

MUSIC WEEK

Europe's Leading Music Businesspaper

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NUS 'loses £600,000 on rock'

FIGURES HAVE recently been disclosed that reveal the true extent of the enormous subsidies that student unions pour into the rock industry every year.

They indicate that colleges are supporting the live sector of the rock business to the tune of nearly £600,000, and that a further £1,100,000 is spent annually on capital equipment like disco units, records, lights and staging.

The live music figure is not turnover ... it is the total LOSS sustained by the country's social

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MANY OF the artists with whom Phonogram producer John Franz has been associated during his 21 years with the company turned out for a celebration lunch hosted by managing director Tony Morris at the Portman Hotel on Thursday. Pictured here with Franz, who received a pair of inscribed silver tankards from Morris, are (left to right), Lennie Peters, Robert Earl, Ronnie Carroll, Marty Wilde, Anne Shelton, Harry Secombe and Di Peters.

'75 sales could hit £170 million

by BRIAN MULLIGAN

THE NET trade value of Britain's record and tape business in the six months to the end of June increased by 18 percent to £66.2 million, according to figures just released by the British Phonographic Industry.

But it is a buoyant LP and cassette trade, allied to increased prices, which is carrying the main burden of the growth in business, for the BPI report shows a decline in the volume of deliveries to the trade of singles and a severe drop in demand for the ailing 8-track cartridge.

However, increased prices of records and tapes plus the seasonal surge in deliveries during the final six months of the year are unofficially expected to see the UK's overall level of sales rising to about £170 million for the year, compared with £148m for 1974.

On the plus side, the net trade value of deliveries of albums was up from £35.4 million in the first six months of 1974 to £44.0 million, based on sales of 39.3 million copies, against 35.4 million copies. In percentage terms, deliveries were up by 11 percent and their value by 24 percent.

The 7.4 million cassettes sold to the trade were worth £10.7 million, compared to 6.1 million units worth £8.4 million last year

— a 22 percent volume increase and a 28 percent sterling boost. Some of the growth in sales can be attributed to greater activity at the lower-price end of the market by firm's such as MFP, Contour and Arrowtaps.

Manufacturers' sales of singles at £8.8 million were up by six percent in value, but volume declined by nine percent, or about 2.5 million copies, to 27.4 million copies.

The future for the cartridge looks bleak, especially with sales of in-car cassette units now outnumbering the opposing configuration by 9:1, for the

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Home taping licence plan

by CHRIS WHITE

ESCALATING LOSSES to the music industry, caused by the growing practice among consumers of taping direct from radio or records, has resulted in the Mechanical Copyright Protection Society putting forward a voluntary plan whereby hardware manufacturers will supply private recording licences to purchasers of equipment. One hardware company, Aiwa, has already advertised its plans to provide such licences.

Under the 1956 Copyright Act, people making home recordings of music in copyright, or of any performances from records or tapes, are required to obtain a licence costing £1.62 from the MCPS. However thousands of

recording enthusiasts are still unaware of its existence — and as a result the music industry generally is losing revenue.

Claimed MCPS deputy-general manager, Ray Ellis: "The law requires that people should have a private recording licence but unfortunately most people, either deliberately or unwittingly, constantly infringe the act. Because they are taping from the radio or records, the companies are selling less records and everyone, the companies, artists, composers and musicians, are losing out on royalties."

Ellis said that at the moment little action was taken against offenders, because the problem was on such a widespread scale. "Obviously many people just don't

realise that they require a licence for recording — so talks are going on with the hardware manufacturers in the hope that we can reach some sort of agreement with them."

"In Germany manufacturers of recording hardware are required by a government act to pay a percentage on each piece of equipment they sell — usually amounting to about five percent of the total cost," he said. "This money is then split up among those parties who would then normally expect to receive royalties from sales of records."

Ellis added that representations had been made to UK companies to adopt a similar plan. "One

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Rollers LP goes gold on advances

DESPITE CONFUSION among dealers that the forthcoming Bay City Rollers' album, Wouldn't You Like It, is merely the British release of the album currently available in America, the new album has had advance orders totalling 200,000 — equivalent to a gold album — almost a month before release.

An album, simply called The Bay City Rollers, currently at 67 in the Billboard charts, is in fact a mixture of the group's first two Bell albums, Rollin' and Once Upon A Star. It has been available here on import, and feedback from the salesforce has indicated that many retailers believe this is the album about to be released in the UK.

However, marketing and sales manager, Mike Goldsmid, has sent

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Broadcasting ambitions submitted

by DAVID LONGMAN

THE COMPLETE separation of Radio 1 and 2 is among the most important recommendations in the BBC's submission to the Annan Committee which has been set up by the government to investigate the future of broadcasting. The BBC has set out its aims and ambitions in a booklet published this week and titled Broadcasting in the Eighties and Nineties.

Also referred to is the extension of stereo radio and the encouragement of access radio (phone-in programmes). Regarding the recent call for another broadcasting network, the BBC states that if one is formed, it should not be for a general audience like that of Radio 1 or 2.

Having seen the extension of commercial radio during the last

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ADVERTISEMENT



NEWS

John tapes sell over a million

by CHRIS WHITE

ELTON JOHN has become the first solo artist to sell more than a million recordings on tape in Britain, according to Precision, which distributes DJM Records' tape product. Sales of John's 13 releases exceeded the one million mark several weeks ago and are now approaching 1,300,000.

Claimed Dave MacDougald, Precision a&r manager: "I don't think the Beatles can even claim one million tape sales, although obviously their catalogue has sold well on cassette and cartridge. The point is that Elton John emerged at the same time as the cassette and cartridge gained acceptance, and so obviously all his record releases have enjoyed simultaneous success on tape."

Biggest tape-seller so far for John has been his Greatest Hits

which sold 100,000 copies in the first four weeks of release and reached the 250,000 mark after eight months. In addition, Caribou, Don't Shoot Me I'm Only the Piano Player and Captain Fantastic have all attained the 100,000 mark and Goodbye Yellow Brick Road is expected to turn platinum (quarter of a million sales).

MacDougald added: "We also did a tape-only release, Lady Samantha, which has sold 80,000 copies and several other titles are approaching gold status. Rock of the Westies was shipped out a couple of weeks ago and should turn gold by Christmas. The figures speak for themselves and emphasise again the growing importance of tape and it is worthwhile noting that John enjoys very good sales on 8-track too."



RONCO recently held a special reception at London's Walt Disney theatre to celebrate the launch of its Greatest Hits Of Walt Disney package. Pictured at the event are (l to r) Derek Wareham of H. R. Taylor, Paul Ellis of Enterprise, Pat Demmechey, of Ronco, Eddie Kassner of Enterprise, Alan Turgate of Rimbrelows and Bob Sport of Boots.

Ammo—Bus Stop production deal

CHRIS ARNOLD, David Martin and Geoff Morrow have, through their AMMO production company, signed a three-year production

agreement with Mitch Murray and Peter Callander's Bus Stop Records.

Under the terms of the deal, negotiated by Bus Stop managing director, Ronald Cole, the company will acquire world wide rights to all future productions by AMMO excluding Guys & Dolls and product featuring Arnold, Martin and Morrow as singers. It is understood that the first single, Ten Minutes That Changed The World by the Fantastics, is already on the BBC playlist.

Decca to spearhead Twist revival

DECCA IS planning to exploit fully the Cameo-Parkway catalogue acquired earlier this year from Allen Klein's ABCKO Industries. Apart from a double-album package on the London label, The Cameo-Parkway Story 1957-62, issued this Friday (14), the company is releasing Chubby Checker's The Twist, coupled with Let's Twist Again, as a single next week. There is apparently something of a revival of the 'twist' in discotheques throughout Britain, according to London label manager, Jon Donaldson. Checker's disc will be followed as soon as possible by another Cameo re-issue, featuring Bobby Rydell's Volare.

Cameo-Parkway was one of the most successful U.S. record labels of the late Fifties and early Sixties - it was based in Philadelphia and scored in Britain, too, with Checker, Rydell, the Tymes and the Orlons. Allen Klein bought the company's catalogue some eight years ago, and when Decca was negotiating with him for vintage material from the Rolling Stones, the Cameo masters were included in the deal. Decca has the rights to them for five years from May of this year, for all world territories except the U.S. and Canada.

Spurred on by the acquisition of Cameo-Parkway, Jon Donaldson explained to Music Week, Decca has chosen to launch its new 'American Dream' series of double-albums, retailing for £2.99 each, this month. The Cameo package referred to earlier is included in this line's first two releases. Another set, The Cameo-Parkway Story 1962-67, is scheduled for release some time in the New Year. Other singles from the catalogue are also likely, added Donaldson.

Polydor's reggae Lucky Dip

POLYDOR HAS picked up three reggae masters for national distribution, from independent record company executive Dennis Harris. The recordings originate from his Dip and Lucky labels, and are still available on these labels in specialist outlets. First in the deal is T. T. Ross' version of the Floyd Cramer c&w hit, Last Date, originally on Dip (DL 5104) which from November 28, will be available as Polydor 2058 665. Others to be issued in the New Year, are Little Green Apples by Jackie Robinson and Sweet Dreams by Hot Ice - first cut by Roger Miller and Don Gibson respectively. Polydor regards all three as having wide sales potential. Harris is M.D. of Dip, which has been in existence for some two years. Dip had the original master of Susan Cadogan's Magnet hit Hurt So Good.

Ironically, Harris' outfit did well with T. T. Ross' reggae version of Single Girl - but Polydor captured the chart honours with a re-issue of the Sandy Posey version on MGM.

Beefheart LP frozen

VIRGIN IS continuing to take out injunctions to prevent the further release of copies of the Frank Zappa/Captain Beefheart album, Bongo Fury. Beefheart has a recording contract with Virgin but the new album is on Zappa's label, DiscReet which is distributed by Warner Brothers.

Warner Brothers have been importing copies of the album from the U.S. and several thousand have already been sent out to shops. However, further issues will not be available until the dispute is settled. A High Court hearing is due to take place in due course.

