031 RS  
YABBANDVTSI) YENOC  
CONC  
Lois Reed

ART GARFUNKEL  
BREAKAWAY  
My Little Town / Only Have Eyes For You  
including:  
Featuring:  
Breakaway

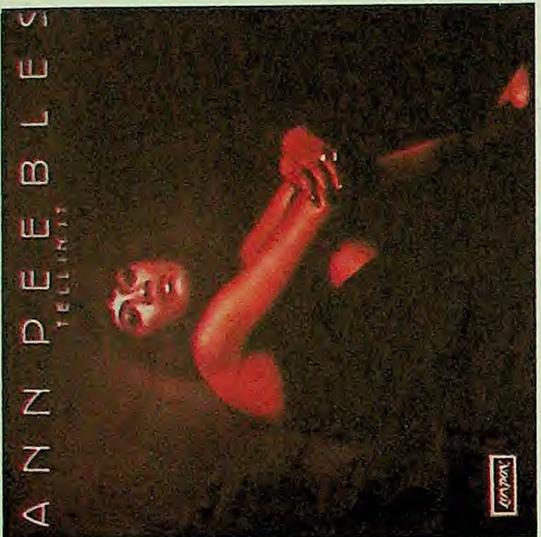
CBS 80002  
Breakaway  
Art Garfunkel



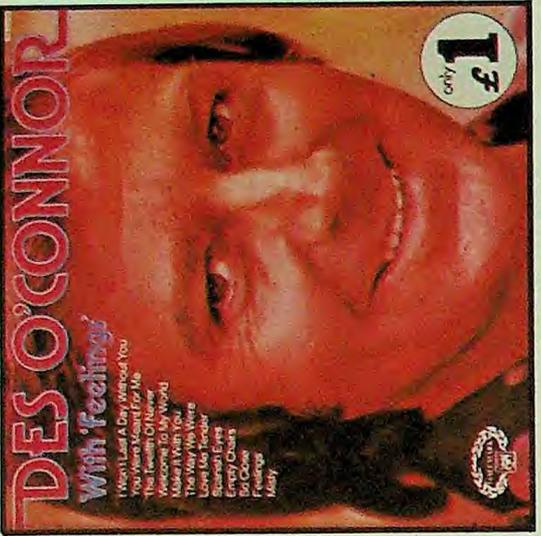
Sweet Dreams WE'LL BE YOUR MUSIC BRADL 1008



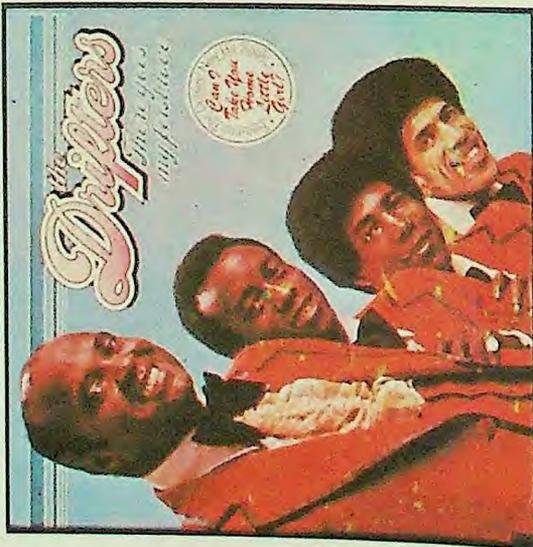
The Walker Brothers NO REGRETS GTLP 007



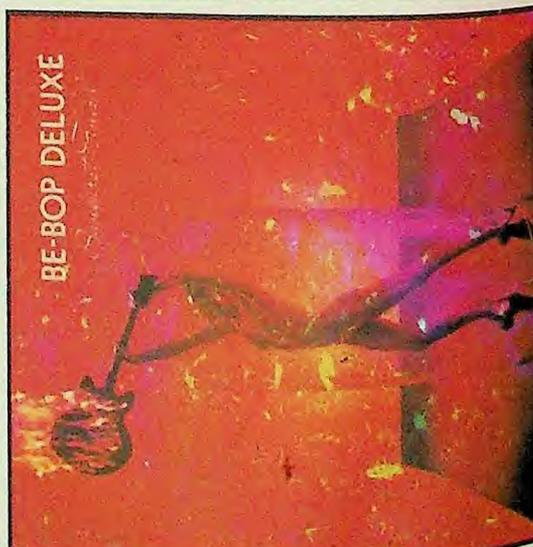
Anne Peebles TELLIN' IT SHU 8490



Des O'Connor WITH 'FEELINGS' HMA 255



The Drifters THERE GOES MY FIRST LOVE Bells 260



Be-Bop Deluxe SUNBURST FINISH SHSP 4063

# Can you spare us a tick before you pin this chart up...



... If you are subscribing to Music Week for the first time ... if you are changing your address ... or if you simply wish to renew your subscription, please tick the appropriate boxes below. This way we can all keep right up to date. And you won't miss a thing!





12 MIDNIGHT RIDER

TROPICAL

99

16 LET THE MUSIC PLAY

20TH CENTURY

SHSP 4053

**SPACE-AGE HAMMOND**  
Keith Beekingham  
ARPS-1022

20 WOULDNT YOU LIKE IT Bay City Rollers	Boil	TC.BELL 80002*
21 GREATEST HITS Barry White	20th Century	BT.8000*
22 SIMON & GARFUNKEL'S GREATEST HITS	CBS	69003 40.86002*
23 40 GOLDEN GREATS Jim Reeves	Arcade	ADEP 16*
24 ROLLED GOLD Rolling Stones	Decca	KROSC 1/2*
25 WISH YOU WERE HERE Pink Floyd	Harvest	SHVL 814*
26 SING LOFTY Don Estelle & Windsor Davies	EMI	EMC 3102 TC.EMC 3012*
27 THE VERY BEST OF ROGER WHITTAKER	Columbia	SCX 6560 TC.6560*
28 GET RIGHT INTAE HIM Billy Connolly	Polydor	2383.368 3170.268*
29 ONE OF THESE NIGHTS The Eagles	Asylum	SYLA 8759 TC.SYLA 8759*
30 ABBA Abba	Epic	EPC 80835 40.80835*
31 20 SONGS OF JOY The Nigel Brooks Singers	K-Tel	NE706 806*
32 QUEEN Queen	EMI	EMC 3006 EMC 3006*
33 ELVIS PRESLEY'S 40 GREATEST HITS	Arcade	ADEP 12 ADECS 12*
34 BREAKAWAY Art Garfunkel	CBS	86002 40.86002*
35 FAVOURITES Peters & Lee	Philips	9109 205 7108.136*
36 ALL AROUND MY HAT Steeleye Span	Chrysalis	CHR 1091 ZCHR 1091*
37 THE SINGLES 1969/1973 Carpenters	A&M	AMLH 63601 CAM 63601*
38 ALL THE FUN OF THE FAIR David Essex	CBS	69160 40.69160*
39 THE DARK SIDE OF THE MOON Pink Floyd	Harvest	SHVL 804 TC.SHVL 804*
40 SIREN Roxy Music	Island	ILPS 9344 9344*
41 LOVE TO LOVE YOU BABY Donna Summer	GTO	GTLP 008 GTMC 008*
42 SHAVED FISH John Lennon/Plastic Ono Band	Apple	PCS 7173 TC.7173*
43 CARNIVAL Manuel & The M.O.T.M.	Studio Two	TWO 337 TC.TWO 337*
44 BEDTIME STORIES Judge Dread	Cactus	CTLP 113 ATCTLP 133*
45 CRISIS? WHAT CRISIS? Supertramp	A&M	AMLH 68347 CAM 68347*
46 QUEEN 2 Queen	EMI	EMA 767 EMA 767*
47 SUNBURST FINISH Be-Bop Deluxe	Harvest	SHSP 4053 TC.SHSP 4053*
48 DESPERADO The Eagles	Asylum	SYL 9011 K.53008*
49 THE BEST OF HELEN REDDY	Capitol	E-ST 11467 TC.EST 11467*
49 ELTON JOHN'S GREATEST HITS	DJM	DJLPH 442 ZCDJL 442*

\* Also on Cartridge

MUSIC WEEK chart compiled by British Market Research Bureau from 300 conventional record shops and departments in the month of January. The chart does not indicate sales through rack, chain stores or other outlets. Tape numbers are listed for convenience and the order of listing is not an indication of sales performance. Printed by Billboard publications. (Colour sleeves are advertisements).

**50 Ways to Leave Your Lover**  
Paul Simon  
STILL CRAZY AFTER ALL THESE YEARS  
CBS 86001

**THE COMPLEAT RUGBY SONGS**  
THE COMPLETE RUGBY SONGS  
Sportsdisc SPD 1085

**ART GARFUNKEL BREAKAWAY**  
including:  
My Little Town / I Only Have Eyes For You  
Breakaway  
CBS 80002

**Rolled Gold**  
THE VERY BEST OF THE ROLLING STONES  
ROST 1/2

**SAFETY ZONE**  
Bobby Womack  
UAG 29907

**SAILOR**  
Sailor  
TROUBLE  
EPC 69192

**CONY ISLAND BABY**  
Lou Reed  
RS 1035 (APLI-0915)

## FEATURE

by REX ANDERSON

ROBERT PATERSON is smooth, fast and entertaining. He drops names like Clint Eastwood drops baddies and his professed philosophy of life is that death is a great equaliser and since any of us could die tomorrow one should treat everybody with the respect deserving of a fellow human being. He believes in punctuality and commitment and once kept the president of an American record company waiting a week to conclude a deal because the man held a half-hour telephone conversation in front of him while he was waiting in his office.

Paterson went to Bristol University where the Bristol Old Vice had just the country's first drama faculty. He came away fully trained for stage management and came to London where he worked at the Arts Theatre as an assistant stage manager.

"My passion in life was classical music. I got to know, through reading the concert announcements, the name of Victor Hockhausen. I saw in the Times an ad saying 'Impresario Requires Assistant'. I was delighted to find it was Victor because I'd admired his abilities and had great pleasure from many of his concerts. I started with him at £10 a week."

"I had two fascinating years. I did everything from stage managing and road managing 180 in the Red Army to looking after Richter and Oistrach. Then the bug began to bite and I realised that music in some shape or form was where I wanted to work. I left mainly because I needed more money. Because of Felix Arahamian, the music critic of the Sunday Times, I got a job as

# Paterson's 1,000 a year

SITTING IN the reception area of Robert Paterson's Wigmore street office waiting for an interview is an amazing experience. The reason for the delay is that Frank Mancini, RCA vice-president, is late for his appointment. Paterson and Mancini are finalising the Perry Como tour of Australia. Paterson is involved in a lengthy financial conversation with his managing director in Australia which is intrusively audible despite the door in between. Paterson has one of those penetrating upper-class accents that, while not jarring, would stand out easily in a large restaurant. He is also in contact with Andy Williams' manager in Los Angeles and with his partner, David Frost in New York. He is moving at the high level he seems to have been born to and at the speed which earned him a heart attack last year although he is now only 35, and says he is currently promoting 1,000 concerts a year.

music advisor to United Music Publishers which is the agency in London which represents all the French classical publishing houses — Debussy, Ravel and so on."

During this period, Paterson built up friendships with a number of classical artists. In 1964 as a result of many years of friendship with Julius Katchen who had been a friend of the Paterson family, he was persuaded to become a new, young classical agent.

"He thought that I would understand the musician's problems", says Paterson. With a loan of £5000 from an extremely generous bank manager who granted it against no collateral, he set up an office off Hanover Square "thinking the phones would all start ringing".

However, the young agent discovered that overheads in the

## THE IMPRESARIOS 6: ROBERT PATERSON

classical music business were high. "I realised that in order to progress you had to start aiming at a much higher level and in a sense start at the top. I therefore sat down and wrote my list of unattainable artists." The list comprised four emigré Russians living in America: Horowitz who hadn't played for 14 years, Heifitz and Piatigorski both semi-retired and living in California, and Stravinsky.

Katchen helped him, through CBS, to reach Mrs Stravinsky and Paterson was invited to California. "For some reason," he says, "despite the two generations gap between us, Stravinsky was persuaded to come to London.

The first concert that I took the risk on and presented was in September 1965 when Stravinsky conducted in London. The following day he suggested a European tour."

Stravinsky, he says, was an incredible experience and put him in contact with others. "He opened doors, and in this business it is largely contacts and friendships, and hopefully honest and mutual respect between artist and agent/promoter/manager, that counts."

This was Paterson's first real turning point. The next step was Andre Previn, then conducting the Houston Symphony Orchestra where he had succeeded Sir John Barbirolli but only known in Britain as a jazz pianist and composer. "He was looking for an agent and somebody who believed in him. I signed Andre for Europe, and the last thing I did was to negotiate his contract with the London Symphony Orchestra when Pierre Monteux his predecessor died.

Paterson's classical agency was growing, but it was still losing money. In 1966 and he had an overdraft of £30,000.

"Along the way I had met John Hayman who, at this point, had a very successful agency in London with Richard Burton, Elizabeth Taylor, Laurence Harvey, Richard Harris and others. He and I started putting on concerts and shows together. We started late-night theatre in London by bringing Juliette Greco to the Globe." Some of the shows flopped, like Alan Sherman At the Savoy, but most, like the Swingle Singers, who then had a hit on Philips, were a success. "For me to make £1000 on a concert in those days was more than I was making in months before."

Paterson had reached another turning point. He discovered that following Juliette Greco, there was a host of French talent that the English had never seen. He promoted and built the success of artists like Jacques Loussier, Charles Aznavour, Jacques Brel, Gilbert Beaud. He is still bringing in and working on these artists to the present day and now feels that, after years of work, he has finally broken Demis Roussos.

"And then in 1968 I looked at America where — Oh! Before that in '67, through Picasso who I knew a bit through Stravinsky. I met a wild gypsy guitarist called Manitas de Plata."

Paterson built a sort of folk-hero following for the flamenco artist who hates flying which was still evident on his last visit in March last year.

Paterson began to work in partnership with promoters on the Continent and in Australia. He took Nana Mouskouri to Germany for the first time, despite the fact that she had only lived next door in Switzerland and France. Somehow, he persuaded de Plata to fly to Australia for a tour.

When he did turn to America he went straight for the top. He met Andy Williams and Hank Mancini and brought the artist to London in April that year. He followed up with Dionne Warwick and a number of folk artists like Judy Collins, Joan Baez and Peter, Paul and Mary. He promoted his first rock act in 1969. It was Creedence Clearwater Revival. "I made what at that point was the biggest deal I had made in monetary terms and went to San Francisco and signed

them for a European tour, which was a nightmare for me because it was the first time out and six tons of sound equipment was a new experience — rather different from Julius Katchen's late Beethoven Sonatas." He also promoted Chicago's first European tour.

Then in the same year he received a phone call from Sunday Times critic Derek Jewell to tell him that he had suggested Paterson to Duke Ellington as a promoter of a European tour. "Duke called and in that marvellously casual voice invited me to San Francisco and I just got on a plane and went and signed him for Europe. We did all his last tours here and he became a great personal friend."

In 1973 Paterson promoted the first David Cassidy appearance here — "Not the open air show where somebody was killed but the Wembley show the first time round. I refused to do the open air shows. I said to William Morris: 'No! Those kids are uncontrollable,' and he followed on with Kris Kristofferson, Paul Simon and Don McLean. He fondly remembers his tours with Marlene Dietrich. "I did some marvelous engagements in the West End with her — some stories which I shouldn't tell which I'll never forget — and of course, superimposed over all this period, Shirley Bassey. "I've got another tour over here which I'm announcing in a few days."

With Viewspoint chief Jarvis Astaire he took over the lease of Earls Court in 1973 exclusively for seated events. He staged Olga Korbut there and although it was presented by the British Amateur Athletics Association with Daily Mirror sponsorship, Paterson says he and Astaire made the deal with the Russians. A number of artists appeared at Earls Court and Paterson insists that it is the Madison Square Garden of London.

But Paterson feels more at home with what he describes as MOR than rock. "I've kept more to MOR because I think I understand it better. You've got the same problems; the hall's either sold out or its not; but at a human and conversation and personality level it's easier. The promoter is never right though. If it's sold out, you haven't paid the artists enough (this is not a general statement but it is true of some artists) and if it's full it's only because they're a star and if it's empty it's because you haven't promoted enough. You can't win."

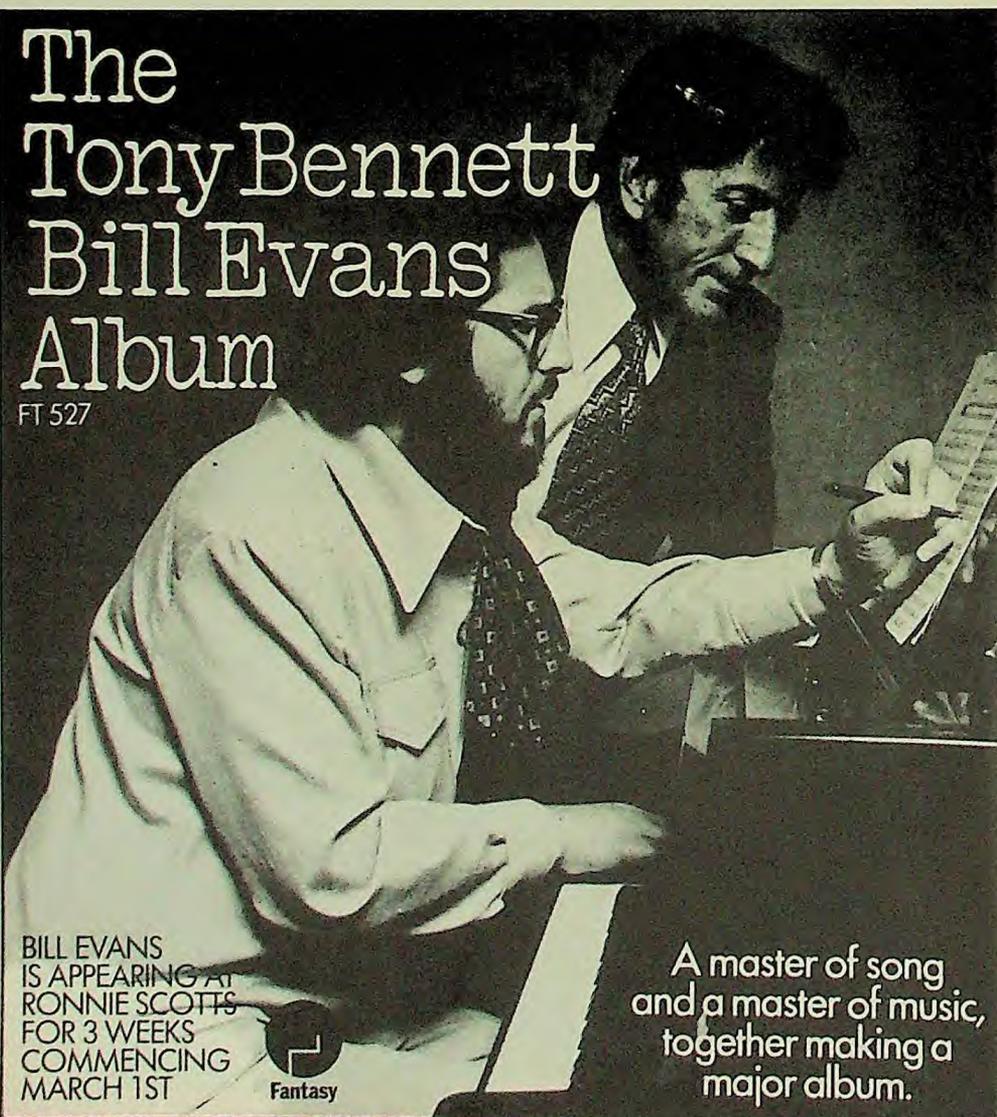
He has two current coups. One, Neil Diamond, he is prepared to talk about.

"I've been trying to persuade Neil Diamond to go back on tour for three-and-a-half years and I can say that the most complicated contract in history is this 35-page agreement I've got for Diamond to do a 16 concert tour of Australia."

"Neil Diamond is a great thing, and we've got Perry Como going out there and Benny Goodman and Andy Williams, and of course we are involved with the Prime Minister there in officially running things for the government."

He is also expanding in America. Amazingly, it is Paterson who has negotiated permission from the State Department to allow the Red Army into America.

He is bringing Andy Williams, Barry White, The Beachboys and Shirley Bassey into the UK along with a couple of other major acts. He is not bringing in Presley and has a framed press cutting on the wall behind his desk in which Colonel Parker tells an enquiring journalist: "Paterson? Yes, I did know a Paterson but he was a muleskinner in Nashville."



The  
Tony Bennett  
Bill Evans  
Album  
FT 527

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IS APPEARING AT  
RONNIE SCOTTS  
FOR 3 WEEKS  
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# AUDIOSCENE

covering the complete sound equipment retailing scene

## New look planned for 1976 Audio Fair

FIRST PLANS for the new look 1976 Audio Fair have been spelled out by the management team which includes Cyril Rex-Hassan, a founder member of the original show. Among the proposals are a new look for Olympia with the walls and roof disappearing behind coloured drapes.

Stand shapes and sizes are also being revised with special arrangements for special suppliers. Studio-sharing by four firms with complementary products on a stand measuring ten by nine metres will give a basic cost to each of less than £1,000. Stand sizes on the ground floor of the grand hall will range up to 250 square metres and galley is being

divided to suit individual requirements at a lower cost per square metre than downstairs.

This year's event is being held more than a month earlier than usual, from Monday September 15 until the following Sunday. Extended trade-only hours will provide a day and a half up to 2pm on September 14.

Rex-Hassan who has seen the Audio Fair grow from a hotel show to the fourth largest public exhibition in the country, commented: "I have seen many changes but the outlook as never appeared brighter to me. Because the Audio Fair covers all the new necessity I believe for suppliers as a shop window and buying fair."

## EMI Tape re-shuffles UK field sales team

SUPPORTING ITS recent expansion in sales of magnetic audio recording tapes and cassettes in the educational and industrial markets, EMI Tape has re-organised its UK sales force under the overall supervision of UK marketing manager Peter Sollitt. The change marks a transition from the conventional geographically-divided sales team to two more specialised teams, each with interchangeable areas of responsibility.

Dave Chapman has been appointed as field manager for retail sales and Gordon Blake as field manager for professional, institutional and industrial sales. Both executives, who will report direct to Peter Sollitt, have at their control a network of area managers and salesmen whose responsibilities have been re-deployed. The retail sales network includes a national team of sales merchandisers.

Another new appointment at



Emitape is Keith Smith as planning manager (picture). He has been with the company for six years and was previously involved with special production projects. Reporting directly to Emitape managing director Ted Naef, his primary responsibility will be the co-ordination of the company's long-term planning.

## New Goldring pick-up cartridge

WITH PUBLIC sympathy for British products running high at the moment, Goldring has chosen what could be an opportune moment to launch a new pick-up cartridge, the M900, which differs from its free Field predecessors, by being of the more conventional moving magnet design. The styling is also significantly different and concentrates upon being functional and is designed to be as light as possible.

The diamond stylus tip has been designed to be of very low mass, offering the possibility for low vertical tracking forces

combined with low record wear and good distortion characteristics. Although experiments were made with the space-age carbon fibre with the space-age carbon fibre compound (famous for its unsuccessful application in Rolls-Royce fan jet engines), the design engineer, Ray Griffin eventually rejected this for an aluminium alloy tube of microscopic proportions and very high stiffness.

Other important features of the cartridge include the design of the pick-up pole pieces, which are chemically engineered to precise

EDITED  
BY  
CHRIS WHITE

## Manufacturers launch hi-fi magazine

IN AN attempt to promote sales and business activities both overseas and in the domestic market, an independent group of UK hi-fi manufacturers have grouped together to produce their own magazine, British Hi-Fi. The new publication is intended for circulation among the trade and prospective markets overseas.

British Hi-Fi consists mainly of promotional articles describing the activities of the major companies, each participant being allocated two pages to explain its market and engineering philosophy. A total of 20 manufacturers have contributed to the first issue.

There is no advertising in the issue and the costs of production have been borne entirely by the contributors. The second issue is expected shortly when it is planned to include manufacturers who missed the timing of the first issue.

## Index book offer by Scotch

PURCHASERS OF ANY three reels of Scotch recording tape - Scotch Hi-Fi, Classic or Superlife - are being offered a free master index book supplied in a hinge-down plastic library case. The book matches the other library boxes in the 3M hi-fi range and normally retails at £1.37.

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## Protection for HP customers in new Act

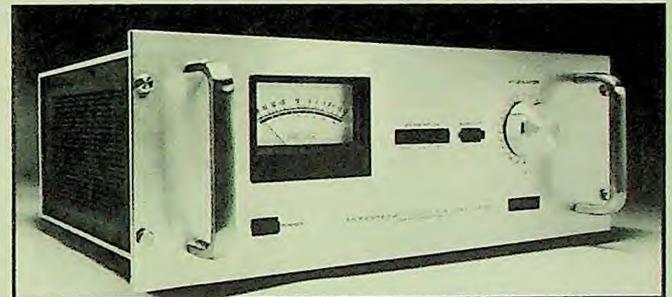
A NEW and far-reaching piece of Government legislation came into effect from the beginning of February - the Consumer Credit Act which requires the registration and licencing of all forms of credit reference agencies, debt-collecting agencies, debt-adjustors and counsellors.

One area directly affected by the new law is the disclosure of the true rate of interest on hire purchase and other loans. It is now a legal necessity to acquaint consumers of these details, and there are a host of other

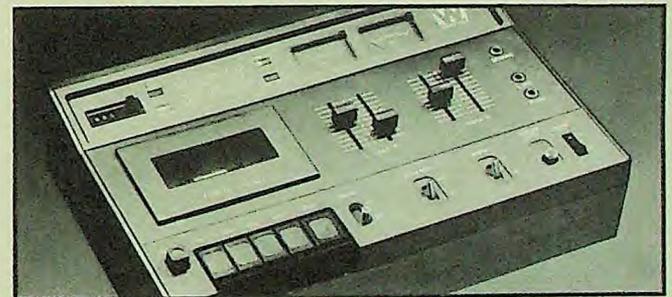
implications affecting dealers operating any form of credit business.

A guide which explains the Consumer Credit Act, together with other information on all aspects of the activities of the Office of Fair Trading has just been published and is available to the public and dealers. The book, called Fair Deal can be obtained from local trading standards or consumer protection offices, or by post from the Office of Fair Trading, Chancery House, 53 Chancery Lane, London WC2.

## New products



M.16. Mono power amplifier.



THE NEW Wharfedale XP stereo cassette deck with automatic tape biasing which retails at £165 (including VAT).

A MONO power amplifier designed and produced by Kenonic Laboratory Inc. of Japan has been introduced by Belmont A/V, sole UK distributors of the Accuphase range of high fidelity equipment. The unit is the first one specifically designed by the company for the professional market.

The M-60 which can be handled by one person is provided with 19 inch rack-mounting facilities and a cannon-type input terminal for studio monitor or PR system applications. The mono design has been chosen by the Kenonic engineers to eliminate any possibility of inter-channel interference from the power supply circuit and wirings.

THE WHARFEDAILE XP cassette deck is a new product from Rank Audio Visual. The deck, fitted with the new almost obligatory Dolby noise reduction system is expected to retail at about

£165.00 inc. VAT and is finished in satin black and walnut.

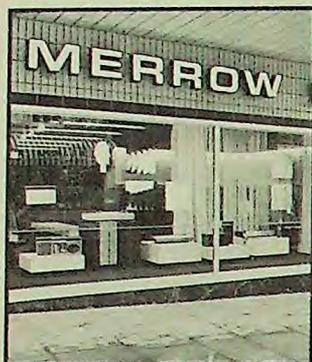
The record-playback head is of the long-lasting ferrite type, and the deck mechanism features autostop on all selected functions. Another feature is that the record key can be operated independently to permit the presetting of record levers prior to running the tape.