Richard Branson told Music Week that Virgin had no objection to Beefheart touring with Zappa and would not have objected to the album providing the company had been advised of its imminence.

Chinnichap—Mud suit

CHINNICHAP, THE publishing company for Nikki Chinn and Mike Chapman, has brought a high court action for damages against Mud and publishing company, Evolution Music over the release of L-L-L Lucy, currently high in the charts, and the b-side, My Love Is Your Love.

Chinnichap claims that the group is still contracted for publishing to the Chinn and Chapman company. Evolution and Mud allege that the contract is invalid.

Trojan injunction

TROJAN RECORDS has been restrained by interim injunction from the High Court from manufacturing, offering for sale or advertising any records derived from recording made by, or on behalf of, Ashanti. Plaintiffs were Phonogram Ltd., Ashanti Records Ltd. and Belmaster Ltd., trading as Vulcan. The interim injunction is for a week, starting November 7, pending a full hearing.



Johnny Nash

new single

'Rock It Baby'

(Baby We've Got A Date)

CBS 3825

Taken from his album 'Tears On My Pillow'

CBS 69418

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

A & M discs-on-tape campaign

A&M HAS embarked on a promotional scheme involving for the first time the use of Cinedisc's Selectatrack machine, in 50 locations throughout the country.

The 8-track machines, listened to through headphones, are being installed in retail outlets in London, Edinburgh, Glasgow, Birmingham, Manchester, Liverpool, Leeds and Sheffield. The machines will feature a composite tape of current album product from Supertramp, Joan Armatrading, Ozark and the Mountain Daredevils and Elkie Brooks.

Selected tracks from the new Supertramp album will be promoted in more than 700 cinemas throughout the country, in a tie-up between A&M and Cinedisc, the music-in-cinemas promotional company, run by Pearl and Dean. It will be the first time that the Cinedisc operation has been used exclusively by one record company.

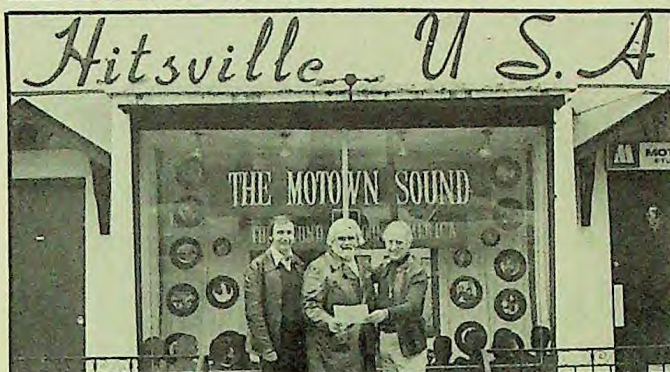
Supertramp's new LP, *Crisis - What Crisis?* (AMLI 68347), is released on November 21, and the week before (November 16-22), a 20-minute selection of tracks, including the band's new single *Lady*, will be played nightly by Cinedisc in 720 ABC, Classic and Star cinemas. The six tracks

featured will be linked with a commentary by dj Kenny Everett, and four of the tracks recorded will run to more than three minutes.

An estimated one and a half million people will hear the Cinedisc tape, and in addition A&M has provided back-up posters featuring the new album, for display in the cinema foyers. Claimed David Prosser, Cinedisc executive director: "A&M has taken the initiative in making what

amounts to a fairly revolutionary use of our medium."

Footnote: Wilde Rock Promotions, which also promotes new record releases via compilation tapes syndicated to nationwide outlets, is expanding into football grounds (Music Week, August 9). After an initial breakthrough in the new area with three first division clubs, there are now 11 first division clubs and 14 others involved in the scheme.



THE SIGNING of the contract that returned Tamla Motown to its former licensing deal with EMI was celebrated by (l to r) Roy Featherstone, EMI deputy managing director, Barry Ales, Motown executive vice president and Jerry Oord, EMI managing director with a nostalgic visit to the original Motown offices at 2457 Woodward Avenue, Detroit.

Marketing moves at CBS

WITH THE departure of Tony Woolcott from CBS to join Chrysalis as marketing director, CBS has recognised its marketing department under marketing director, Clive Selwood. Selwood has appointed Andrew Pryor as pop product marketing manager and James Fleming as creative marketing services manager.

Pryor, formerly senior product manager, has been with CBS for over three years and joined as tape marketing manager. In his new capacity he will continue to have reporting to him: Peter Evans, Jerry Turner, Brian Yates and Neil Stafford. Pryor himself will report to Clive Selwood and becomes a member of a team which includes: radio and tv promotion manager, Paddy Fleming; broadcast marketing manager, Colin Torsey and artist and public relations manager, David Sandison.

James Fleming was formerly international co-ordinator for Masterworks and previous to that was with the CBS agency division, March artists. He reports to Selwood and joins the team which includes marketing production manager, Brian Hyams; art director, Roslav Szybo and a display manager who is yet to be appointed.

LFM LUBIN has joined the CBS a&r department reporting to a&r director, Dan Loggins. Lubin was professional manager at Island Music and recently has been involved in Good Earth Management where he was directly responsible in the career development of Argent among others. He came into the industry as a musician, originally with Unit Four Plus Two.

MOLLIE LINDSAY leaves Phonogram this week after 23 years to become assistant to Wouter Poldervaare, head of finance and administration for Polygram UK. She joined the company with Leonard Smith and has been since secretary to every managing director up to Tony



Morris. She became personal assistant to Phonogram company secretary Fred Kent in 1969, having worked in close partnership with him for 18 years.

H. P. BEUGGER has been appointed regional director for Latin America covering all EMI group interests in Mexico, Central and South America. Beugger joined EMI in 1955. He was formerly regional supervisor for Latin America and before that managing director of EMI's Brazilian subsidiary company.

JOHN FORREST has been appointed resident director for EMI in Iran. He joined EMI in 1958 and has been managing director of EMI Hong Kong since August 1973.

BOB ADCOCK has joined the Deep Purple organisation to represent the interests of the management division in Britain and Europe. He will operate out of Purple's Newman Street offices. Adcock, who manages hitmaking drummer, Cozy Powell, now with Ritchie Blackmore's Rainbow, was also connected with Cream and West, Bruce and Laing.

DEREK SUTTON is leaving Chrysalis Records U.S. to start his own management company, and will be visiting Britain next month to offer American management representation to UK managers, artists and record companies. Sutton, who has been with Chrysalis for several years working out of offices in New York and Los Angeles, says he will handle record company deals, tour work and liaison, among other matters; he claims he is interested only in "long-term acts". Sutton will embark upon his own personal career from November 30, but will remain at Chrysalis until the end of the year.

PAUL WALKER has been appointed head of UK disco promotion for Trojan Records; he was previously with Atlantic's

promotion department. Bernard Cochrane is also a new Trojan appointment; he will have responsibility for local and national radio and TV promotion. Cochrane was formerly with the Cyril Shane organisation.

ELAINE SAFFER, press and promotions manager at Pickwick for two years, has left the company to get married. Following her wedding at Christmas, she will be living in the North East, at Darlington, but hopes to carry on with songwriting and production work. Prior to joining the budget record company, Miss Saffer ran her own theatre management company, Saffred Music. Her successor at Pickwick is Jessica Scoones, formerly of MPR public relations where she did promotional work for both BASF and Sonab. Another newcomer to Pickwick is Andrew Christian (26) who joins as art director and studio manager. He was previously a design group head at the National Publicity Advertising Company.

JUNE BOLAN, former wife of Marc Bolan and who was his manager for several years, has joined Wilde Rock Promotions, the company which distributes promotional tapes to outlets throughout the country. Her work will involve liaison between Wilde Rock and the various record companies.

MAGGIE WELLS is to replace Shirlee Stone in the Phonogram Press office, taking over special responsibilities for the Vertigo label. She was previously Press officer for Philips Electrical.

RICK BLASKEY, who joined Phonogram a year ago and has been working in an artist liaison capacity, replaces Gill Light, who has left to work in the music industry in Holland. Both report to Terry Bartram, head of public relations.

PAUL BISSSELL, formerly head of production with ATV Music, has now been appointed professional manager for the company and will be responsible for the exploitation of new writers signed to ATV. He will also continue responsibility for the exploitation of the Shelter catalogue.

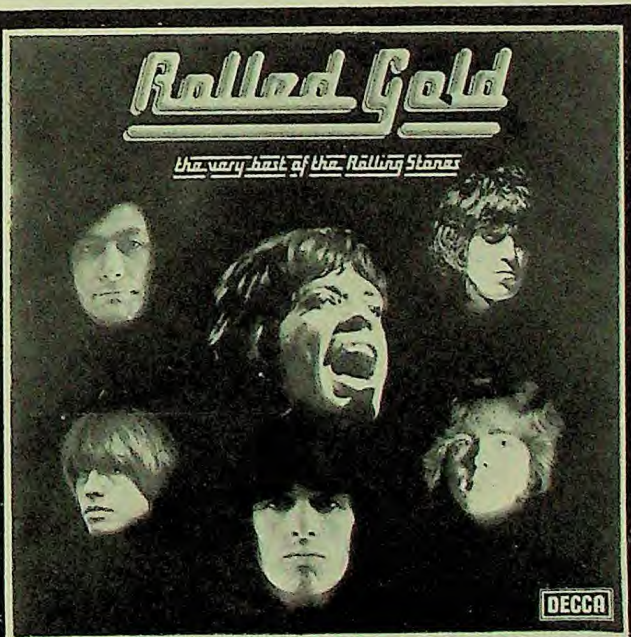
DOOLEY

DEATH OF Decca director Maurice Rosengarten means 563,100 Ordinary shares and 11,880 'A' Ordinary shares - he was largest individual shareholder - to be disposed of.....Polydor staff curious to know outcome of Fred Haayen's recent visits to America which he's hinting will bring a big name to company.....expect EMI Music Publishing successes to put Carlin's title of UK leading publisher in jeopardy for first time this year.....RCA believes Davie Bowie's Space Oddity hit from 1969 (then on Mercury) first single ever to become a UK Number One twice.