In the event that a cassette is selected which does not have the CrO<sub>2</sub> keyway for automatic bias selection, a manual bias select switch is provided on the top panel. Performance details are, Wow and flutter: 0.2% peak weighted, Record/playback frequency response (Ferric tape) 50Hz to 10kHz within 3dB of the nominal and 10kHz to 12.5kHz, within 5dB of the nominal. On CrO<sub>2</sub> types, the frequency response is 50Hz-12.5kHz within 3dB and 12.5kHz to 14kHz within 5dB; the tapes used for the specification are not precisely defined.

# AUDIOSCENE

ONE OF the best-known adherents to the franchise cause, is the Danish company Bang & Olufsen. The English subsidiary is actually responsible for the organisation and operation of this scheme, from ultra-modern, Scandinavian-style offices and warehouse complex at Gloucester.

Recently managing director, John Portlock, a genial and open-minded character who is largely responsible for the structure of the B&O franchise operation discussed its working with Audioscene writer Basil Lane.



What makes a B&O dealer and how does he obtain his franchise? John Portlock summed it up by suggesting that throughout the U.K. there were potentially about 9000 retailers consisting of multiples and small dealers. By studying the class of business they

were in and the structure of their prices, it was possible to estimate if any one of them were in the right class of business (B&C products are not considered cheap although they are not the most expensive products around). This study reduced the potential outlets to about 1000 of which, at the present moment, about 500 are franchised B&O dealers.

In making the final selection it is necessary to find dealers who have the right outlook to sell B&O products. "We do market research in an attempt to find out who we sell to; after all B&O is a brand name that has a particular appeal to the design conscious, with a special interest in the sound that the equipment makes. We try to emphasize that it is not just a wholly 'pretty' product but it has the guts to match its appearance. Our dealers need to believe this

and have precisely this same outlook."

The product that the dealers are selling is complex and high standards of after sales and service are involved, Portlock emphasised that he felt that attention to this sort of detail was usually found in the retail outlet where the proprietor was directly involved in the shop management and on the floor selling. It was rarely found in shops managed by remote control. "Above all we look for a sense of involvement in the products he is selling."

Certain dealers are quite obviously in the business because of the technology of hi-fi and it is obvious from the product they already sell, others are in it for purely commercial reasons, obviously the B&O dealer must fall right between the two and have a careful mix of both commerce and technology among his motivations. As far as the consumer is concerned, B&O believe in selecting their dealers

# The Bang and Olufsen

## AUDIOSCENE MANUFACTURER PROFILE

knowledgeable about his customers. However, recommendations are made at the time of the initial appointment.

Obviously B&O look for a minimum turnover and Portlock admitted that if a product does not go well, then that is the fault of B&O, not the dealer. In the past few years, consumerism has built up in the public eye and everyone is looking for more openness. Retailers resent pressure being placed upon them by the manufacturer, although Portlock commented, "We do not regard this attitude as an excuse to pull out further away from the dealer, but rather to provide a reason for supplying a firm support without interference."

Just what sort of support does B&O offer the dealer?

"We are in the middle of considering changes at the moment, but as far as the commercial aspects are concerned, we offer the usual trade terms of 30 per cent plus a 2½ per cent service fee that ties the dealer to honouring our 12 month guarantee. This arrangement does not exclude the dealer from the possibility of returning products in the case of real problems. From there, we have a scale of progressive discount varying between one and five per cent with breaks at each £5,000 worth of turnover." Beyond this



John Portlock, Managing Director of B&O (UK) Ltd.

by ALEC CAMPBELL GIFFORD (Managing Director, Tapes Unlimited)

QUITE A few retailers have told me that they are still awaiting items omitted from their Christmas orders. Back in the pre-computer era things were not all that bad. I never heard stories about bad deliveries, mistakes, and new dealers having to wait as long as five weeks for the opening of a new account - and no merchandise until the account was opened despite pre-payment from the first order.

From what I've seen of the general set-up more than one company will have to get a bit better organised if they hope to have the backing and confidence of the dealers for next Christmas. As I read it, it was well into September before final production plans were made in some places and it was October before some realised that they'd have to make a plan to put out a great deal of duplicating. Then the flood gates opened and duplicators which had been sitting on the bread-line all summer had to cope with an ever-increasing avalanche of orders.

**CO-ORDINATION**  
In many companies it is clear that there is a great need for co-ordination between sales, marketing and production. One of the prime reasons for the lack of it is the lack of qualified and properly trained personnel. Today in every other major industry the emphasis is on marketing.

Someone somewhere along the line has got to get this right by this time next year. It can be tackled by a proper assessment of the market, a look at growth over the last five years and then either the installation of additional equipment which is producing its own records and tapes, or a deal with the trade duplicators whereby

## TAPE TOPICS

they are provided with an even flow of work through the summer and into autumn.

### FORGERS

It is not surprising to find that Henry Pattinson, general manager of BASF in London, is more than a little worried about the forged blank cassettes which are flooding in from Hong Kong. It is quite dreadful to contemplate a rubbish product like a C60 all decked up as a BASF LH.

I recently told a reputable wholesaler - who thought that we were making a mountain out of a molehill with the problem - about the huge number of little dealers who buy from hole-in-the-corner backyard wholesalers who themselves buy from even more obscure importers. The merchandise often comes from sources not likely to be capable of producing a good product and with no desire to produce one. These people are sufficiently barefacedly crooked that they would not stop at photographing a BASF label and inlay card, and then printing 100,000 copies - no questions asked.

Henry Pattinson is right to worry - the whole trade should worry AND ACT. The European Tape Industry Association should take steps to get a list of importers of this type of product and these people could then be contacted and warned against the possible purchase of such merchandise. They might even be converted to buyers and sellers of quality merchandise.

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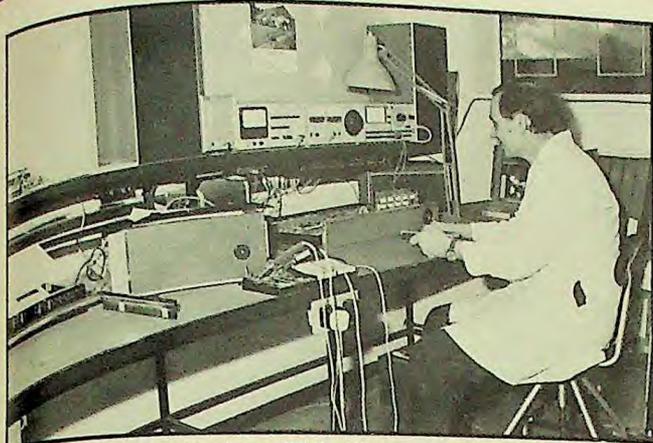
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# franchising operation



One of several service booths at B&O, Gloucester. The engineer is Stuart Farrant.

monetary aspect, B&O offer the services of an advanced marketing expertise, with supporting advertising in the broadest sense. The head office will organise musical evenings, conducted by their technical and marketing staff, this originally being supplied free to the dealer, but now it is theoretically paid for by them. "Nowadays," said John Portlock, "the dealer is looking for cash incentives rather than back-up services, this giving him the opportunity to choose what central service he should buy."

Within the total B&O franchise operation there are about 100 main dealers, these being identified as the dealers most interested in majoring on B&O products. Naturally there is an uplift of incentives offered, but in return,

full width stocking is required. In fact these dealers provide about 60 per cent of the total UK turnover. There is a certain amount of disenchantment among the other dealers, since they tend to regard them as being a favoured elite, but B&O regard the main dealer as being a valuable friend and indeed, many of them have developed personal friendships within the B&O organisation.

Shopfitting is an important supporting feature of the B&O marketing division. It provides the opportunity of the dealer obtaining the services of the B&O architect virtually free of charge, but from that point on he has to pay every penny for the job to be actually done. The benefits are obvious when pictures of refitted shops are shown, there is a

particular stamp about the showrooms that reflects a very stylish design philosophy.

Normal point-of-sale material is given away, but special stands and complete display units are either charged, or available on a loan basis.

What servicing support do you offer your dealers?

"Our Training Officer, in conjunction with the technical staff of B&O (UK), organises a variety of training course throughout the 'off season'. In fact, there is a mix of courses, both engineering and product knowledge, for sales staff. The courses are free to the dealer, but he is expected to pay for travel and accommodation. There are minimum requirements specified for the service engineers attending, with basic or advanced courses being offered. We are one of the few companies that insists on a test paper being taken by those attending the course and we offer three grades of certificates to

those that pass and, of course, we supply a report to the dealer himself."

"Naturally, we expect the dealer to look after his own servicing but in instances where the problems are severe, we can provide either a telephone advisory back-up or the product can be returned to our own service facility."

In some instances, products can have a run of problems, often of the teething variety and a

monitoring committee of 10 dealers representing the overall franchise organisation keep a strict check on all servicing activity in their own shops. The dealers are fed into the B&O computer and analysed for specific trends. Where there is evidence that a particular product is giving more than usual problem, the service discount will be adjusted for a period of time.

Direct contact is maintained at all levels with B&O dealers, with the main dealers having their own council which serves to express the attitudes of the dealers overall, to B&O (UK). Opportunities are regularly provided by B&O, for these dealers to visit the Denmark factory, but the logistics of getting about 100 over there and back are beginning to look quite daunting. Some dealers maintain such a close contact with B&O that they get an opportunity to be involved in the assessment of new product developments. All this helps to close a complete loop of information between the dealer, B&O (UK) and the Denmark factory.

What do you feel about the future for franchise operations?

John Portlocks reply was firm, "I still believe in franchise, but what concerns me is that commercial pressures on the dealers will dilute their recognition of just what it means to them. Our hopes and aims are to maintain franchise making it more realistic in its benefits, perhaps spreading more widely. This depends upon the recognition of its advantages by our dealers. If they apply pressures, or have pressures applied to them, such that the franchise operation falls apart, then they

could well have killed the goose that lays the golden egg. We appreciate the existing pressures that dealers are under and we will be changing our approaches to accommodate them, by offering more help and greater incentives. Above all, we aim to make sure that our products remain in the hands of dealers that can provide the best possible service to the consumer."

Summing up:

The franchise operation clearly works for B&O because of the close relationship that is maintained between the dealer and B&O (UK). Its advantage to the consumer obviously lies in the high standards demanded by B&O in regard to after sales and service. The old business that the franchised dealer is free from competition by price cutting discount houses remains, but there is now the problem of impending legislation that will do away with the RRP. Dealers are now free to set their own prices and although B&O believe they have set sensible profit margins, there is now the possibility of price variations over the country. B&O (UK) obviously are hoping that the temptation to cut margins too fine, will not prevent the high standards of service and after sales being maintained and by operating the franchise have still got the trump card of removing the franchise in the event of a deteriorating standard.

In this instance, the franchise operation seems to make sense, for the consumer, for the dealer and for B&O.

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## HARDWARE

# The Skantic 17532 Music Centre

A GOOD performance coupled with a handsome appearance are the two essential qualities of the new Skantic 17532 music centre. However with a retailing price of £367.91 (including VAT) which is maybe rather pricey in these economic times, the model does have a lot to live up to.

Main features of the 17532 are FM stereo radio and push-button selections for five pre-set stations. The turntable includes an anti-static device and adjustable stylus pressure while the recorder has stereo record ability. Other important points are a built-in DNL noise reduction and playback levels.

Actually operation of the music centre is simplicity itself, despite the rather daunting display of knobs and pushbuttons, and an accompanying instruction manual gives clear illustrations on how to operate it. The 17532 includes a dipole aerial for the FM radio which serves well, but Skantic do advise that in case of a weak aerial signal another aerial better suited to local conditions should be used, and this can be done by consulting a local radio dealer.

The speaker quality is very good although the appearance of the actual speakers could be improved somewhat by having fabric-covered fronts rather than metal grids. However a good mark in Skantic's favour is that the two loudspeakers are correctly polarised and have non-interchangeable plugs.

Earphones can be used and on being pushed into the socket immediately disconnect the loudspeakers.

The tape recorder can be used for both standard tapes and CrO2 tapes and there is automatic switch-off at the end of tape or if it becomes tangled. Another welcomed feature is that the recorder contains a dynamic noise reduction system (DNL) which adjusts itself to recorded frequencies of the upper range and limits noise above the line to which the frequency response reaches.

The record player features a hydraulic tone-arm and set-down operated by a lever and the pick-up is magneto-dynamic with a spherical point diamond stylus. An automatic pick-up return would be an advantage however that should appeal to many of the consumers this model is aimed at. As it is the record player automatically stops at the end of the record and the tone arm can also be lifted manually or by means of a lever and the player can also be stopped manually.

The controls of the 17532 include a knob which is adjusted so that the sound volume in both speakers is the same at play-back of a mono record. There are also controls for increased bass and treble response, and a pushbutton for loudness control. The model has a programme selector for five pre-set FM-stations with a push-button for switching off

REVIEWS  
by  
CHRIS WHITE

automatic frequency control. After pre-setting of the stations the AFC can then be switched back on.

Stereo programmes transmitted can be received with no re-setting of FM stations required. When a stereo programme is transmitted and the received signal has sufficient strength an indicator lamp at the front of the music centre lights up.

Skantic has pointed out however that stereo radio reception requires considerably higher signal strength so noise may well occur if the aerial is not correctly placed or of a good standard.

On the whole, the Skantic 17532 music centre gives a performance with both radio, record and cassette that should satisfy consumers but the danger is that the model may be too pricey for the average family buyers. Certainly it would appeal to the more sophisticated hi-fi enthusiasts and has several attractions which should appeal to that sector of the public.

The unit is available in several finishes, rosewood, teak and walnut, and also in black or white. It is a model which will enhance any household, and performance-wise it does hold its own with many of the other music centres currently flooding the market.

## BOB DYLAN

Desire. CBS 40-86003. Producer: Don DeVito. There are echoes of early Dylan about this tape which must be an assured best-seller, and many fans are already acclaiming it as his best-ever release. The musical content may not win him new friends but it can't be faulted, and improves with every listening really. Expect huge sales here.

VARIOUS Sold Gold Hits. Decca KCSP R456. A 12-song collection of some of Decca's most successful singles during the last three years, including titles like Gilbert Becaud's A Little Love and Understanding, Hold On To Love by Peter Skellern and Barbados by Typically Tropical. Good in-car entertainment and in fact good home listening too. Mid-price too.

## MANTOVANI

The Greatest Gift Is Love. Decca ESKC 5216. Beautiful background music from the maestro himself. The theme throughout this tape is naturally love and apart from the theme music from the Return of the Pink Panther, Mantovani adds his own touch to melodies like She, What Are You Doing the Rest of Your Life, The Old Fashioned Way and The Entertainer.

TYPICALLY TROPICAL Barbados. Gull. Difficult to assess the sales potential here. Despite the summer hit of last year, Max West and Jeffrey Calvert have failed to follow-up their success with Barbados, and the stigma of being one-hit wonders is probably already there. However this is a cheerful enough set of music which may find its own little corner of the market.

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

MISCELLANEOUS Brazilian Dancing. Polydor 3150 478. Infectious, foot-tapping music from Roberto Delgado and Ray Rivera which should appeal to anyone who enjoys the Brazilian style of music. Titles include Brasilia, Guantanaera, Bend Me Shape Me, Latin Workout and Amor.

MISCELLANEOUS Twenty-Two Favourite Children's Songs. BBC MRM 039. This is the kind of tape which the BBC does so well. The Kingsmead School Choir and with the Percussion Ensemble, along with others perform songs which must create some interest both in school and out. Stock accordingly.

DECAMERON Third Light. Precision ZCTRE 304 Constantly in demand for gigs throughout the UK, folk-rock band Decameron emerge on a new label and have again come up with product of a very acceptable standard. The material is supplied by group members David Bell and John Coppin, who show an added maturity in their writing, and although the band have never really achieved very high-product sales, there must be some selling potential here. Concert and club gigs will help promote this tape.

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**5000 Volts/BYE LOVE**  
6006 501

**Synergy/CLASSICAL GAS**  
6078 600

**Demis Roussos/  
CAN'T SAY HOW MUCH I LOVE YOU**  
6042 114

**Carlo Santanna/  
HOLD MY HAND (ARIA)**  
6006 504

**Helen Day And Catch/  
YOU CAN DO IT BETTER WITH ME**  
6006 503

**Peters & Lee/HEY MR MUSIC MAN**  
6006 502

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**Brook Benton/BARTENDER**  
6146 311

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6146 310

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# RETAILING

I WAS bemused by a dealer who advertises in the local paper, to the effect that he is willing to help arrange a 'record party', i.e. a jovial home demonstration of various popular LP records. I assume that he sells them subsequently (or copies of the same, if he is using demo discs). I do not know the gentleman concerned, but wish him well as he approaches the front door with his chosen stack of LPs, with bow tie that rotates, water-squirting flower and steam-ejecting boots, all part of a record demonstrator's party attire. I hope that results reward his initiative, though I fear that the new charges on performance of copyright records might hinder him somewhat. There might even be a special Party Levy imposed on diligent store managers who arrange home demonstrations, unless he plays the records so softly that no-one can hear them. Or maybe, if he is versatile enough, he will take along his trombone, warbling wife and organ-grinding auntie to give due impressions of what the records really sound like.

I recall, when running a community centre years ago, arranging a demonstration of stereophonic sound (as it was called then: only the least respectful called it mere 'stereo'). We used a quite large hall for the occasion, and the somewhat cheerful chap who brought along the racing car and train puffing demo LPs, etc., hung large loudspeakers on either side of the hall. Heaven alone knows what the folks were expecting, but right through the performance, they were shifting seats like people caught on biting night at the local flea pit. True, the demonstration

concluded with the Tchaikovsky Fourth Symphony last movement, but, by that time, most of the audience were sitting in the back two rows of seats, huddled together (Tchaikovsky has that effect on some folk). One of the locals came up afterwards, thanked me for the demonstration and said that, while he would like to have stereophonic sound at home, it would mean knocking down one or two partition walls, and his wife would never allow that.

So, I know what would happen if I started organizing home demonstrations of LPs... I would find myself confronted by at least half a dozen would-be disc jockeys, all saying that, while the records were okay, they did not like my introduction, suit, shirt, tie, general appearance, etc. and would thereupon show how to do the job properly. And, if you don't think that likely, let me remind you that I was the chump who, while a Redcoat at one of Billy Butlin's genial holiday camps, went on stage in one of the bars and said jokingly, "Is there anyone here from Wigan who would like to give us a song?" Friends, the place was FULL of folks from Wigan on holiday, all eager to get onto the stage. I was, shall I say, trodden underfoot... though it was, as they say, all FUN! Ah, yes, that was the year I worked with Clinton Ford, though he had far greater success than I...

Anyway, to get back to the proposed copyright levy, I suppose it should have been anticipated. Our evening paper here called it a 'Scrooge-like' levy. Poor Scrooge - he was born much too-early to have even a foot in the door of the music business, though he

## SHOP TALK

by DAVID LAZELL

might have made a good agent (don't take that too seriously...) and I can hear him now appraising the latest attempt at pop by a local group, "Bah! Humbug!" I know that many record stores (especially the independents) prefer to use a counter-set record player, i.e. so that the record is played audibly for all browsing visitors. In fact, I can recall very few stores where silence is the order of the day, and many use a selection of demonstration discs (i.e. popular LPs taken from stock for this purpose) to keep the customers in tune. If this is to be taxed, too, I think it will be a further nasty knock for the smaller store that does not use headphones for demo purposes - at least, not usually. Indeed, the last store in which I was engaged, was really too small to have headphone units installed; but I guess some of the racks will have to be moved out, sooner or later. I suppose we must console ourselves that we may one day even be apprehended for whistling number 19 on the Hit Parade as we amble down the street, being issued with a Copyright Trespass Ticket with a fixed fee, rather like a parking offence. So, if you want me to let you listen to my latest Rollers LP, consult my solicitor first.

Then there are the record offers on merchandise. I picked up a packet of custard powder, or some

other vital product, yesterday, to discover that I could obtain a selection of well-known LPs (i.e. from one of the major labels) at something like 50p-70p off, by using the coupon enclosed in the pack. I wasn't too surprised, as records are a useful promotional item. But it does get embarrassing for me when customers bring an LP to the counter, ask the price, and then retort, "Yah! I can get it cheaper with custard powder!" To which, there is no obvious answer. It would be useful if record manufacturers could detail records being used in merchandise promotions, so that we are prepared... if only with free packets of cake mix which we can then give with copies of the price-cut LPs in stock. It all reminds me of a friend who was invited to give a demonstration of music to a crowd of lads in a detention centre. One of the lads enquired if they might eat their toffee during the programme. Certainly, said my affable friend, only to discover that the official-issue toffee was the original 'hard stuff' that had to be broken by breaking on one's boot, underfoot, by crashing upon the desk, or even upon the head of the bloke in front. If this wasn't bad enough, the toffee was champed, rather than eaten, with a sort of loud snuffling, snorting, smacking noise. It was, my friend, white-faced, explained, sheer chaos. Now, if we had some of that toffee in our record stores no-one would be able to tell if it were eligible to pay the copyright fees or not.

I don't know if you are ever confronted (that word again!) by the gang of youths who turn up,

when you are most busy, and ask if you would mind listening to the disc they they have just recorded at the studios down the road. Ever generous to local talent, I try the record, only to recall the bard's words, "There are three kinds of drivel, Political drivel, economic drivel, and, worst of all, records that have just been recorded at a studio down the road by a bevy of blokes who got together in the pub last week." I must admit that I nearly abandoned my temperance principles after hearing a brain-rattling sample recently. Pale and with hands all a-tremble. I returned the grease-marked 45 to the leader, making a general non-committal sound.

"If we had some copies made, would you take 50" said the cheeky fellow. Then, noticing my hesitation, he explained that they had modelled themselves on a well known group, but written original material. I agreed to take a few, if the disc had a little air-play, say, on local radio. That's the last I ever heard of it. I find however generous one is, there is much to be said for W. C. Fields. "Never give a sucker, i.e. a record retailer, an even break." When I have stocked up on 45 discs made by local folks (even on firm orders given by folks who never return to collect them; no doubt, they order copies from every shop in town!) they rarely sell. It seems that local lads only make good when they have made their name somewhere else.

'Twas ever thus, I'm afraid... that's why I never record my hits of tomorrow, in the studio just down the road. If ever I get around to waxing them, as they say, I shall go at least as far as Leamington Spa.

RANDY EDELMAN'S  
**'CONCRETE & CLAY'**  
 BTC 2261  
**GETTING MASSIVE AIRPLAY RIGHT NOW!**

With very special thanks to all Our Friends in Radio.

AVAILABLE FROM  
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 P.E. RECORDS GROUP

# RETAILING

IT IS NOW almost three years since CBS/WEA caused a furore among retailers by imposing a surcharge on all orders below £25 in value. Now EMI and Phonodisc have belatedly followed suit in requiring substantially increased minimum orders and we shall, no doubt, hear the same wails of anguish from within the retail ranks as were heard three years ago. I had little sympathy for the complaints then and I have none now, as it does not take very much organisation on the part of the dealer to make up £25 worth of order from the EMI catalogue! We dealers complain, mostly, I hope, with justification, at many of the manufacturers' decisions but we must also be prepared to accept the problems faced by that side of the industry. A very substantial proportion of the manufacturing companies' costs are taken up by distribution, and these costs are increasing all the time. We as retailers have come to expect a high standard of distribution, and although we may moan from time to time that is largely what we get. If we want fast and efficient distribution, however, we must expect to pay for it, and for our own benefit we must avoid clogging the system with small, unnecessary and unprofitable orders which, with a little foresight and planning can be avoided. The imposition of small order surcharges does not act against the small retailer but only against the disorganised and inefficient.

Most of the major manufacturers are currently offering discount sell-in schemes to push standard catalogue product to the trade, but from what I hear from various reps and other

dealers these are meeting with little response from retailers. Most dealers are, I suspect, like ourselves still well stocked after Christmas, and with the heavy post-Christmas bills to pay few are in any position to take advantage of the companies' offers. Judging from the eagerness with which most companies are pursuing these promotions it would appear that the companies themselves are anxious to move stocks from their warehouses in the same way that we are concerned with turning our seasonal overstocks into cash in the bank. RCA product in particular was disappointing during the seasonal trading period with John Denver and Perry Como - despite the successful K-Tel album as a stimulus - achieving much lower sales than anticipated. The Stylistics, apart from the 'Best of' compilation, the Carpenters, and Elton John were also comparatively disappointing in their sales performance over Christmas, as was tape in general, and I should think that many dealers' stock rooms would currently reflect the unfulfilled expectations in these areas. January and February are months for selling rather than buying and the honeyed words of the reps are probably falling on deaf ears!

I stated my case against the petty actions of the PRS in penalising retailers for playing music in store in last month's column, and further arguments have been added through letters and editorial comment in succeeding issues of Music Week, so there is no need to re-iterate those arguments. Suffice it to say that I sincerely hope that the GRRC is successful in negotiations

## COUNTER INTELLIGENCE

THE MIKE DAVIDSON COLUMN ALI BABA RECORDS LIVERPOOL

with the PBS and that this ill-conceived decision is reversed for the good of the industry as a whole. Whatever the results of the negotiations it would seem that straws continue to be heaped on the back of the retailing camel by petty-minded bureaucracy, since we now have the Customs and Excise people suffering pangs of righteous indignation at the thought of possibly being cheated of their ill-gotten gains from the singles which are sent out to retailers for promotional purposes.

There are, I believe, some dealers who resent being sent records on which they are able to make 100% profit, but as one who is lucky enough to receive substantial quantities of promotional singles each week I am very grateful for the service. Apart from boosting flagging profits the system enables us to stock a wider range of new singles with consequent benefits for ourselves and for our customers. I really do find it incredible to read of dealers who say they do not know what to do with the singles that they are sent because they cannot sell them - they can

always send them on to me! It is because of dealers like this that the idea of sending free copies has snowballed since it is the only way that companies could ensure that their record was on the dealers' shelf and therefore available to the public. If the companies knew that dealers were prepared to stock their product from the date of release rather than from date of entry into the chart there would be no need for the wholesale distribution of free singles which appears to be happening at present. For those dealers who are feeling twinges of envy at all this talk of free singles it is perhaps worth noting that this is one small way to compensate dealers who do go to trouble - and it can be a time consuming job - of filling in chart returns and hence contributing to an important factor in our industry.

To return to the origins of these ramblings about promotional singles it is clear that there will have to be further detailed discussions between the industry and the Customs and Excise office before the question of VAT liability is resolved. In the meantime it amused me to receive from UK Records together with a batch of promotional singles a zero value VAT invoice - first off the mark again, Jonathan!

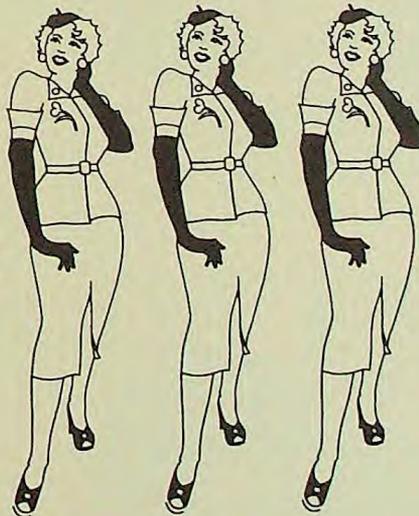
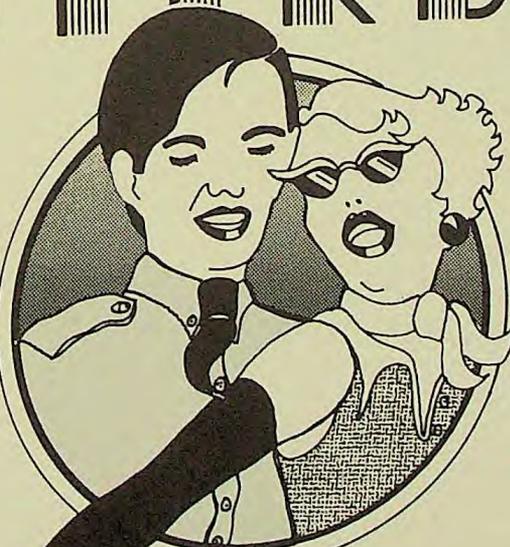
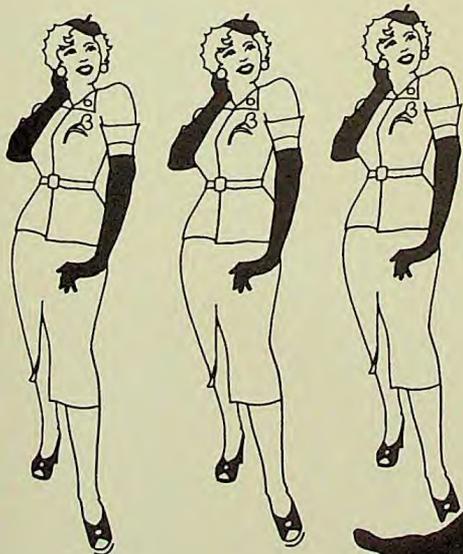
As usual after a period of heavy trading we have had the round-up of faulties for return to the manufacturers, which prompted a few random thoughts about faulty records and associated topics. First a word of praise for WEA for the amazingly low proportion of faulty Drifters albums we received - only half a dozen out of some 500 sold over Christmas. It might

be a good idea for some of the firms in the TV promotion business to ask WEA for some advice. The amount of faulty product received from these companies is shamefully high. We seem to find more warped records these days which must have something to do with the packing both in the depot and in transit to the shops. I have just unpacked a consignment from EMI which had four albums packed on top of the inner box rather than in it and these were predictably badly warped when unpacked. I was pleased to see Pye following the example of CBS/WEA in supplying printed stickers for faulty product, but I must admit that I do not see the necessity for the customer's name and address unless, of course, they do not trust the retailer and wish to write to the customer for confirmation. Alternatively they may wish to write and apologise to the customer for the inconvenience caused by their faulty record, but either way it is a tedious business for the dealer which is often, for one reason or another, impossible to complete. Despite that quibble I hope other majors will try a system which makes everyone's life easier.