RECENT SPATE of personnel changes suggest Chris Wright and Terry Ellis planning big things for Chrysalis in 1976.....incidentally director Ellis not only escorting Karen Carpenter, but also now managing group.....for UK release only, next Elvis Presley single will be new version of one-time Tom Jones smash Green Green Grass Of Home.....surely Polydor would have wished for something more creatively attractive from Ring 'O Records than an anonymous reggae version of the Hokey Cokey?.....Phonogram general manager Ken Maliphant amazed to receive phone call from his mother in Scotland asking about Sunday Express diary report of forthcoming visit to Africa to sign President Amin - it began as a gag internal memo to Phonogram colleagues regarding pending trip with Chris Peers.....Kenny Everett recently refused service at White House Restaurant for not wearing a jacket.

AFTER HASSLES regarding costs of Linda Ronstadt's last Capitol album caused David Geffen to threaten termination of EMI-Asylum contract, current amicable relations a tribute to Gerry Oord and Roy Featherstone's quiet persistence.....testing time for Bay City Rollers, their new single Money Honey first in-group effort written by Eric Faulkner and Stuart Wood.....while John Lennon oldie Imagine continues upward chart climb, Wings' Letting Go lasted three weeks in chart and George Harrison's You slumped to 50 last week.....although D.I.V.O.R.C.E. not a unanimous Polydor choice as Billy Connolly's single, everybody now hopeful he will have change of heart and appear on TOTP.

POWER EXCHANGE: latest label for Kristine Sparkle nee Holmes.....congratulations to Charisma chief Tony Stratton-Smith on his engagement to Josephine Nicholson - her dad trains his horses.....one industry a&r manager, located not a million miles from Charing Cross Road, considering emigrating to Canada.....after 50 years in showbusiness, Eric Tann, musical supervisor of Stoll-Moss theatres, retires this week.



Released this week!
See Decca supplement for details

NEWS

Maurice Rosengarten dies in Zurich

FROM PAGE 1

1932 and a member of the Decca board and a major shareholder since 1960. "I first met him on a business trip to Paris in 1932," Sir Edward recalled, "and we remained close associates ever since. He was a tremendous power in the business, was largely responsible for the development of our classical catalogue, and although not a musician, he had a genius for picking the right artists for a recording project, particularly in opera. He worked closely with all the heads of our classical department, first Victor

MCPS offers voluntary licence plan

FROM PAGE 1

company, Aiwa, has already agreed and is supplying consumers with a licence free of charge and their advertisements have created more awareness of the situation," he said. "We are also working on a major campaign in the national and musical press, drawing the public's attention to the fact that they do require a licence for recording. It is an immense problem but hopefully we will get more participation."

British Phonographic Industry director, Geoffrey Bridge added his support, but said that any agreement between hardware manufacturers, the MCPS, and the PPL (Phonographic Performance Ltd.) would initially have to be on a voluntary basis.

"The question of copyright generally is being discussed by the Woodford Committee at this moment and we, along with the MCPS and the PPL, have put forward a lengthy submission on the subject, particularly with regard to hardware companies paying some sort of licence royalty - but it is unlikely that we will see any legal obligations for hardware companies to pay for licences for many years yet," he commented.

Footnote: The MCPS licence covers only music recorded for the user's private use, and does not allow any public performance such as in a hall. A separate licence has to be obtained in this case.

STOP PRESS-BREAKERS

SUPER LOVE, Wigans Ovation, Spark SRL 1133.
LITTLE DARLING, Rubettes, State STAT 13.
FIRST IMPRESSIONS, Impressions, Warner Brothers K 16638.
I'M SO CRAZY, K.C. & The Sunshine Band, Jayboy BOY 101.
THE OLD RUGGED CROSS, Ethna Campbell, Philips 6006 475.
MY LITTLE TOWN, Simon & Garfunkel, CBS 3712.
NIGHTS ON BROADWAY, Bee Gees, RSO 2090 171.
BORN TO RUN, Bruce Springsteen, CBS 3661.
HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos, Philips 6042 033.
MILKYWAY, Sheer Elegance, Pye 7N25697.

Olov, then John Culshaw and now Ray Minshull.

"He brought us our contacts with the Vienna Philharmonic Orchestra and the Vienna State Opera soon after the war, and he was also instrumental in the setting up of our German associate, Teldec, at about the same time. He was not much in the public eye, preferring to remain in the background and giving our business the benefit of his constant advice and attention. He was also instrumental in picking Sir Georg Solti as a coming recording personality when he was a pianist in Switzerland, an association that Decca has valued for more than a quarter of a century. I was, in fact, with Solti and his wife when we heard the news of Rosengarten's death. It was a great personal shock to all of us."

Sir Edward said that between them, his Decca interests and those of Rosengarten exercised, if not numerical control of the company, then least "effective" control. Rosengarten, son of a Swiss rabbi, retained his Orthodox Jewish faith. His wife died in August of last year, and he leaves one married daughter, Sarah.

BBC suggests more local radio expansion

FROM PAGE 1

year to 19 stations (three of which are still to come on the air), the BBC suggests an extension of local radio coverage, firstly in England, and then in the national regions.

Ideally the BBC thinks it desirable for local television to evolve along lines similar to local radio. "In time perhaps the BBC may also wish to provide breakfast television or all-night radio on one of its networks, but this is not at present a high priority."

On the subject of audience measurement, the BBC is keen to see a joint body serving all sides of the industry.

The evidence submitted by the commercial radio stations through the Association of Independent Radio Contractors agrees with the BBC in stating that there should not be a single governing body for the whole of broadcasting. The

Rollers LP goes gold

FROM PAGE 1

a letter out to all dealers drawing attention to the fact that Wouldn't You Like It (SYBEL 8002) is a brand new recording and November 28 will be the first release of the album anywhere in the world.

The Rollers' new single, released this Friday, is Money Honey and is the first to be written by two members of the group, Eric Faulkner and Stuart Wood. All but one of the songs on the album are by Faulkner and Wood. It is produced by Phil Wainman. It reached the 200,000 advance orders total after only one week's advance selling through EMI.

Goldsmid commented: "We know we are going to have a huge seller, but this is fantastic."



GLYDER, A seven piece Essex band which Warner Brothers is tipping for success in 1976 was launched at a party at the Valbonne Club last week. Pictured is Warner Brothers managing director, Derek Taylor (seated) with Saturday Scene's Sally James, who introduced the band and Glyder who are (l to r) Nevil Kiddier, Andy Price, David Bronze, David Engel, Gareth Kiddier, Keith Brown and Kevin Turner.

'75 tape and record sales may hit £170m

FROM PAGE 1

market is now contracting at such a rapid rate that a resurgence of activity now looks an impossibility. By the end of June, the industry had delivered 1.7 million units worth £2.7 million to the retailers compared with nearly

2.8 million units worth nearly £4.0 million in 1974. The 1975 figures were equivalent to a 41 percent quantity drop and 33 percent dip in value.

The figures are based on gross deliveries less returns and exclude imports made directly by retailers and deleted product. BPI director Geoffrey Bridge emphasised, "Caution is required when making comparative interpretations because of significant changes between the first halves of 1974 and 1975 in the UK economy, trade liquidity position, stock availability and trade attitude to returns."

A second part of the survey, covering production, imports and exports will be available shortly.

The survey also details the increases in the average trade value of records and tapes over the comparative six-month periods. Singles have climbed 17 percent from 27p to 32p. LPs by 12 percent from £1.00 to £1.12, cassettes by four percent from £1.38 to £1.44 and cartridges by 14 percent from £1.40 to £1.59. But even with the substantial increases, the industry is obviously not keeping its pricing policies in line with the current 25 percent inflation rate and despite production economies there's reason to believe that profit margins of UK manufacturers are being squeezed by up to 50 percent compared with 12 months ago.

UK Records to Phonogram U.S.

UK RECORDS has concluded new arrangements for the American market. Under a deal signed between managing director Jonathan King and executive vice-president Charles Fach, the UK label will be promoted, sold and distributed through Phonogram. However, certain acts may be released through other American labels, but carrying a UK logo. One record to be excluded from the Phonogram contract is King's own version of Una Paloma Blanca which has been placed with Big Tree and is in the process of being shipped.

First releases through Phonogram will be Roger Glover's Butterfly Ball album, Carl Malcolm's hit single, Fattie-Bum-Bum and Punish Me by Clydie King, the Los Angeles session singer.

NUS 'loses £600,000 on rock'

FROM PAGE 1

secretaries in their year promoting. Turnover must be several times the £576,000 loss admitted to by the NUS Entertainments Working Party at a national conference of social secretaries held at Keele University recently.

And the NUS is clearly worried by the amount of money lost through entertainments. The figures referred to relate to the academic year 1973/74. Inflation alone must have pushed last year's loss up to around the £750,000 mark.

Entertainments Working Party member Ken Spencer of Kent University told the conference, "Of the £576,000 lost, £485,000 was already budgeted for. It was agreed that we lose that huge amount of money to provide music for students, and we still went over the top by £100,000."

"Colleges are used by the agencies to expose new acts," he went on, "And many colleges have a policy of giving new groups a chance, but we have a right to the top bands at economic prices too. After all, it was the colleges who built up the current headliners back in 1968-70."

All figures quoted here are contained in a survey carried in the Ents working party report to the Keele conference.

The main culprits in the overspending stakes appear to have been about 50 universities and university colleges principally involved in Concert promotion, which lost £155,624 in 1973/74 - a quarter of the total losses that year.

Colleges of education lost £79,592 while polytechnics lost £64,607 with the remainder of the deficit being taken care of by the other assorted colleges affiliated to the National Union of Students.

In an attempt to tighten up on the massive losses and so to free funds for other, more political aims of the student unions, the Keele conference decided to press for an entertainments department to be set up within NUS headquarters at Endsleigh Street, London.