I hope that I will be able to meet many of you at next month's GRRC conference which is being held at the Europa Hotel, London from March 2-4. These gatherings are usually well worth the attention of any dealer who can manage to get there, and for those who cannot attend the whole conference the exhibition is open to all on the afternoon of Tuesday, March 2. The programme for this year's conference looks as varied and interesting as usual.

**YOU'VE HAD THE BUMP... YOU'VE HAD THE TWIST... NOW DON'T MISS...**

# JITTERBUG



EMI

**WITH THE SWINGING SINGLE FROM LOUIS JORDAN**  
**CHOO CHOO CH' BOOGIE**  
 MCA RECORDS MCA 228

# RETAILING

## Catering for Cheshire's Country customers

THERE IS Runcorn New Town and Runcorn old town. Smyths Records is located in the first and is part of a new shopping centre of some 120 units. The shopping centre has been in existence for three years and while originally almost being labelled a 'white elephant' has in more recent time been finding definite signs of increasing popularity with the cautious shoppers of Runcorn and surrounding area. Now customers come from the general Merseyside area and across toward Chester and Crewe.

The manager of Smyths must surely be Britain's youngest. David

Grundy is aged 22 and has achieved his position of eminence in less than two years. He worked at Smyths for four months as a shop assistant and then spent one year as an assistant manager before assuming the number one position.

Smyths at Runcorn shopping centre is one of ten shops owned by the Belfast company in Britain and faces immediate competition from the nearness of all the multiples and various other shops which sell hi-fi and studio equipment plus records.

Yet, it succeeds. Basically it provides a wide musical range of product with emphasis upon chart

TONY JASPER  
in  
RUNCORN

and compilation material. There is no price-cutting. Records offered at mark-down price are deletions and purchased from a deletions company. These sell well.

David Grundy usually orders safe but does from time to time take risk and relies on advice from head office and sometimes reps whom he feels he can trust. He

consults the Music Week listing and carefully weighs up the possibilities offered by breakers in the singles listing from positions 40 to 50.

He can be 'caught-out', as for instance over the Bruce Springsteen material, particularly the single but wisely only ordered two of Springsteen's third album and one remains.

Runcorn is country music land and there is large sale of Charley Pride material. Other favourites, though of different musical idiom, are The Three Degrees, Drifters and particularly in pop stakes, the Stylistics.

David Grundy had no objection at reduced dealer margin over the Stylistics. Greatest Hits album for he thought the television advert was good and there was a consequent very high sale.

For the most part he felt record company service was fine, save on one major point. He frequently did not get his ordered quota of hit artist albums. The latest in his case came with A Night At The Opera from Queen. An order for 15 meant a supply of six. It was more serious over the latest Bay City Rollers disc where he received 30, just half of his order.

David Grundy added, "You say to customers there are none here and they go down to Menzies, Boots and Woolworths. They have no problems getting supplies."

However he does sell hit albums and at full price. Why did he feel people bought full-price product in

his shop when 30 yards or less down the shopping precinct there could be 60p off.

David Grundy believed it came down to providing a friendly personalised service. His shop gave the feel of a 'record shop' and not a store and people had more time to browse, though in his experience young people always knew what they wanted, older people were less incisive and somewhat of impulsive buyers within their chosen range.

In future terms he felt pop could do with some more star names though Queen had emerged as one major selling force. When it was suggested that some people felt Hot Chocolate should have been topping the chart rather than Queen on supposed sales, David Grundy replied, "Queen singles fly out, those of Hot Chocolate crawl." He had sold 50 copies of Bohemian Rhapsody in two days, though the RAK group's disc was the shop's second highest seller.

Smyths at Runcorn has no window display of record sleeves or posters. David Grundy says, "Our policy is to let people look in and invite curiosity." Obviously it works. The shop does not advertise nor does it organise any special occasions.

As for David Grundy's company awards, the plaudits go to Pye, EMI and CBS, though the 'star' award goes to Pickwick, about which he says, "They are very good and go out of their way to get us required product."

## Polydor tests display systems

by DAVID LONGMAN

POLYDOR IS giving its Specials range of mid-price albums and cassettes a new-look with marketing and promotional campaign in March. Deputy managing director Tom Parkinson stated that 40 titles will be available at the start of the campaign, with six new releases per month being added for 12 months.

The company is to introduce two new display racing systems for the launch of the specials, and support for the campaign includes press advertising in both TV Times and Radio Times. Specialist magazines will be used to advertise the different categories.

The tape rack is a French idea, where the cassette cases are fixed to a tear-away card backing, which is then hung on the metal 'Christmas tree' frame. The cassettes can either be kept in their cases, or stored in master-bags which are supplied on request. The frame can be opened out to fit on a wall should the dealer prefer the system. Dealer reaction to the idea has been good, says marketing manager Mike Hitches.

A tape rack or record browser comes free for each set of 75 units ordered. The record browser, which comes with header cards, will rotate, as does the tape rack, though does not open out for wall

use. However Hitches points out that should the browser be placed against a wall, the remaining three sides of the square unit can be used.

Both display systems are provided with leaflets which contain details of all releases available in the Specials series.

The cassettes will sell for £1.95, and the albums at £1.75, and most of the product is re-packaged material from Polydor's major acts.

Tom Parkinson is hopeful that should this display system become popular, Polydor will contemplate extending the idea to all product ranges.

## What a beautiful birth we've had!



EVELYN THOMAS

NOW ON CHARTS!  
"WEAK SPOT"  
(20th Century BTC 1014)



L.J. JOHNSON

NOW ON CHARTS!  
"YOUR MAGIC PUT A SPELL ON ME"  
(Philips 6006 492)



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& NOW "SUFFERING"  
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Managing Director  
CRAIG BAGULEY

Many thanks to 20th century records, Phonogram... & our contract writer Ian Levine.

## ALBUM REVIEWS

## POPULAR

**HELEN REDDY**  
The Best Of Helen Reddy. Capitol E-ST 11467. Despite her substantial Angie Baby hit last year, Helen Reddy remains an underrated talent in Britain. This compilation will provide the platform upon which Capitol UK can further build her appeal, however. Apart from indicating how flexible she is as a vocalist, it shows - via tracks like I Am Woman, You And Me Against The World, Peaceful and Emotion - how appropriate her choice of material is. Stand-out track is unquestionably Ain't No Way To Treat A Lady, but play the whole album in-store to capitalise upon the TV promotion which has been arranged. As for the all-important next single, Capitol should check out Ten To Eight from the artist's last LP - it's another Angie Baby.

**THE FOUR SEASONS**

The Four Seasons Story. Private Stock DAPS 1991. This could not have been released at a better time. The Four Seasons currently have a new Top Ten hit in Britain (their third within a year), a forthcoming tour and an ever-popular past repertoire (witness recent revivals by Adrian Baker and the Bay City Rollers). This is the group's history, in double-album form: Sherry, Big Girls Don't Cry, Walk Like A Man, Bye Bye Baby, Rag Doll, Dawn, Let's Hang On, I've Got You Under My Skin and 20 more. Frankie Valli's soaring lead vocals were the quintessence of American pop music during the Sixties, but they retain a magnetic appeal for succeeding generations of record buyers. A sales blockbuster for all seasons.

**THE KINKS**

Schoolboys In Disgrace. RCA RS 1028. Producer: Ray Davies. Probably the most amusing concept album since concept albums were thought of, this one should go a long way towards re-establishing the Kinks. It's not innovative, it's not great, but it's good, consistent rock of the type not heard from this enduring band since Lola. It's distinctly Kinks and the music is faintly dated but at times it keeps up. It's a tongue-in-cheek tale of a naughty schoolboy who turned into a nasty grown-up (of course because the teachers were horrid to him and misunderstood him). RCA is pushing this one, so big sales are predicted.

**ELVIS PRESLEY**

A Legendary Performer. Volume 2. RCA CPL1 1349. Producers: Various. This album is a collectors' item, including six unreleased recordings. The material spans the period from 1954-68, with a live version of Blue Suede Shoes, Such A Night, It's Now Or Never, Jailhouse Rock, and Harbour Lights. The package includes a 16-page colour book of cuttings, photographs and manuscripts relating to the material. The sleeve sums up this release by saying it is a 'fascinating musical insight into the fabled Presley saga.'

**GLADYS KNIGHT & THE PIPS**  
The Best Of Buddha BDLH 5013. The title really deserves qualification. The Best Of collection only covers the years 1973-75, or her output since parting from Motown. But it has been a prolific three years which has seen her glorious voice directed into m-o-r channels and

much wider acceptance, via some magnificent recordings. Winners like Best Thing That Ever Happened, Midnight Train To Georgia, Part Time Love and The Way We Were, are all included - and sales will develop with predictable buoyancy.

**THE ISLEY BROTHERS**

Super Hits. Tamla Motown STMA 8024. There's certainly going to be no shortage of Isleys repertoire on the market this year. In the wake of the recent DJM package of the trio's vintage material and a short while before their brand new Epic album, Motown issues what it clearly considers to be the group's best work from the mid-Sixties. It's all been out before, but remains exciting, and the well-chosen, 16-track selection includes big UK hits like This Old Heart Of Mine, I Guess I'll Always Love You, Put Yourself In My Place and Behind A Painted Smile. Brilliant sleeve concept will aid in-store display, too.

**MAMA CASS**

Mam's Big Ones. MFP 50252. Undoubtedly the biggest sales potential in the new Anchor/MFP deal. This features all those diehard favourites - Dream A Little Dream Of Me, Move In A Little Closer Baby, Make Your Own Kind Of Music, words of Love (with the other Mama and Papas) all winners and still great songs as delivered by the much-missed songstress. There still isn't a group to beat Mamas and Papas in their heyday, and there still isn't a voice like Cass Elliot's.

**ROGUE**

Fallen Angels. Epic EPC 69235. Producer: Guy Fletcher. The pity of it is that the splendid Dedication which marked Rogue's recording debut didn't make the best-sellers despite solid airplay. Had it scored, then the album would have followed suit. As it is, its fate will probably depend on the outcome of the current 45, the Fallen Angels title track. But longterm there seems no way that Rogue will not make it, for vocally the teaming of Guy Fletcher and John Hodgkinson on the songs of Fletcher and Guy Flett is one of the most exciting developments for years in British pop. The voices both complement and contrast and obviously much care has been taken to take advantage of this in the way the vocal arrangements are structured, against a strong melodic underpinning. Fingers crossed that the single happens to turn the focus on an outstanding album with sales potential right across the record-buying spectrum.

**VAN MORRISON**

Two Originals. Warner Bros K86009. Producers: Van Morrison-Ted Templeman. A couple of yesteryear Morrison albums which make a useful coupling in the current top-value WEA series. They may not be the best-pair to attract recent Morrison admirers to catch up on the catalogue, but there's enough top quality material to justify the release. Album one is the Street Choir collection a fairly straightahead album with strong r&b influences, but a bit patchy and short on inspiration. The other LP, Tuepelo Honey is one of Morrison's finest efforts, a labour of love dedicated to his wife, full of feeling and energy, with Morrison emphasising his status as one of rock's finest white singers.

**CHART CERTAINTY**  
Sales potential within respective market

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

**MADLINE BELL**

This Is The Girl. Pye NSPL 18483. Producers: Barry Morgan - Alan Parker. For years Madeline Bell has been the girl most likely to - but despite the esteem in which she is held by her fellow professionals and her success with Blue Mink, she's never made that solo breakthrough. But the opportunity has not passed her by and this album proves that she's never been in better and more eloquent voice, with real poise and quality shining through on ballads like I Always Seem To Wind Up Loving You, Love Is All and the huskily appealing You've Got What It Takes, one which might be worth chancing as a single, along with the disco-beater Dance, Dance, Dance.

**MFSB**

Philadelphia Freedom. Philadelphia International PIR 69208. It remains a mystery how MFSB can sound so good when backing Philly acts such as the O'Jays and Harold Melvin, yet sound so bland when on their own. This album alternates between cymbal-driven emptiness like Get Down With The Philly Sound and Brothers & Sisters and much better, mellow and reflective pieces like South Philly and Morning Tears (the latter with a distinct CTI feel). Occasional instruments come upfront for solos - the sax on

Philadelphia Freedom, for instance - but the results are far from startling. CBS' Philly campaign will probably boost sales above average, though.

**DUFFY POWER**

Power House. BUK Bulp 2010. Producer: Adrian Miller. Power is a respected name from the early days of British rock and although he doesn't always sound too certain of himself vocally, there's still plenty of guts and feeling in his voice. The songs are all originals, and although Power isn't the world's greatest, he writes within his limitations with the aid of some accomplished backup musicians a smoky, backroom feeling of goodtimey sounds is developed and sustained.