This permanent office would encourage regional co-operation between social secretaries, and the setting up of an information service so that colleges are not taken for a ride by "highly professional business sharks" - as agents are referred to in the report.

The NUS would also like to see entertainment in colleges break away from the stereotyped rock programme and into a broader-based format.

The department would advise on organisation of events and provide the information to help social secretaries do their job properly.

At present colleges are handicapped in their attempts to avoid losses by the fact that very few social secretaries are in office for more than a year and are generally inexperienced when they take over the job.

This is not the first time the NUS has become worried about losses on entertainment. As early as 1966 it attempted to set up an agency, but it survived less than a year, collapsing amid a flood of allegations of inefficiency and losing the N.U.S. £15,000 in the process.

**THE ROCKET RECORD COMPANY
IS PROUD TO ANNOUNCE
TWO GREAT NEW SINGLES
-THE FIRST THROUGH EMI**



KIKI DEE
"ONCE A FOOL"
B/W "SOMEONE TO ME"
ROKN 501



NIGEL OLSSON
**"SOMETHING
LACKING IN ME"**
B/W "SONGS I SING" **ROKN 502**

BOTH RELEASED NOVEMBER 14TH



THE ROCKET RECORD COMPANY LTD
40 SOUTH AUDLEY STREET LONDON W1A 1ES. TEL: 01-499 9714

EMI Records Limited, 20 Manchester Square, London W1A 1ES. Sales and Distribution Centre 1-3 Uxbridge Road, Hayes, Middlesex. Tel. (01) 759 4532/4611 & 848 9811

EUROPE

Italian radio expanding

MILAN — A number of small independent radio stations, broadcasting records up to 24 hours a day, have blossomed in Italy since March this year.

Though the actual number is difficult to ascertain, information suggests it could be anything from 22 to 60. Some have operated for a short time and then been closed by Government officials because in addition to being music stations they may have aired political views.

The status of those still operating is as yet undefined by the law courts.

But the record industry in general seems pleasantly surprised at their appearance as they give a promotional opportunity sadly lacking since the demise of the once-powerful festivals and the fact that the State radio is slow in giving exposure to new talent and product because of its censorship procedure which creates delay for

French ignore quadrasonic recordings

PARIS — According to the French newspaper *Le Figaro*, 99 percent of French record-buyers are not interested in quadrasonic recordings.

This follows a nationwide poll carried out by the daily paper. In a previous article it had invited comments and replies to questions concerning hi-fi and disks.

On disc-quality, some 90 percent found little good to say. Warping discs, poor sound and scratching were the main complaints. Further, the readers objected strongly that records were only changed when they had warped.

Some 10 percent refused to condemn all disc quality but in some cases their comments showed a lack of knowledge.

As far as sleeves are concerned, 90 percent want "solid protection" plus an adequate musical or personal analysis, but only a tiny majority approved colourful and expensive sleeves. However 30 percent said they would pay more money for a special hi-fi pressing which could ensure perfect reproduction.

German chart survey

HAMBURG — In the last three months, the 13 Musikmarkt charts for top singles registered 108 titles. Each record had a run of an average six weeks in the charts. And some 60 percent of the titles were foreign productions, much the same statistic as in 1974.

Top record company in the chart survey was EMI Electrola, the Cologne-based company having 30 titles in the ratings.

The breakdown figures show: 1, EMI Electrola (30 titles, 20 foreign); 2, Ariola (18 titles, six foreign); 3, DGG (16 titles, 13 foreign); 4, Philips (12 titles, five foreign) and CBS (12 titles, eight foreign).

6, RCA (five titles, four foreign) and Teldec (five titles, two foreign); 8, WEA (four titles, four foreign); 9, BASF (two titles, none foreign) and Metronome

records finding air time.

As yet, because of the undefined official status, no payments are made to SIAE, the Italian performing and mechanical rights society, but the owners of the main indie station in Milan, Radio Milano International, say they have every intention of paying the proper SIAE fees once the legal position is made clear.

Two brothers, Angelo and Rino Borra, who are in the real estate business, started the station in the flat of a brother-in-law, Nino Cozzi, located in the fashionable district of Milan, last March as a family affair, using two record players, one mixer, and an old military transmitter, at a cost of a mere \$5,000. It has since been re-equipped with an installation costing about \$75,000.

The tiny studio is housed in what seems to be a spare bedroom.

After six weeks of initial operation, the police department of the Italian Posts and Telegraph came and confiscated the equipment but after a court decision that free radio was not against the law, the equipment was returned after 15 days.

Radio Milano International has been on the air ever since, reaching some half million people over a 40-mile radius, covering a population of about six million on FM stereo. In May, it began to attract advertising initially from local stores, restaurants and services, but has since brought in advertising from some national branded goods.

Advertising rates are \$25 for a 15-30 second spot. No air time is sold to record companies as the station wants to remain independent. Record companies, however, send in their new releases (with the exception of EMI labels) and the disc-jockeys play their own choice of product.

The format covers the whole spectrum of musical tastes and the "phone-in" type of request is encouraged. The station gives no news except some sports items and intersperses the music with interviews with artists.

Apparently Government lawyers have gone to court to lodge a complaint against the stations, but as yet nothing has been decided on the matter.

(two titles, two foreign) and Bellaphon (two titles, two foreign).

Most successful group in the German charts over the three-month period was UK band Mud, with four titles — "Oh Boy," "Moonshine Sally," "One Night," and "L-L-Lucy." The Bay City Rollers had two titles, the Polydor group being joined on that mark by Abba (Polydor), Sweet (RCA), Rubettes (Polydor), Kenny (EMI), Fox (Polydor), Demis Roussos (Phonogram); Howard Carpendale (EMI), Hamilton Bohannon (Polydor), Gloria Gaynor (Polydor), Udo Juergens (Ariola), Lars Berghagen (Polydor), Stylistics (EMI), Jurgen Marcus (Teldec), Billy Swan (CBS), Showaddywaddy (EMI), Joe Dassin (CBS) and John Lennon (EMI).

Disc clubs issue over 1,000 units in Germany

HAMBURG — Record clubs in Germany issued 863 albums and 290 cassettes in 1975. The largest catalogue of releases came from the repertoire of Ariola, a subsidiary of the giant Bertelsmann group of companies; next in line was the Deutsche-Grammophon repertoire and third was that of EMI-Electrola.

The Bertelsmann club is expanding into a number of European countries and the USA and, in conjunction with the newspaper publisher Berlingske in Copenhagen, and Svenska Dagbladet in Stockholm, recently founded the Musik For Alla AB company with an office in Malmo, Sweden.

Bertelsmann's new catalogue includes 24 children's albums, 181 classical albums, 38 pop albums, 78 folk music albums and 38 folk albums.

Germany's next biggest record club, the Deutscher Bucherbund in Stuttgart has 28 children's titles, 107 classical titles, 42 pop titles, 83 light music titles ten jazz titles and 17 folk titles in its album repertoire. Much of the repertoire comes from the Intercord company which is an affiliate of the Deutscher Bucherbund.

A third record club, the Deutsche Buchergemeinschaft has 13 albums for children, 104 classical LPs, 23 pop LPs, 48 light music LPs, ten jazz LPs and 18 folk LPs in its catalogue.

80,000 hear Nancy jazz

PARIS — More than 80,000 people attended the Nancy Jazz Pulsations Festival which featured a total of 104 jazz presentations in various parts of the town.

Among the highlights of the Festival were a storming session by Norman Granz's JATP unit with Oscar Peterson, Dizzy Gillespie, Milt Jackson et al., some virtuoso trombone playing by Albert Mangelsdorff and an impressive return after a four year break of the 53-piece Keith Tippett band, Centipede.

Also appearing were Ted Curson with the Mal Waldron Trio plus tenorist Chris Woods, an improbable Giorgio Gomelsky creation called the Utopic Sporadic Orchestra, Randy Weston, Roswell Rudd, Bernard Lubat, and Jimmy Gourley.

UK band signs with Barclay

PARIS — Barclay Records here has signed up a new UK group, Stars. The band comprises six musicians, all experienced having played individually some time or other with top-rated artists like Eric Clapton, John Entwistle of the Who and others.

Stars, heralded by Barclay as a "sensational" new band, is in the rock and roll field and has a strong stage act. First album is just out, coming at a time when British groups are particularly popular in France — Polydor band the Rubettes are second in the latest chart with "Foe Dee O Dee."

West Germany

(Courtesy Musikmarkt)

- 1 S.O.S., Abba, Polydor
- 2 LADY BUMP, Penny McLean, Jupiter/Ariola
- 3 TORNERO, I Santo California, Ariola
- 4 SAILING, Rod Stewart, Warner
- 5 TU T'EN VAS, Alain Barriere, Noelle Cordier, Ariola
- 6 I'M ON FIRE, 5000 Volts, Epic
- 7 DOLANNES-MELODIE, Jean-Claude Borelly, Telefunken
- 8 THE HUSTLE, Van McCoy, Avco/Ariola
- 9 DOWN BY THE RIVER, Albert Hammond, Epic
- 10 WART AUF MICH, Michael Holm, Ariola
- 11 WENN DU DENKST, DU DENKST ETC., Juliane Werding, Hansa/Ariola
- 12 DISCO STOMP, Hamilton Bohannon, EMI
- 13 DER ZAR UND DAS MAEDCHEN, Mireille Mathieu, Ariola
- 14 BARBADOS, Typically Tropical, Gull/Telefunken
- 15 GUITAR KING, Hank The Knife & The Jets, EMI

Belgium

(Courtesy HUMO)

- 1 L-L-LUCY, Mud, EMI
- 2 GUSS, Alexander Curly, Negram
- 3 TRIBUTE TO BUDDY HOLLY, Mike Berry, Decca
- 4 KISS ME KISS YOUR BABY, Brotherhood Of Man, Vogue
- 5 RHINESTONE COWBOY, Glen Campbell, EMI
- 6 PERDONAME, Demis Roussos, Philips
- 7 THE LAST FAREWELL, Roger Whittaker, Philips
- 8 SAILING, Rod Stewart, WEA
- 9 STAN THE GUNMAN, Hank The Knife & The Jets, Cardinal
- 10 MOVIE STAR, Haroo, EMI