## MISCELLANEOUS

**GLENN MILLER**

A Legendary Performer. RCA DPM 2065 (Mono). RCA has unearthed, on this timely 2LP set, a mass of familiar tracks not previously released, despite the plethora of Miller material about and selling well. The chart single will obviously boost sales enormously. What makes it different from most Miller albums is the chat between tracks, sometimes by the man himself, other times by various 'compers'. All the favourites are here - Moonlight Serenade (recorded '39), Little Brown Jug, Star Dust, String Of Pearls, In The Mood, Chattanooga Choo Choo, I've Got A Gal In Kalamazoo, and so on. Can't fail to do well.

**PAM AYRES**

Some Of My Poems And Songs. Galaxy 6003. In the absence of identifying information, even a track listing, on the sleeve - the album's title is found only on the spine - it must be assumed that Pam Ayres' fame has spread sufficiently for browsers to be familiar with the artist and her work. In fact she is the Opknocks lass who has been charming the voters recently with her poems. She specialises in chummy monologues on such unlikely subjects as egg-laying, dental hygiene and the problems of an unmarried thrush! And very amusing they are too, the humour emphasised by her broad rural delivery, all of which makes Pam Ayres an unusual but rather delightful entertainer.

**ORIGINAL CAST**

Ipi-Tombi. Galaxy GALD 26000. Producers: Billy Forest-Lofty Schultz Ipi-Tombi is a solid stage success in London right now, with SRO signs frequently displayed for this lively Zulu musical. The story is concerned with the lifestyle of Black Africa and the music has a simple, strongly rhythmic appeal which often catches fire with some inspirational choral singing. The fact that much of the singing is in dialect hardly makes it less enjoyable since an understanding of the language is hardly a prerequisite of an appreciation of such basic and contagious good spirits. The appeal of the double album, however, remains largely limited to those who have seen the show - but there are growing numbers of them around.

BALI HAI'

by

AL ALLEN

&amp; CO. FTC125

EMI

Fantasy

NATIONAL RADIO  
AND DISCO BREAKOUT

# RELEASES INDEX MUSIC WEEK FEB. 14

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**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, Z - Enterprise, CR - Creole, P - Pinnacle, T - Saga.

## LISTINGS

**AB**  
 A NIGHTINGALE SANG IN BERKELEY SQUARE/HOME TOWN, ARTHUR LOW AND JOHN LEMESURIER AND CO. WARNER BROS. K 16670 (CW).  
 AM I GOING INSANE, Hole In The Sky, BLACK SABBATH, NEMS 6165.300 (CW).  
 BUT IS IT FUNKY, To Make Us Happy, DIVERSIONS. GUL GULS 28 (S).  
 BE MY WOMAN, Santa Cruz, GABRIEL. ANCHOR ABC 4093 (E).  
 BELOW THE SURFACE, Comes And Goes, DAN FOGELBERG. CBS 4082 (CW).  
 BORN TO BE WITH YOU, Good Living Man, DIONNE. SPECTA 2010.012 (F).  
 BUMP, BOUNCE BOOGIE, Fat Boy Rag, SLEEP AT THE WHEEL. CAPITOL CL 15854 (E).

**CD**  
 COULD IT BE, That Beatin' Rhythm, RICHARD TEMPLE. Contempo CS 9040 (A).  
 CHAPEL OF LOVE, People Say, DIXIE CUPS. Contempo CS 9037 (A).  
 CALL ME IN THE MORNING, Show Me The Way, FRANCIS YIP. EMI 2407 (E).  
 CAN'T SAY HOW MUCH I LOVE YOU, Bahla Blue, DEMIS ROUSSOS. PHILIPS F36042.114 (F).  
 DANCE DANCE DANCE, It Happened Over Night, MADELINE BELL. PYE POPULAR 7N45576 (A).  
 DISCO DANCER, Easy, UNICORN HARVEST. HAR 5105 (E).  
 (DO THE) SPANISH HUSTLE, Groovy Kind Of Day, FATBACK BAND. Polydor 2066.656 (F).  
 DON'T YOU WORRY, Hard Lovin', SNAPS. Charisma CB 274 (F).  
 DREAM EXPRESS, It Takes Two, DREAM EXPRESS. EMI 2400 (E).

**EFG**  
 EAST SAINT LOUIS/TWO DEL-OO, Making Faces At The Man In The Moon, DUKE ELLINGTON & HIS ORCHESTRA. Benny Goodman With Red Nichols Orchestra. Vocalion V 1001 (S).  
 EBONY EYES, Wake Up Little Suzie, EVERLEY BROTHERS. Warner Bros. K 16709 (CW).  
 EWOHE DANCE, Rastiferia, BLACK BLOOD BRADLEY'S. BLAK 1002 (A).  
 FOR ALL WE KNOW, Fever, ESTHER PHILLIPS. Kudu 929 (F).  
 GRANDMA, Dub, KEN BOOTHE, C Tradition All Stars. Cactus CT 84 (ECR).  
 GIVE IT UP, Silence Of Dreams, HUSKY. ANCHOR ANC 1026 (E).

**HI**  
 HERE, THERE AND EVERYWHERE, Amariño, EMMYLOU HARRIS. Warner Brothers K 14415 (CW).  
 HE'S ALRIGHT WITH ME, Your Kind Ain't No Good, MIRETTES. Contempo CS 9039 (A).  
 I THINK WE'RE ALONE NOW, Mirage, TOMMY JAMES. Contempo CS 9038 (A).  
 I WANT TO DANCE WITH YOU (Dance With Me), Lady Champagne, THE RITCHIE FAMILY. Polydor 2058.681 (F).  
 IF YOU AIN'T GETTING YOUR THING Pt. 1, If You Ain't Getting Your Thing Pt. 2, L. J. WAITERS AND THE ELECTRIFIERS. Route RT 26 (A).  
 I'VE BEEN LOVING SOMEONE ELSE, Beyond The Pale, BILLIE DAVIS. United Artists UP 36066 (E).  
 IT'S BEEN A LONG LONG TIME, Time, STUFF N' RANJETT. Chelsea 2005.057 (F).  
 I'LL SEE YOU IN MY DREAMS, Pearly, THE PEARLS. Private Stock PVT 47 (E).

**KLM**  
 KEEP YOUR LOVE, Ain't No Magic, BROKEN GLASS. Capitol CL 15855 (E).  
 KNOCK THREE TIMES, Home, DAWN. BELL 1468 (E).  
 LOVE ON THE MENU, were Still Going Strong, MR AND MRS BROWN. RCA Victor 2653 (R).  
 MORNING GIRL, I Wanna Be With You, SHAUN CASSIDY. Warner Bros. K 16686 (CW).

**NO**  
 NEVER GONNA FALL IN LOVE AGAIN, I Need You, ZODIAC HANDKERCHIEF. Hanky 6 (E).  
 NEVER GONNA NEED YOUR LOVE, I Can Hear The Music, TOMMY GOSS. Charisma CB 4275 (F).  
 NOBODY BUT YOU WILL DO, Beautiful Woman, Goodlooking Man, BECKETT BROWN. RCA Victor 2650 (R).  
 OOH NA NA HIYA, I Think I Like, DONNA JO. EMI 2397 (E).  
 ON THE ROAD, Pin A Rose On Me, WIDOW MAKER. JET 766 (F).  
 ONE FINE DAY, Mama Joan, JULIE. TOMCAT TOM 1 (R).  
 OVER MY HEAD, I'm So Afraid, FLEETWOOD MAC. Warner Bros. K 14413 (CW).

**PR**  
 PLEASE MR PLEASE, Jamie, THE KARLINS. Pye Popular 7N45575 (A).  
 RADIO ACTIVITY, Antenna, KRAFTWERK, Capitol CL 1583 (E).  
 RENAGADE, A Mansion On The Hill, MICHAEL MURPHEY. CBS 3978 (CW).  
 RIVER LADY (A Little Goodbye), Disillusioned Fool, ROGER WHITTAKER. EMI 2402 (E).  
 ROCK A DOODLE DOO, Sideway Shuffle/Playaround, LINDA LEWIS. Warner Bros. K 14414 (CW).  
 RUBECKA, Illegal, Immoral and Fattening, FLO AND EDDIE. CBS 3972 (CW).

**S**  
 SOMEBODY LOVES YOU, Coming Closer, CRYSTAL GAYLE. United Artists UP 36063 (E).  
 STRANGER ON THE SHAW, Horny pt 1, MARTYN FORD ORCHESTRA. TOP 7 (F).  
 STARDUST, What I Did For Love, JOHNNY MATHIS. CBS 3913 (CW).  
 SWEET REGRETS, Always Gonna Be This Good, SWEET SENSATION. Pye Popular 7N45571 (A).  
 SWEET LOVE, Better Never Than Forever, COMMODORES. Tamia Motown TMG 1018 (E).  
 SWINGING ON A STAR, The Day That Donny The Duck Learnt To Dance, ANIMAL KWACKERS. Handkerchief HANKY 5 (E).

**T**  
 TAKE IT EASY, Fire And Glass, STRAY. Pye Popular 7N45564 (A).  
 TANGERINE, Get Happy, THE SALSOUL ORCHESTRA. CBS 4003 (CW).  
 TEDDY BEARS PICNIC, Sun Signs, JOHN INMAN. DJM DJS 645 (A).  
 THAT OLD REELING, Listen To The Melody, RIVENDELL. DJM DJS 641 (A).  
 THE DEVIL IS DOING HIS WORK, I'm Not A Gambler, CHI-LITES. Brunswick BR 32 (S).  
 THE WINNER TAKES ALL, Baby Blue, NICKY NORTH. EMI 2403 (E).  
 THE I LOVE YOU SONG, Ciao Always Ciao, CHARLES AZNAVOUR. Barclay BAR 39 (R).  
 TWO OF A KIND, Before Midnight, NIRVANA. Bradley's BRAD 7602 (A).

**W**  
 WHENEVER I'M AWAY FROM YOU, I Can Only Love You, REFLECTIONS. Oyster OYA 105 (E).  
 WHERE THERE'S A WILL, Just Tryin' To Please You, JIMMY THOMAS. Contempo CS 9041.

**Y**  
 YOU CAN DO IT BETTER WITH ME, I Got The Catch, HELEN DAY. Philips 6006.503 (F).  
 YOU'VE GOT SUCH A LOVELY MIND, Blue Mind, LIGHT FANTASTIC, Penny Farthing PEN 908 (A).

TOTAL ISSUED			
Singles issued by major manufacturers for w/e 13th February 1976.			
	This week	This month	This year
EMI	12 (17)	17 (39)	41 (70)
Decca	4 (5)	6 (13)	14 (21)
Pye	5 (12)	9 (28)	25 (56)
Polydor	6 (3)	10 (11)	23 (27)
CBS	5 (6)	10 (16)	25 (36)
Phonogram	3 (3)	8 (5)	16 (14)
RCA	4 (6)	7 (15)	16 (33)
WEA	7 (6)	10 (12)	17 (22)
Others	13 (22)	45 (62)	82 (131)
<b>Total</b>	<b>59 (80)</b>	<b>122 (201)</b>	<b>259 (410)</b>

**RCA's new single releases**

**FOR THE 13th FEBRUARY**

**JULIE**  
 One Fine Day  
 TOM I

**BECKETT BROWN**  
 Nobody Else Will Do  
 RCA 2650

**CHARLES AZNAVOUR**  
 The "I Love You" Song  
 BAR 39

**RCA**  
 Records and Tapes

# THE BEST OF HELEN REDDY

<p>I AM WOMAN</p> 	<p>I DON'T KNOW HOW TO LOVE HIM</p> 	<p>LEAVE ME ALONE (Ruby Red Dress)</p> 	<p>DELTA DAWN</p> 	<p>YOU AND ME AGAINST THE WORLD</p> 
<p>ANGIE BABY</p> 	<p>EMOTION</p> 	<p>KEEP ON SINGING</p> 	<p>PEACEFUL</p> 	<p>AIN'T NO WAY TO TREAT A LADY</p> 

A superb new album, with all of Helen's American hits and her British Top 10 single 'Angie Baby'

**STRAIGHT IN AT No 14**  
in the BMRB/  
Music Week album charts

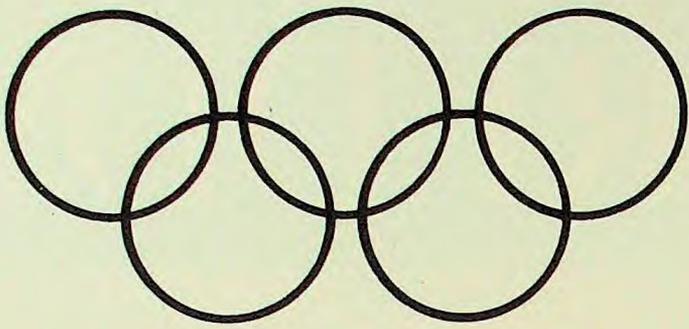
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Cassette TC E-ST11467  
Cartridge 8x E-ST11467



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NEW SINGLE  
**Fanny**  
(Be Tender With My Love)  
B/W Country Lanes  
2090 179

**NEIL SEDAKA**  
NEW SINGLE  
**Breaking Up Is Hard To Do**  
B/W Lonely Night  
2058 684  
(from the Polydor LP 'Overnight Success')  
2442 131



Order from Polydor's own distribution company:  
Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766

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 £1.49 and upwards.