Italy

(Courtesy Germano Ruscitto)

- 1 SABATO POMERIGGIO, Claudio Baglioni, RCA
- 2 REACH OUT I'LL BE THERE, Gloria Gaynor, MGM — Phonogram

- 3 L'ALBA, Riccardo Coccianta, RCA
- 4 L'IMPORTANTE E' FINIRE, Mina, PDU — EMI
- 5 DUE, Drupi, Ricordi
- 6 BELLA DENTRO, Paolo Frescura, RCA
- 7 PROFONDO ROSSO, I Goblin, Cinevox
- 8 64 ANNI, I Cugini di Campagna, Pull — Fanit/Cetra
- 9 INCONTROL, Patty Pravo, RCA
- 10 FEELINGS, Morris Albert, P.A. — Ricordi

Holland

(Courtesy Stichting Nederlandse)

- 1 MORNING SKY, George Baker Selection, Negram
- 2 DANSEZ MAINTENANT, Dave, CBS
- 3 CAN'T GIVE YOU ANYTHING, Stylistics, Avco
- 4 FAME, David Bowie, Ineleo
- 5 GOODBYE LOVE, Teach-In, CNR
- 6 L-L-LUCY, Mud, Philips
- 7 THAT'S THE WAY, KC and Sunshine Band, Inelco
- 8 ALS DE DAG, VAN TOEN, Reinhard May, Intercord
- 9 ROLLIN' ON A RIVER, Piet Veerman, Bovema
- 10 EVERYTHING'S THE SAME, Billy Swan, Monument

Spain

(Courtesy of El Gran Musical)

- 1 BELLA SIN ALMA, Richard Coccianta, EMI
- 2 HELINA, Camilo Sesto, Ariola
- 3 UNA PALOMA BLANCA, George Baker Selection, Hispavox
- 4 FEELINGS, Morris Albert, Columbia
- 5 FEMMES, Nathalie et Christine, EMI
- 6 ? QUE HE DE HACER PARA OLVIDARTE?, Manolo Otaro, EMI
- 7 THE HUSTLE, Van McCoy, Columbia
- 8 SACA EL GUIZQUI CHELI, Dosmadre 75, Movieplay
- 9 LLORA EL TELEFONO, Domanico Modugno, CFZ/Zafiro
- 10 BRAZIL, Ritchie Family, RCA

EUROPEAN VIEWPOINT

from KARI HELOPALTIO in HELSINKI

THE ANNUAL Autumn Melody song festival, otherwise known as Syksyn Savel, was held here for the eighth time, when audience participation statistics smashed all previous records. More than 336,000 postal votes were registered from a peak viewing audience of three million.

Invented in 1968 by Mainos-TV-Reklam, the commercial television network here, plus leading Finnish record companies of that time, the competition has firmly held its position as one of the world's top tv-backed song contests.

Autumn Melody is essentially a competition for new songs and finished recordings, specially submitted to the contest by local record companies or hopeful individuals. Nearly 100 tapes were received this year. To reach a final stage, a tape has to reach the last ten in terms of votes scored. The preliminary elimination is handled by a jury, featuring local record company people and journalists.

This year's large turnout, up 110 per cent from 1974, surprised everybody and the voting figures were astonishing, particularly as many of the song entries were of mediocre quality. However the viewers were clearly influenced by offers of attractive prizes, such as a 26-inch colour television set, tape recorders and batches of albums. Those rewards were lavish compared with earlier years, but it could be a limousine will be the main prize by 1976.

Voted best song was Evakkoreki, written and sung by Erkki Liikanen, with an arrangement by Aarno Raninen. It is a light-hearted country song, and polled nearly 50 per cent of the total votes (157,375), a good proportion coming from Karelians in Finland, the song being clearly aimed at that area of the population.

Second place went to Unisatu, a song penned by Henry Haapalainen for his own record and publishing company, Fonovox. Raakaaluslu, a song by Matti Siitonen (music) and Vexi Salmi (lyrics) received 33,811 votes, and ended third.

The Walker Brothers



new single
and album
'NO REGRETS'

A debut single and album on GTO from the group that stole the hearts of millions in the '60s. They're about to do it again with

'NO REGRETS'