CHART FOR WEEK ENDING JANUARY 31

# TOP ALBUMS

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	2	THE VERY BEST OF SLIM WHITMAN	□ Slim Whitman	-	United Artists UAS 29898
2	2	5	THE BEST OF ROY ORBISON	● Roy Orbison	-	Arcade ADEP 19
3	7	3	MUSIC EXPRESS	Various	-	K-Tel TE 702
4	3	3	DESIRE	□ Bob Dylan	Don Devito	CBS 86003
5	13	2	STATION TO STATION	David Bowie	David Bowie	RCA Victor APL1 1327
6	6	10	24 ORIGINAL HITS	● Drifters	-	Atlantic K 60106
7	4	9	A NIGHT AT THE OPERA	● Queen	Roy Thomas Baker/Queen	EMI EMTC 103
8	8	15	MOTOWN GOLD	Various	-	Tamla Motown STML 12003
9	5	3	HOW DARE YOU	□ 10cc	10cc	Mercury 9102.501
10	11	7	STILL CRAZY AFTER ALL THESE YEARS	● Paul Simon	P. Simon/P. Ramone	CBS 86001
11	9	15	40 GREATEST HITS	● Perry Como	-	K-Tel NE 700
12	10	13	OMMADAWN	● Mike Oldfield	Mike Oldfield	Virgin V 2043
13	23	3	ABBA	□ Abba	Bjorn Ulvenus/B. Anderson	Epic EPC 80835
14	NEW ENTRY		THE BEST OF HELEN REDDY	Helen Reddy	-	Capitol E-ST 11467
15	28	3	CARNIVAL	Manuel & The Music of the Mountains N. Newell	-	Studio Two TWO 337
16	26	3	LOVE TO LOVE YOU BABY	Donna Summer	Pete Bellotte	GTO GTLP 008
17	38	3	SUNBURST FINISH	Be-Bop Deluxe	B. Nelson/J. Leckie	Harvest SHSP 4053
18	15	5	SHEER HEART ATTACK	● Queen	Roy Thomas Baker/Queen	EMI EMC 3061
19	25	10	ROLLED GOLD	● Rolling Stones	-	Decca ROST 1/2
20	16	12	MAKE THE PARTY LAST	● James Last	James Last	Polydor 2371.612
21	17	117	TUBULAR BELLS	● Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
22	37	31	ONE OF THESE NIGHTS	Eagles	Bill Szymczyk	Asylum SYLA 8759
23	NEW ENTRY		TIMELESS FLIGHT	Steve Harley & Cockney Rebel	S. Harley	EMI EMA 775
23	12	4	STAR TRACKING '76	Various	-	Ronco RTL 2014
25	34	2	QUEEN 2	● Queen	Roy Thomas Baker/Queen	EMI EMA 767
26	18	24	ATLANTIC CROSSING	● Rod Stewart	Tom Dowd	Warner Brothers K 56151
27	22	12	GREATEST HITS	● Barry White	Barry White	20th Century BTH 8000
28	14	4	THE HISSING OF SUMMER LAWNS	Joni Mitchell	J. Mitchell/H. Leny	Asylum SYLA 8763
29	27	13	THE BEST OF	● Stylistics	can't read	Avco 9109 003
29	-	1	CRISIS? WHAT CRISIS?	Supertramp	Ken Scott/Supertramp	A&M AMLH 68347
31	19	182	SIMON AND GARFUNKEL'S GREATEST HITS	● Simon & Garfunkel	S&G	CBS 69003
32	33	11	40 GOLDEN GREATS	● Jim Reeves	-	Arcade ADEP 16
33	21	3	SING LOFTY	□ Don Estelle/Windsor Davies	Walter J. Ridley	EMI EMC 3102
34	36	20	WISH YOU WERE HERE	● Pink Floyd	Pink Floyd	Harvest SHVL 814
35	NEW ENTRY		WE SOLD OUR SOUL FOR ROCK 'N' ROLL	Black Sabbath	-	NEMS 6641.335
36	39	19	FAVOURITES	● Peters & Lee	John Franz	Philips 9109.205
37	30	9	WOULDN'T YOU LIKE IT	● Bay City Rollers	Phil Wainman	Bell SYBELL 8002
38	32	22	THE VERY BEST OF ROGER WHITTAKER	● Roger Whittaker	Denis Preston	Columbia SCX 6560
39	42	10	GET RIGHT INTAE HIM	□ Billy Connolly	Phil Coulter	Polydor 2383.368
40	24	5	QUEEN	Queen	Roy Thomas Baker/Queen	EMI EMC 3006
41	50	5	DARK SIDE OF THE MOON	● Pink Floyd	Pink Floyd	Harvest SHVL 804
42	35	14	SIREN	Roxy Music	Chris Thomas	Island ILPS 9344
43	41	17	ELVIS PRESLEY'S 40 GREATEST HITS	● Elvis Presley	-	Arcade ADEP 12
44	NEW ENTRY		ELITE HOTEL	Emmylou Harris	Brian Ahern	Reprise K 54060
45	NEW ENTRY		SCOTCH ON THE ROCKS	Band of the Black Watch	-	Spark SRLM 503
46	20	7	BREAKAWAY	● Art Garfunkel	Richard Perry	CBS 86002
47	49	16	ALL AROUND MY HAT	● Steeleye Span	Mike Batt	Chrysalis CHR 1091
48	40	4	DESPERADO	Eagles	Glyn Johns	Asylum SYL 9011
49	44	3	M.U. THE BEST OF JETHRO TULL	Jethro Tull	Ian Anderson/Terry Ellis	Chrysalis CHR 1078
50	48	13	SHAVED FISH	● John Lennon/Plastic Ono Band	-	Apple PCS 7173

- = NEW ENTRY
- ★ = PLATINUM LP (£1 million sales)
- = GOLD LP (£250,000 sales LPs released 1st Sept '74)
- = SILVER LP (£100,000 sales as from 1st Jan. 1976)
- - 1 = RE-ENTRY

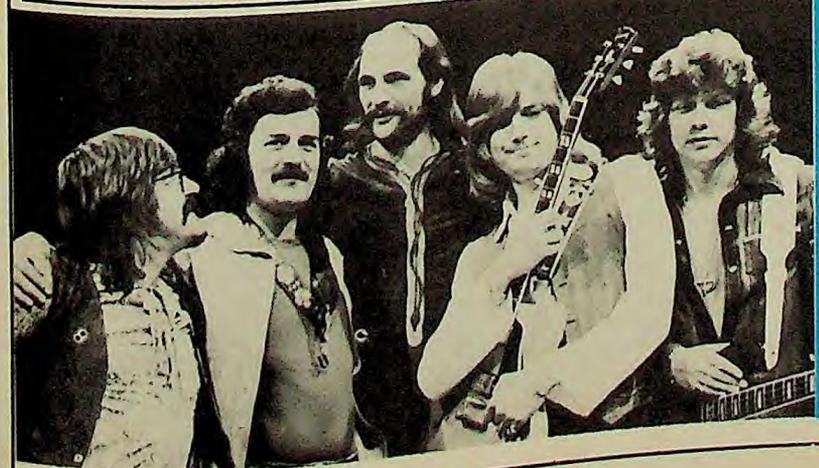
## NEXT TEN

- 51 20 SONGS OF JOY, Nigel Brooks Singers, K-Tel NE 706
- 52 CONEY ISLAND BABY, Lou Reed, RCA Victor RS 1035
- 53 CRIME OF THE CENTURY, Supertramp, A&M AML5 68258
- 54 A LEGENDARY PERFORMER, Glenn Miller & His Orchestra, RCA Victor 2065
- 55 THE SINGLES 1969-73, Carpenters, A&M AMLH 63601
- 56 A LEGENDARY PERFORMER VOL. 2, Elvis Presley, RCA Victor CPL 11349
- 57 HEAVEN AND HELL, Vangelis, RCA Victor RS 1025
- 58 TROUBLE, Sailor, Epic EPC 69192
- 59 BEDTIME STORIES, Judge Dread, Cactus CTLP 113
- 60 THE ORIGINAL SOUNDTRACK, 10cc, Mercury 9102.500

## ARTISTS 'A-Z

- ABBA..... 13CW
- BAY CITY ROLLERS..... 37E
- BAND OF THE BLACK WATCH..... 45A
- BE-BOP DELUXE..... 17E
- BLACK SABBATH..... 35CW
- BOWIE, David..... 5R
- COMO, Perry..... 11K
- CONNOLLY, Billy..... 39F
- DRIFTERS..... 6CW
- DYLAN, Bob..... 4CW
- EAGLES..... 22, 48CW
- ESTELLE, Don/Windsor Davies..... 33E
- GARFUNKEL, Art..... 46CW
- HARLEY, Steve & Cockney Rebel..... 23E
- JETHRO TULL..... 49I
- HARRIS, Emmylou..... 44CW
- LAST, James..... 20F
- LENNON, John/Plastic Ono Band..... 50E
- MANUEL & THE MUSIC OF THE MOUNTAINS..... 15E
- MITCHELL, Joni..... 28CW
- MOTOWN GOLD..... 8E
- MUSIC EXPRESS..... 3K
- OLDFIELD, Mike..... 12, 21I
- ORBISON, Roy..... 2D
- PETERS & LEE..... 36F
- PINK FLOYD..... 34, 41E
- PRESLEY, Elvis..... 43D
- QUEEN..... 7, 18, 25, 40E
- REDDY, Helen..... 13E
- REEVES, Jim..... 32D
- ROXY MUSIC..... 42I
- ROLLING STONES..... 19S
- SIMON & GARFUNKEL..... 31CW
- SIMON, Paul..... 10CW
- STAR TRACKING '76..... 23B
- SUPERTRAMP..... 29CW
- STEELEYE SPAN..... 47I
- STEWART, Rod..... 26CW
- STYLISTICS..... 29F
- SUMMER, Donna..... 16F
- 10cc..... 9F
- WHITE, Barry..... 27A
- WHITMAN, Slim..... 1E
- WHITTAKER, Roger..... 38E

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, Z - Enterprise, CR - Creole, D - Arcade, T - Transatlantic, K - K-Tel, B - Ronco, C - Croxwell, M - Multiple.



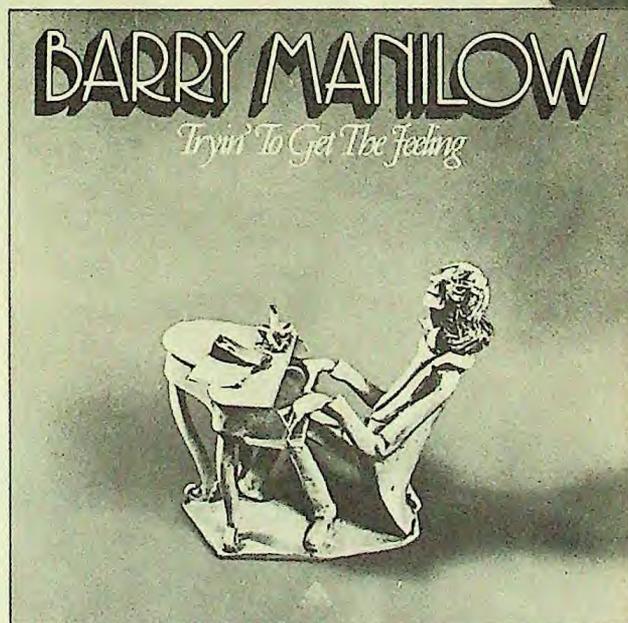
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 = 1/4 MILLION (SILVER)  
 SALES INCREASE  
 OVER LAST WEEK  
 MUSIC WEEK, FEB. 14

# TOP 50 SINGLES

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, Z - Enterprise, CR - Creole, T - Transatlantic D - Saydisc

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	2	5	FOREVER AND EVER	Siik			
2	1	9	MAMA MIA	Abba	Bell 1464	Martin/Coulter	Bill Martin/Phil Coulter
3	8	3	DECEMBER '63	Four Seasons	Epic EPC 3790	Bocu Music	B. Andersson/B. Ulvius
4	3	6	LOVE MACHINE	Miracles	Warner Bros. K. 16688	Jobete London	Bob Gaudio
5	4	5	LOVE TO LOVE YOU BABY	Donna Summer	Tamla Motown TMG 1015	Jobete London	Freddie Perren
6	5	6	WE DO IT R.	J. Stone	GTO GT 17	Louvigny Marquee	Pete Bellotte
7	13	5	NO REGRETS	Walker Brothers	RCA 2616	Rondor/Tin Lid	Phil Swern
8	21	3	RODRIGO'S GUITAR CONCERTO	Manuel & The Music Of The Mountains	GTO GT 42	Essex	Geoff Calver/Scott Walker
9	17	9	ANSWER ME	Barbara Dickson	EMI 2383	Critico Music	Norman Newell
10	18	5	WALK AWAY FROM LOVE	David Ruffin	RSO 2090 174	Bourne Music	Jnr. Campbell
11	11	6	EVIL WOMAN	Electric Light Orchestra	Tamla Motown TMG 1017	EMI Music	Van McCoy
12	23	4	BABY FACE	Wing & A Prayer Fife & Drum Corps.	Jet 764	Jet/United Artists	Jeff Lynne
13	12	7	MIDNIGHT RIDER	Paul Davidson	Atlantic K 10705	Francis Day & Hunter	
14	14	9	ITCHYCOO PARK	Small Faces	Tropical ALO 56	Shapiro Bernstein	T. Shervington
15	20	9	LOW RIDER	War	Immediate IMS 102	United Artists	Steve Marriott/Ronnie Lane
16	6	14	BOHEMIAN RHAPSODY	Queen	Island WIP 6267	Carlin	J. Goldstein
17	15	4	MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD	Glenn Miller	EMI 2375	B. Feldman	Queen/Roy Thomas Baker
18	22	5	SUNSHINE DAY	Osibisa	RCA 2644	United Artists/KPM	
19	26	4	SQUEEZE BOX	Who	Bronze BRO 20	Osibi Sounds	Gerry Bron
20	9	9	KING OF THE COPS	Billy Howard	Polydor 2121 275	Eel Pie	Glyn Johns
21	29	4	IT SHOULD HAVE BEEN ME	Yvonne Fair	Penny Farthing PEN 892	Burlington	Billy Howard
22	7	10	GLASS OF CHAMPAGNE	Sailor	Tamla Motown TMG 1013	Jobete London	Norman Whitfield
23	48	1	I LOVE TO LOVE	Tina Charles	Epic EPC 3770	Chappell/Morris	R. Holmes/J. Lasser
24	10	8	IN DULCE JUBILO/ON HORSEBACK	Mike Oldfield	CBS 3937	Mautoglade	Biddu
25	45	1	LET'S CALL IT QUILTS	Slade	Virgin VS 131	Virgin	Mike Oldfield
26	19	8	MILKYWAY	Sheer Elegance	Polydor 2058 690	Barn (Slade)	Chas Chandler
27	30	4	SOMETHING'S BEEN MAKING ME BLUE	Smokie	Pye 7N 25697	Grade & Lynton/ATV	Grade & Lynton
28	25	5	DEEP PURPLE	Donny & Marie Osmond	Rak 227	Chinnichap/RAK	M. Chapman/N. Chinn
29	46	2	DAT	Pluto Shervington	MGM 2006 561	Big Three Music	Mike Curb
30	31	3	I LOVE MUSIC	The O'Jays	Opal PAL 5	Nems	Paul Khouri
31	39	2	TUXEDO JUNCTION	Manhattan Transfer	Philadelphia PIR 3879	Gamble Huff/Carlin	K. Gamble/L. Huff
32	32	4	WEAK SPOT	Evelyn Thomas	Atlantic K 10670	MCPS	A. Ertegun/T. Hauser
33	37	2	YOUR MAGIC PUT A SPELL ON ME	L. J. Johnson	20th Century BTC 1014	Leviathan/Horse	I. Levine/D. Leake
34	28	4	THE WAY I WANT TO TOUCH YOU	Captain & Tennille	Philips 6006 492	Leviathan/Horse	
35	27	6	50 WAYS TO LEAVE YOUR LOVER	Paul Simon	A&M AMS 7203	Rondor	Morgan Cavett
36	NEW ENTRY		RAIN	Status Quo	CBS 3887	De Shufflin	
37	33	4	HONEY I	George McCrae	Vertigo 6059133	Shawbury Music	Status Quo
38	16	7	LET THE MUSIC PLAY	Barry White	Jayboy BOY 107	Sunbury	H. W. Casey/R. Finch
39	35	4	LIES IN YOUR EYES	Sweet	20th Century BTC 2265	A. Schroeder	Barry White
40	38	3	JUST ONE LOOK	Faith, Hope and Charity	RCA 2641	Sweet/Carlin	Sweet
41	NEW ENTRY		CONVOY	C. W. McCall	RCA 2632	Angusa Music	Van McCoy
42	47	2	INSIDE AMERICA	Juggy Jones	MGM 2006.560	American Gramophone	Don Fares/Chips Davies
43	40	7	THE OLD RUGGED CROSS	Ethna Campbell	Contempo CS 2080	Carlin	Juggy Murray
44	NEW ENTRY		FUNKY WEEKEND	The Stylistics	Philips 6006 475	High-Fye	Frewin Prod.
45	49	2	MISS YOU NIGHTS	Cliff Richard	Avco 6105.044		Hugo/Luigi
46	50	2	IN THE MOOD	Sound 9418	EMI 2376	Off The Wall/Island	Bruce Welsh
47	43	2	HURRICANE	Bob Dylan	UK 121	KPM	J.K.
48	NEW ENTRY		IF PARADISE WAS HALF AS NICE	Amen Corner	CBS 3879	Big Ben Music	
49	44	3	LET ME BE THE NO. 1	Dooley Silverspoon	Immediate IMS 103	Cyril Shane/Andy Fairweather Low/Shel Talmy	
50	NEW ENTRY		CLOUD 99	St. Andrews Choral	Seville SEV 1020	Mediant/Kassner	Sonny Casella