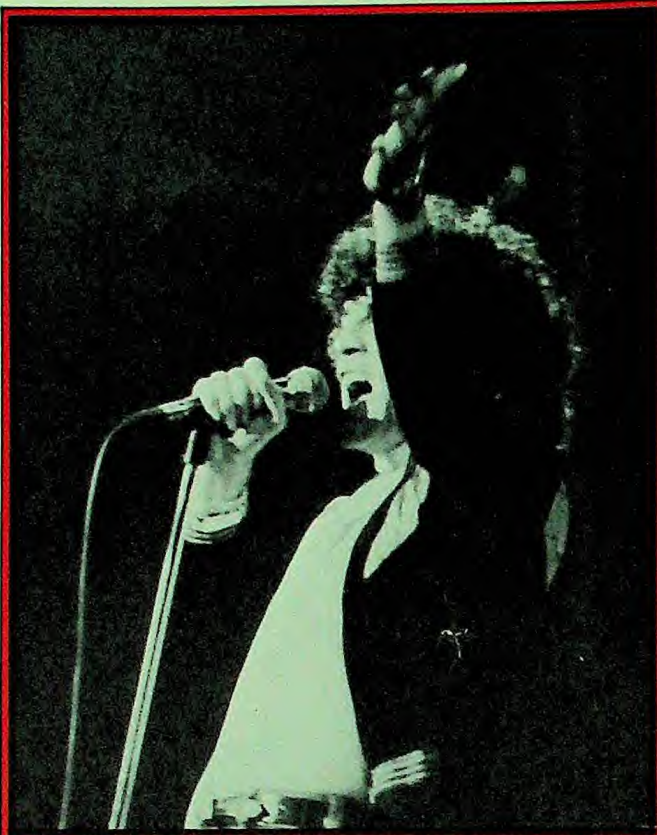
Single available now on GT42

Album available now on GTLP 007

Also available on Cassette GTMC 007 and Cartridge GTET 007

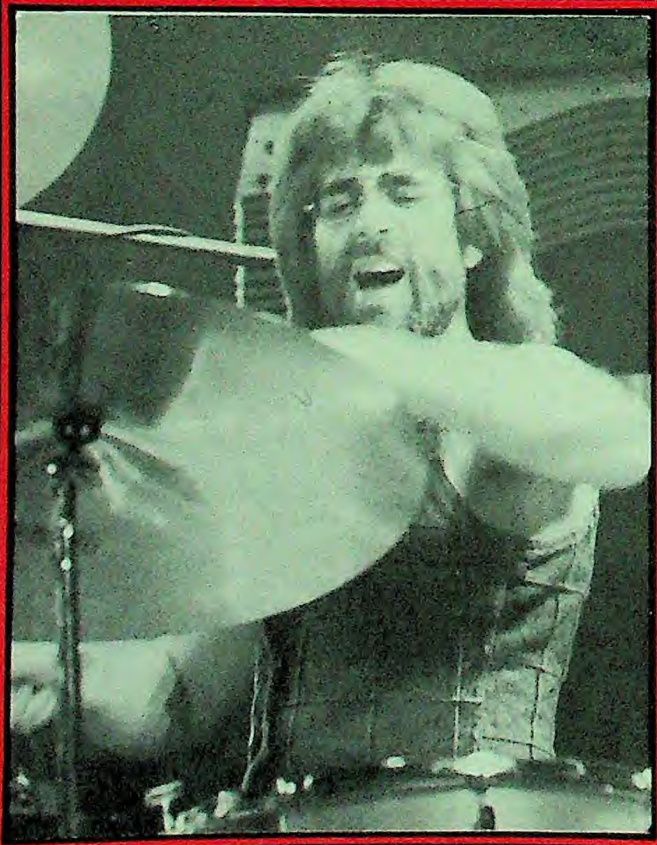


RECORDS & TAPES



SIDE ONE

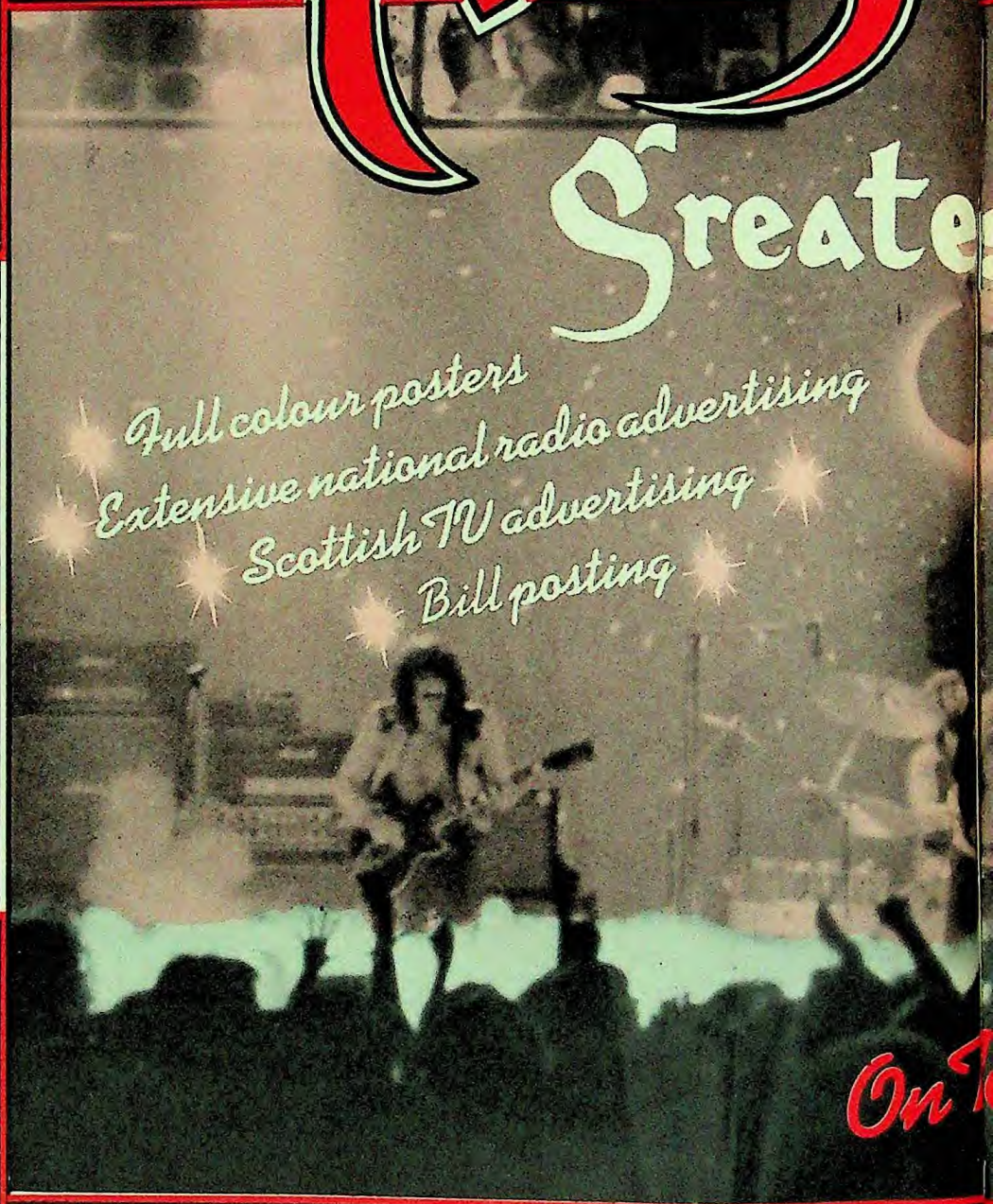
- RAZAMANAZ
- HOLY ROLLER
- SHANGHAID IN SHANGHAI
- LOVE HURTS
- TURN ON YOUR RECEIVER
- BAD BAD BOY



Nazareth

Greater

Full colour posters
Extensive national radio advertising
Scottish TV advertising
Bill posting



On T

NOVEMBER 20 LIVERPOOL EMPIRE · NOVEMBER 21 GLASGOW
 NOVEMBER 23 PRESTON GUILD HALL · NOVEMBER 24 MANCHESTER
 NOVEMBER 28 BRADFORD UNIVERSITY · NOVEMBER 29 IPSWICH
 DECEMBER 2 PORTSMOUTH GUILD HALL · DECEMBER 3 BRIGHAMPTON
 DECEMBER 5 NEWCASTLE



NAZARETH
TOPC 5001



EXERCISES
TOPS 103



RAZAMANAZ
TOPS 104



LOUD
TOPS 105

Nazareth

Best hits

TOPS 108

Nationwide Tour
Window displays
Special window banners
Full consumer press advertising
Special browser cards

Tour

GLASGOW APOLLO · NOVEMBER 22 **DUNDEE** THE CAIRD HALL
GLASGOW FREE TRADE HALL · NOVEMBER 26 **BIRMINGHAM** TOWN HALL
GLASGOW SWICH GAUMONT · NOVEMBER 30 **BRISTOL** COLSTON HALL
GLASGOW GHTON DOME · DECEMBER 4 **LEICESTER** DE MONTFORT HALL
GLASGOW CASTLE MAYFAIR



PROUD
TOPS 105
AVAILABLE ON TAPE.



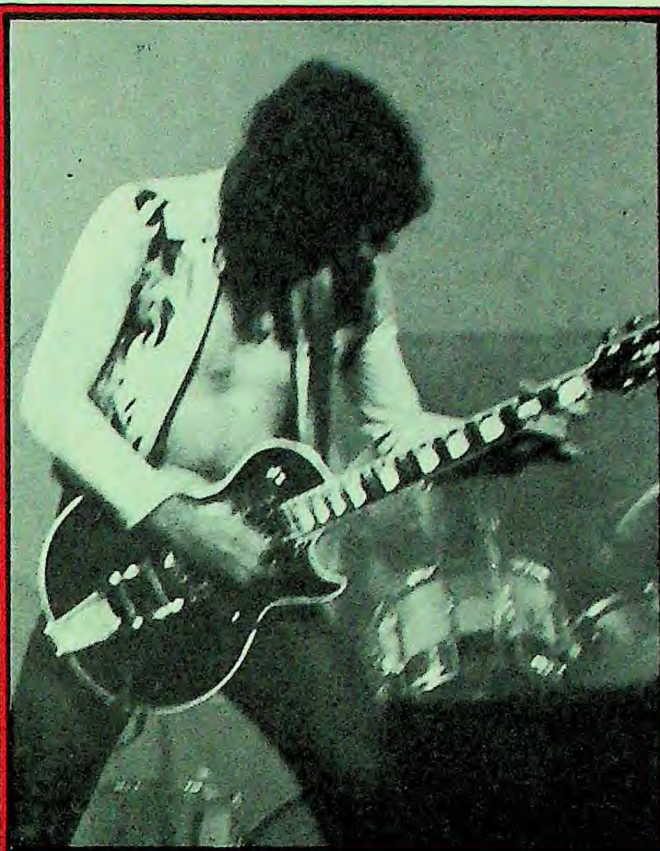
RAMPANT
TOPS 106



HAIR OF THE DOG
TOPS 107

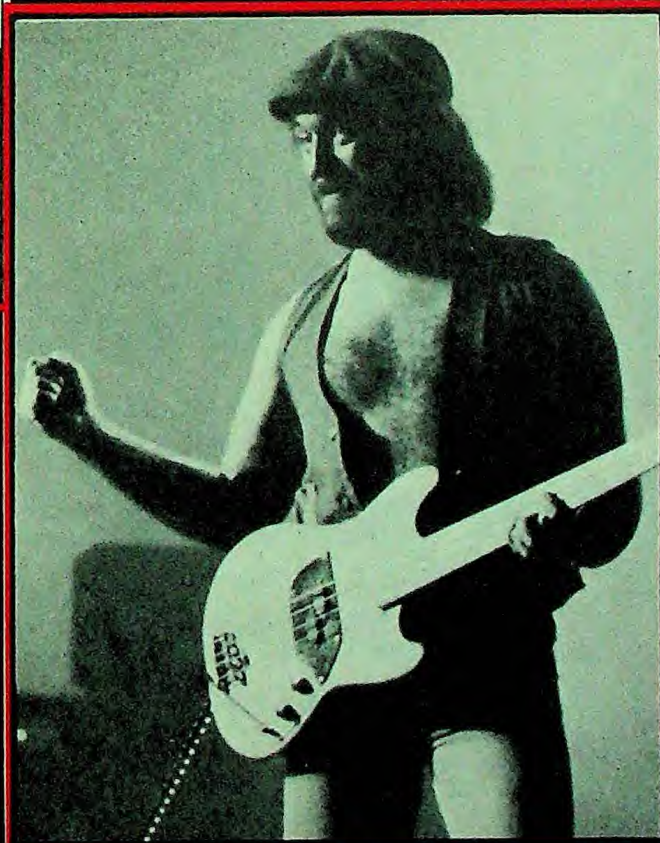


DAN McCAFFERTY
TOPS 102



SIDE TWO

THIS FLIGHT TONIGHT
BROKEN DOWN ANGEL
HAIR OF THE DOG
SUNSHINE
MY WHITE BICYCLE
WOKE UP THIS MORNING



CLASSICAL

First Erato titles through RCA UK

FIRST RELEASES of French-label Erato under the new distribution arrangement with RCA U.K. come this week with issue of eight titles, start of a policy that will see releases of new Erato recordings plus a number of back-catalogue items for which RCA has already received a number of requests. Erato general designs have been retained, but sleeves will now carry notes in English, records retailing at £2.99.

Two Bartok works, the popular Concerto for Orchestra and the suite from the ballet score The Miraculous Mandarin are on STU 70835, played by the Strasbourg Philharmonic Orchestra conducted by Alain Lombard. The same orchestra and conductor are with violinist Pierre Amoyal on STU 70866 playing the two violin concertos of Prokofiev, and also have a record titled Four French Masterpieces (STU 70899)

consisting of Debussy's Prelude a l'Après-Midi d'un Faune, l'Aure's Pelleas and Melisande Suite, Ravel's Pavane for a Dead Infanta and Albert Roussel's Bacchus and Ariadne Suite. British orchestra the Academy of St. Martin-in-the-Fields work with soloist trumpet Maurice Andre on STU 70871 in a number of Baroque trumpet concertos, by Purcell, Tartini, Albinoni, Handel and Telemann. More Baroque music, this time an all-Bach record (STU 70885) of guitar works and transcriptions for guitar, comes from soloist Turibio Santos. Handel harpsichord music is played by Luciano Sgrizzi on STU 70906; and there are four Vivaldi concertos from the Soloists Veneti under conductor Claudio Scimone on STU 70818. Italian Renaissance music is played on STU 70847 by the Zurich-based Ensemble Ricercare conducted by Michel Piguet.



RECORDING THE new Menuhin-Grapelli album *Fascinatin' Rhythm* for EMI (from left) Yehudi Menuhin, backing-group leader Max Harris who made the arrangements, Stephane Grapelli and the cellist of the group, in happy mood after a successful 'take'.

Menuhin - Grapelli campaign

CAMPAIGN ON EMI's new Menuhin-Grapelli record *Fascinatin' Rhythm*, featuring George Gershwin music from which the disc title comes, is having a major November impact, with press advertising in trade and consumer press, Radio Times space

in issue of November 21, and a special promotional tape made at the same time as the recording (EMD 5523) which has been distributed to local radio stations. Producer John Mordler made the tape, of musical excerpts with some explanatory conversations with the two artists, at the principal recording session. Yehudi Menuhin and Stephane Grapelli play, as well as Gershwin music, well known tunes by Jerome Kern and Richard Rogers. Deputy classical general manager John Patrick has also put out a 65p single (EMI 2358), containing the title tune *Fascinatin' Rhythm* (Gershwin) and Cole Porter's *Just One Of Those Things*. Backing is from the Max Harris Group, leader Max Harris having made the musical arrangements for the disc. "We are hoping for as much success from the new record as from the previous one, *Jealousy* (EMD 5504)", said Patrick. "Jealousy has sold more than 100,000 copies worldwide."

Grapelli and Menuhin have been giving separate concerts in Australia. Menuhin is preparing for an extensive American tour, but Grapelli has returned to Britain for a tour. After Cambridge, York and Southampton, he plays this week in St. Albans (November 12), Edinburgh (15), Barrow-in-Furness (16), Ipswich (23), Cleethorpes (25), Loughborough (26), Southport (27), Newcastle (28), Huddersfield (29) and Hull (30). Dates should help local sales.

Britten birthday concert

CONCERT TO celebrate birthday of composer Benjamin Britten, aptly on November 22 which is Britten's 62nd birthday as well as being the day of St. Cecilia, patron saint of music, comes to the Purcell Room in London from young cellist Julian Lloyd Webber, brother of Jesus Christ Superstar composer Andrew Lloyd Webber, and young Singapore pianist Yitkin Seow who made his Festival Hall debut last week. They plan to play three Britten works, the Suite No. 1 for cello, Op. 72, the Sonata for Cello and Piano Op. 65 and the Suite No. 2 for Cello, Op. 80. Both Julian and Andrew are sons of Dr. William Lloyd Webber, head of the London College of Music. Julian has already recorded in a release last year from the Discourses company in the All About Music series (ABK 17) with pianist Clifford Benson, a special disc explaining how the cello works and giving, together with an enclosed booklet, introductions to the music played.

Leading dealers to move

MOVES COME this month for two of London's leading classical record dealers, Hampstead Hi-Fi in north London and Richmond Records in the west. Richmond Records has been operating on a temporary basis for more than two years, since their original store at No. 11 Paradise Road was demolished early in 1973 for re-development of the site and proprietors Mark and Kinara Moores moved their large stock into a specially built shed in their nearby garden and carried on business from their drawing-room. Rebuilding delays held up their new store and a move was made to No. 7 in the same road while the new store at No. 19 was being prepared. Now all is finished, and the Moores have transferred their stock, mostly single copies of at least 15,000 different classical records, into the new premises.

Move to a more central Hampstead position comes at the end of the month for Hampstead Hi-Fi, another 'classical only' record store, still at 91 Heath Street, Hampstead, until November 30. As Hampstead High-Fidelity, the store moves on December 1 to 63 Hampstead High Street, some 500 yards away. "We have planned the week-end move almost as a military operation," says records department director David Foulger, "and the staff will be hard at work transferring the large stock." New store's telephone numbers (01-435 6377 and 0999 for equipment) remain the same.

James Galway TV special

TELEVISION FEATURE on flautist James Galway, now recording under exclusive contract to RCA, comes in the London Weekend Television Aquarius programme on November 23, titled *The Man With The Golden Flute*. Galway, formerly principal flautist with the London Symphony Orchestra and then with the Berlin Philharmonic for a number of years before leaving some months ago to work as a soloist, has already made two records for RCA issued this month, one featuring him as soloist with the National Philharmonic Orchestra conducted by Charles Gerhardt called *Flute Show-Pieces* (LRL1 5094) and a disc of flute and piano sonatas by Prokofiev and Cesar Franck with pianist Martha Argerich (LRL1 5095), which has already clocked up high sales successes. Broadcast of the LWT feature, which is to be seen on regional TV on the previous day (November 22), should further boost sales of the new Galway recordings.

A NEW SINGLE from MIKE HARDING



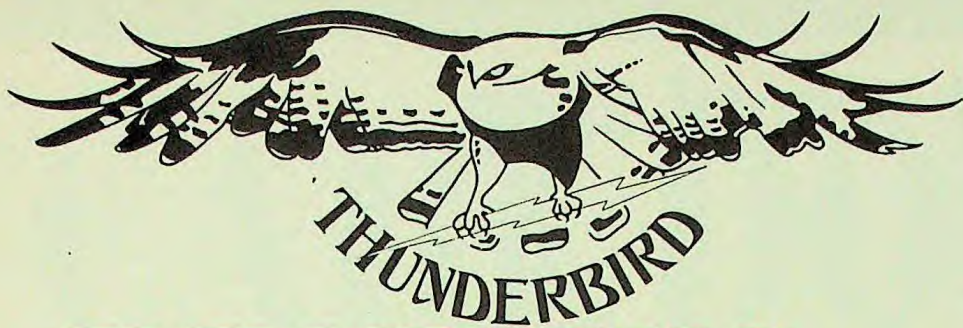
my
Brother Sylveste
 B/w UNCLE JOE'S MINT BALLS
rubber records ADUB4

Also available ~ Mike's LP
 'MRS 'ARDIN'S KID' RUB011

Distribution: Transatlantic Records



Sorry - your secretary isn't feeling amorous. We're just showing you how second colour can get your ads read. So ring Music Week on 01-431 8890.



FREDDIE STARR MAKES THE CHRISTMAS HIT OF '75!



It's out on November 14! The year's most hilarious hit and the smash everyone will want for Christmas. It is . . .

FREDDIE STARR's

very special version of

WHITE CHRISTMAS

(THE 102)

out on the new

THUNDERBIRD

label

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NOW



SEE him do it on TV . . . They will
HEAR him do it on radio . . . They will
ORDER it from CBS Records Order Dept.
TELEPHONE: 01-960 2155

They're going to want it.

AMERICAN SCENE

The world's largest record shop

FROM THE outside it doesn't look what its owners claim, the world's largest record store. It stands on 214 South Wabash Avenue, Chicago and its title credits read, "The Rose Discount Records."

Inside, and past its security check-out points, the initial impression changes. The store space stretches endlessly and for a brief moment the sight of so many records induces panic. Floor space is two sales floors of 5,500 square feet and a similar basement space housing more records and the mail order department.

The store is owned by two brothers, Aaron and Merrill Rosenbloom with Aaron the senior. He says, "England was my birth-place, Leeds to be precise. I've been on the American record scene since 1923." The two brothers began their American record partnership in 1931 by opening a Rose Record store on West Jackson Boulevard in Chicago. At first they stocked radios with the record side following within a few years.

The present main store, for they own other area record shop outlets, houses some 30-40,000 different titles and carries over 300 different labels. The brothers say, "Some stores sell perhaps several hundred of one label in a day, we do that number in labels."

The Rose brothers have their own individual way of displaying records. All records on a single label are found together and the labels are in alphabetical order. A

From
TONY JASPER
in
CHICAGO

customer can consult vast and daily checked files and see whether the record he requires is available. In Rose record shop terms, this means more often than not, whether a record is in current record company catalogue, for the store has virtually all available titles.

However the store is not a customer self-service unit, as might be supposed from such an arrangement. A staff of ten are on hand and can deal with customer questions and problems. The Rose brothers follow a more traditional pattern in their smaller stores with records arranged alphabetically by artist's name.

Dealer reps face what must be in the record world an unusual situation at Rose Records. Every new title is immediately taken, though individual amounts may differ. The store does have several musical fortes. In the first place it lays great emphasis on the classical market. The brothers say with some pride, "Over 50 per cent of our business is in the classical field and apart from shop sales or mail order business supplies schools and libraries all over the country."

They sell as many classical units as rock sets and mention ordering 500 three-record sets of Carmen

and selling each one, a feat unknown even among their rock-progressive catalogue. Show and film music is another speciality with virtually every title in stock and these are given a special display section of their own. They have a raised panel of album jackets and these are given some colour by a system of flashing bulbs.

There is furthermore an emphasis upon cut-out material. The brothers travel to numerous sales and auctions where a family may be disposing of material, some of which may reach back to the first days of phonograph records. They do buy cut-out material from trade sources and these include British-owned companies. In a recent time they purchased 225,000 records in one deal. This activity means an unparalleled service to the customer for not only can he find virtually all of current catalogue stock at Roses, he has a high percentage chance of finding familiar and not so well-known titles from the past.

The brothers discount in most cases between one and two dollars below the record company's charge. The Roses see no real need for vast discounting and their own store, a financial success, at least confirms the validity of such judgement in this instance. They are faced with other Chicago stores and most of these do offer considerable discount yet the Roses triumph and do so on the basis of available stock and good service. Their store is open six

days a week and well displayed are large notices saying the owners reserve the right of inspecting all bags and containers of the customer before leaving the shop.

They see the record buying side of their store activities more in the sense of offering the customer's a "library catalogue" than chart a hits, and ensuring that any record not available is there for the purchaser within 24 hours. As for their best-sellers, the Roses name Vaughan Meader's First Family, a series called Environment in disc, a series called Environment in which the disc might be 40 minutes of sea-waves, the Chipmunks and not surprisingly, White Christmas.

The future is seen as good for they say a possible shortage of money will mean people buying more home amusement material and this means records. They see a growing popularity from the younger section of the market in classical music and jazz.

The mail-order section of Roses grows and averages over \$60,000 a month. And there is also a wholesale operation called M&A Wholesale which does over \$2,000,000 worth of business.

The mail-order section and M&A plus their Madison street shop is very much in family hands for Merrill's son, Jack runs the wholesale section and his son Charles, the Madison outlet while the mail-order house lies with Aaron's son, James.

The Roses have been engaged in 44 years of Chicago record business and any day of the week Aaron and Merrill can be found working hard in their store. When asked why they do not retire and spend their time in the recreational activities usually practised by people their age both brothers said, "what?" and laughed. Perhaps they qualify as the world's most successful record brother operation and if so, then doubtless of all-time. Add those two alongside of owning the world's largest record store and you have the most engaging hattrick of record business history.