DISTRIBUTORS A-Z

Answer Me	9F
Baby Face	12CW
Bohemian Rhapsody	16E
Convoy	41F
Cloud 99	50S
Dat	29CW
December '63	3CW
Deep Purple	28F
Evil Woman	11F
50 Ways To Leave Your Lover	35CW
Forever and Ever	1E
Funky Weekend	44F
Honey I	37ZL
Hurricane	47CW
I Love Music	30CW
If Paradise Was Half as Nice	48CW
I Love To Love	23CW
In Dulce Jubilo/On Horseback	24I
Inside America	42A
In The Mood	46F
Itchycoo Park	14CW
It Should Have Been Me	21E
Just One Look	40R
King of the Cops	20A
Let the Music Play	38A
Let Me Be the No. 1	49ZLD
Let's Call It Quits	25F
Lies in Your Eyes	39R
Love Machine	4E
Love To Love You Baby	5F
Low Rider	15I
Mama Mia	2CW
Midnight Rider	13ZL
Miss You Nights	45E
Moonlight Serenade/Little Brown Jug/In The Mood	17R
No Regrets	7F
Milkyway	26A
Something's Been Making Me Blue	27E
Rain	36F
Rodrigo's Guitar Concerto	8E
Sunshine Day	18F
Squeeze Box	19F
The Old Rugged Cross	43F
The Way I Want To Touch You	34CW
Tuxedo Junction	31CW
Walk Away From Love	10E
Weak Spot	32A
We Do It	6R
Your Magic Put A Spell On Me	33F

TOP 50 WRITERS

1	Bill Martin/Phil Coulter
2	B. Anderson/S. Anderson
3	Gaudio/Parker
4	Moore/Griffin
5	Moroder/Bellote/Summer
6	R. Stone
7	Tom Rush
8	Rodrigo/Viore
9	Winkler/Rush/Sigman
10	Charles Kipps
11	Jeff Lynne
12	Rex B. Davies
13	Greg Allman
14	Marricott/Lane
15	War/J. Goldstein
16	Freddy Mercury
17	Miller/Parish
18	T. Osei/M. Tontch
19	Pete Townsend
20	R. Miller
21	Whitfield/Stevenson
22	G. Kajanos
23	J. Robinson/J. Balden
24	Pearshall/Murray/Oldfield
25	Holder/Lea
26	H. Watkins
27	N. Chinn/N. Chapman
28	F. Thomas/H. L. R. Barnes
29	Francis/Bourdayre
30	Leighton/Shervington
31	G. Amble/L. Huff
32	Seyne/Johnson/Dash/Hawkins
33	I. Levine/O. Leake
34	Tony Tennille
35	Paul Simon
36	Rick Parfitt
37	H. W. Casey/R. Finch
38	Barry White
39	Sweet
40	Carroll/Payne
41	C. W. McCall
42	Murray/Williams
43	Trad/Cliff Long
44	Hugo/Luigi
45	Townsend
46	Garland/Razaf
47	B. Dylan/I. Levy
48	Battisti/Fishman
49	Sonny Casella
50	Zacher

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

## GLEN CAMPBELL ANNE MURRAY



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CL 15845 CL 15843

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# MARKET PLACE

MW

FROM JANUARY 1, 1976, CLASSIFIED ADVERTISING RATES ARE TO INCREASE. This is unavoidable in view of rising costs in the publishing trade and increases in overheads. We regret the necessity of this rate increase, but it is our first for over a year. The new rates are as follows:  
 14p per word. £6.00 per single column inch.  
 Box number charge 50p. Minimum order £1.50.  
 SERIES DISCOUNT: 6 insertions 10%, 13 insertions 15%.  
 The copy deadline is Thursday 5 pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting.  
 Payment in full must accompany each advertisement. For further information contact Grace Green Tel: 01-437 8090.  
 MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

## DISCS

### WHOLESALE RECORDS AND TAPES

All major labels from stock, highest trade discounts plus a full back up service for your customers orders.

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Record and Tape product supplied at trade prices. A small handling charge for efficient service. For orders and information ring 01-524 3917.

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SOUNDS UNIVERSAL, 100 Snakes Lane East, Woodford, Essex, 01-505 6762.

#### AGENCY

##### CATHY BURNS EMPLOYMENT

We specialise in female jobs in the Music Business. Please contact us if you need a job or if you have any staff problems temporary or permanent.  
 Telephone: 01-937 8807

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## POSITIONS

### Quality Controller Gramophone Records

Our clients, one of the major international record manufacturers with an enviable growth rate now require a Quality Controller to assist the plant QC Manager.

The successful applicant will be expected to supervise much of the day to day running of the department and to deputise for the QC Manager in his absence. Main areas of responsibility would be decision making on technical problems including liaison with recording studios, labour relations and organisation and administration.

They require someone with practical knowledge of the technicalities of record manufacture, preferably, though not necessarily, gained in a quality control department.

Please apply in the first instance with full details to Position No ASQ 5269, Austin Knight Limited, London W1A 1DS.

Applications are forwarded to the client concerned, therefore companies in which you are not interested should be listed in a covering letter to the Position Number Supervisor.



#### SALES MANAGER

If you are over 24 years old with at least 3 years' experience in selling wholesale, clean driver's licence and interested in earning a Guaranteed wage of £75.00pw plus commission then contact us: Global Record Sales, Canada House Basement, 3 Chepstow St., M/Cr., M1 5EN or Tel. (061) 236 5369.

#### POP INN require

2 Young Sales Assistants for our South Woodford and Loughton shops. (both Central Line) and 1 for our Colchester branch.

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#### MANAGER AND ASSISTANTS

REQUIRED FOR RECORD AND TAPE SHOP, GOLDERS GREEN AREA.  
 APPLY: ALEX STRICKLAND,  
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 01-458 8181.

RECORD SHOP Assistant for busy South Harrow record shop. Some experience preferred. Telephone: 01-864 2622. Closed Wednesdays.

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#### CHARISMA RECORDS LIMITED

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### ROYALTY MANAGER/ACCOUNTANT.

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We offer an excellent salary to the right person.

All applications will be treated in confidence.

Write or telephone for an interview to:-  
 Miss L. K. STOKES, 70 OLD COMPTON STREET, LONDON W1. Tel: 434-1351.

#### CHALLENGER & HICKS require

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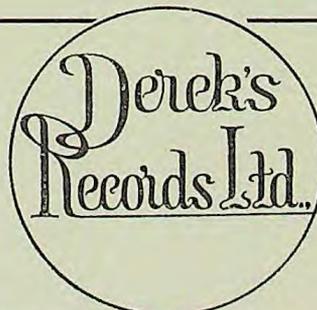
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Wants good typist, knowledge of music business a must.

Salary £2000 P.A.

John Humphries,  
 48 Shacklewell Lane,  
 London. E.8.  
 Tel: 01-254 1102.

### MUSIC MASTER



Due to promotion within the company we require Managers for our branches in Bournemouth, Guildford and High Wycombe. They must have knowledge of all aspects of retailing with initiative and maturity to carry out company policy. The shops are in prime positions with high turnover, therefore salary and bonuses are in proportion, with side benefits.  
 We also require a Manager for our newly opened Classical shop in Guildford, this position will require a broad specialist knowledge of Classical music.  
 Writing giving full details of experience etc. TO: Mr. D. FOX, DEREKS RECORDS LTD., 5 TURNPIKE LANE, LONDON N.8.

# MARKET PLACE

## POSITIONS

# ANCHOR RECORDS

Are expanding their Salesforce and are looking for a Sales Representative to be based in the Leicester/Nottingham area. Experience in selling records is an advantage. We pay good basic salary plus commission company car and expenses.

We also require a Telephone Sales person to work at our West End office. If you are presently working as a Telephone Sales person and would like to move to the West End, then you could be the person we're looking for. We pay good salary and commission.

In both instances please telephone  
ALAN WADE 01-734 8642.



**RECORD COMPANY**  
Requires an experienced Sales Representative for West End of London area. Please apply to Les Tomlin Telephone: 01-836 4864 and arrange an interview!

## JOBS WANTED

**YOUNG MAN** with ten years experience in publishing, production, and composing seeks interesting job in same field. Telephone 01-870 0386.

**SHOP MANAGER**, several years journalistic experience, seeks position with Record Company, London or Record Shop North of London. Please telephone 0536-7610171 (ansaphone).

## PROMOTION MAN EXTRODINAIRE!!

CBS-EMI-Bell experience Seeking new challenge. Ring RICHARD FORTE 01-723 7874 anytime.

## ASSISTANTS

Busy Record Shop - Central London Area. Specialising mainly in Classical. Excellent prospects for willing and enthusiastic persons. Write in strictest confidence to Box TT 227. For immediate appointment.

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These Titles are also available individually. Please send S.A.E., for full catalogue containing hundreds of other bargains.

We are open for callers from 9.00am to 5.30pm Monday to Friday, and 10.00am to 2.00pm Saturday.

# PERFORMANCE

## Elkie Brooks

A SPLENDID package at Ronnie Scotts last week comprised A&M's Elkie Brooks and mainstream funk-rock band, The Movies, with the added bonus of Transatlantic's Isaac Gullory. The Movies is an excellent example of the current trend away from heavy rock by musicians who were weaned on the music, into a lighter, happier and in fact far more listenable form of music that is influenced largely by Stevie Wonder. The temptation to label it white-soul or even funk is too great, but in fact both are misnomers since the style of playing is now moving away from its original influences and bands like The Movies are establishing it as a form in its own right.

Elkie Brooks also revealed her influence in a quite dramatic change of style mid-set. Discarding her black vocal group she launched into the blues, as sung by Dinah Washington and Nina Simone. It was a dramatic error to include these torch songs in what was already an overlong set since the audience lost the sense of excitement that she had generated from the moment she appeared on stage.

Rock and soul, and the

type of blues born out of the British Sixties blues boom is her forte. The material that she sang in her Humphrey Lyttleton days has been done much better by the original artists and she surely has enough to do strengthening her new repertoire.

There is no doubt that Elkie Brooks is a great talent, but she has still to realise her full potential both commercially and artistically. Her latest single, He's A Rebel does not seem to have the commerciality of some of her other material and neither did her first single for A&M, Where Do We Go From Here. But she does have stronger material. Jigsaw Baby, for example, which she wrote with Bruce Foster, has an extremely catchy disco-orientated chorus, and others of her own songs, especially Try A Little Love and One Step On The Ladder are similarly powerful.

REX ANDERSON

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# MUSIC WEEK

Incorporating Record and Tape Retailer  
A Billboard Group Publication  
7 Carnaby Street London W1V 1PG  
01-437 8090

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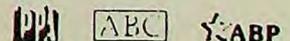
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Published by Billboard Limited,  
5/7 Carnaby Street, London, W1V 1PG  
and printed for the Publishers  
by Pensord Press Ltd., Gwent,  
Registered at the Post Office as  
a newspaper

Member of Periodical Publishers Assoc.  
Ltd., Audit Bureau of Circulation and  
American Business Press Inc.

Billboard Publications Inc.  
International Publications:  
American Artist, Amusement Business,  
Billboard, Gift & Tableware Reporter,  
How To Listen To The  
World, Industrial Design, Interiors, Merchandising Week, Photo Weekly, The Artist, Watson-Guptill Publications, World Radio TV Handbook, and Music Labo (Japan)

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