U.S. Top 30

ALBUMS

- 1 (1) ROCK OF THE WESTIES, Elton John
- 2 (5) WINDSONG, John Denver
- 3 (2) RED OCTOPUS, Jefferson Starship
- 4 (4) PRISONER IN DISGUISE, Linda Ronstadt
- 5 (6) BORN TO RUN, Bruce Springsteen
- 6 (3) WISH YOU WERE HERE, Pink Floyd
- 7 (10) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 8 (9) WIND ON THE WATER, David Crosby/Graham Nash
- 9 (8) EXTRA TEXTURE (READ ALL ABOUT IT), George Harrison
- 10 (11) WHO BY NUMBERS, Who
- 11 (13) ONE OF THESE NIGHTS, Eagles
- 12 (12) CLEARLY LOVE, Olivia Newton-John
- 13 (16) BREAKAWAY, Art Garfunkel
- 14 (17) PICK OF THE LITTER, Spinners
- 15 (15) SEARCHIN' FOR A RAINBOW, Marshall Tucker Band
- 16 (7) MINSTREL IN THE GALLERY, Jethro Tull
- 17 (14) ATLANTIC CROSSING, Rod Stewart
- 18 (20) BETWEEN THE LINES, Janis Ian
- 19 (24) ALIVE, Kiss
- 20 (21) HONEY, Ohio Players
- 21 (23) WHY CAN'T WE BE FRIENDS?, War
- 22 (26) SAVE ME, Silver Convention
- 23 (18) BLUES FOR ALLAH, Greatful Dead
- 24 (32) INSEPARABLE, Natalie Cole
- 25 (25) CAPTURED ANGEL, Dan Fogelberg
- 26 (27) FLEETWOOD MAC, Fleetwood Mac
- 27 (34) MAN-CHILD, Herbie Hancock
- 28 (30) AL GREEN IS LOVE, Al Green
- 29 (33) THE HUNGRY YEARS, Neil Sedaka
- 30 (35) SPLIT COCONUT, Dave Mason

SINGLES

- 1 (1) ISLAND GIRL, Elton John
- 2 (2) LYIN' EYES, Eagles
- 3 (4) WHO LOVES YOU, Four Seasons
- 4 (5) MIRACLES, Jefferson Starship
- 5 (6) HEAT WAVE/LOVE IS A ROSE, Linda Ronstadt
- 6 (19) THAT'S THE WAY (I LIKE IT), KC And The Sunshine Band
- 7 (8) THIS WILL BE, Natalie Cole
- 8 (9) FEELINGS, Morris Albert
- 9 (10) THE WAY I WANT TO TOUCH YOU, Captain & Tennille
- 10 (12) LOW RIDER, War
- 11 (7) THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY), Spinner
- 12 (3) CALYPSO/I'M SORRY
- 13 (17) SKY HIGH, Jigsaw
- 14 (18) NIGHTS ON BROADWAY, Bee Gees
- 15 (15) SOS, Abba
- 16 (22) FLY, ROBIN, FLY, Silver Convention
- 17 (13) SOMETHING BETTER TO DO, Olivia Newton-John
- 18 (11) DO IT ANY WAY YOU WANNA, Peoples Convention
- 19 (24) MY LITTLE TOWN, Simon & Garfunkel
- 20 (21) WHAT A DIFFERENCE A DAY MAKES, Esther Phillips
- 21 (28) LET'S DO IT AGAIN, Staple Singers
- 22 (25) I ONLY HAVE EYES FOR YOU, Art Garfunkel
- 23 (26) EIGHTEEN WITH A BULLETT, Pete Wingfield
- 24 (16) BAD BLOOD, Neil Sedaka
- 25 (27) BLUES EYES CRYIN' IN THE RAIN, Willie Nelson
- 26 (39) OPERATOR, Manhattan Transfer
- 27 (36) SATURDAY NIGHT, Bay City Rollers
- 28 (33) I WANT'A DO SOMETHING FREAKY TO YOU, Leon Haywood
- 29 (37) OUR DAY WILL COME, Frankie Valli
- 30 (32) JUST TOO MANY PEOPLE, Melissa Manchester

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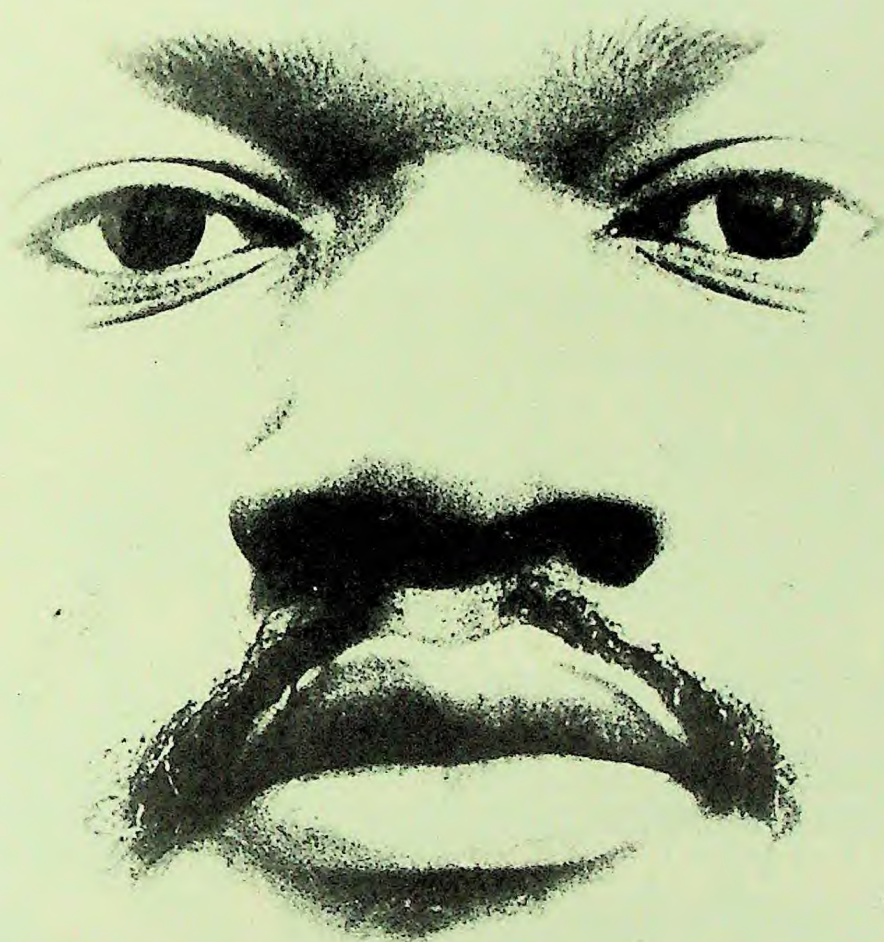
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IRELAND



POLYDOR GAVE a reception for Billy Connolly at the Gresham Hotel, Dublin, before he appeared in concert with Spud at the Carlton. Left to right: Paul O'Reilly (Dolphin Discs), Billy Connolly, John Woods (managing director, Polydor Ltd).

Midnite Music Co. launches label

JACKIE HAYDEN, ex-CBS and Eamonn Carr of Horslips have started an independent company under the banner heading of the Midnite Music Company.

The label itself will be known as Midnite and will have a number of different categories which will signify not only the price range, but also the musical category.

The first two releases, in mid-November, on the Midnite Blue label, will retail at £2.49.

A Walk In The Green (AM 101) is by the Minstrel Boys. They are Ian McGarry, jazz drummer and RTE Television director, and Terry Odum. The album was recorded at his own studio, Green Sound Studios in Dublin.

Chuckle agus Focal is an Irish

phrase for "a laugh and a word." The album (AM 102), by Noel V. Ginnity, was recorded live in concert at various venues around Dublin.

The albums will be on LP and cassette and will be distributed by Dolphin Records.

Midnite is employing the services of a new design company called Propaganda, owned by Steve Penselle.

Jackie Hayden said: "Our policy is completely open-ended, but will be limited only by the viability of any ventures."

Under the umbrella of the Midnite Music Company will be publishing companies, including Unlimited Songs, Jack of Hearts Music and Neon Music.



THE MIDNITE Music Company. From left: Jackie Hayden, ex-CBS, Eamonn Carr of Horslips, and Steve Penselle of Propaganda design company.

Marc Ellington series

RTE TELEVISION is screening the series Marc Time, featuring Marc Ellington. It started on Sunday, October 19.

Ellington has an album on XTRA 1154.

The guests in the series will include Mae McKenna, the McCalmans and Hamish Imlach, all of whom have albums on the Transatlantic group of labels, which are distributed by Irish Record Factors.

STUDIOSCENE

every month in MUSIC WEEK.

Advertisement deadline for the November 29 issue is November 19.

Contact Steve Rowe at 01-437-8090.



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 EMB 31212 Charlie Rich - I Do My Swingin' at Home
 EMB 31213 Johnny Cash - Ballads of the True West
 EMB 31215 Andy Williams - Love Andy

Harmony
 30061 "Bach" by Stokowski
 30062 "Greensleeves" - Ormandy
 30063 Violin's Greatest Hits
 30064 Piano's Greatest Hits
 30065 Wagner Showpieces

Cassettes
 40-30061 "Bach" by Stokowski
 40-30062 "Greensleeves" - Ormandy
 40-30063 Violin's Greatest Hits
 40-30064 Piano's Greatest Hits
 40-30065 Wagner Showpieces

●(Also on Cassette)

"Bach" by Stokowski
 "Greensleeves" - Ormandy
 Violin's Greatest Hits
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PUBLISHING

Gambling ballad wins at Castlebar

OVERALL WINNING song in the 10th Castlebar International Song Festival, in County Mayo, Eire, was Roulette, a dramatic beat ballad with a gambling-casino theme, written by Dublin partnership Joe Burkett and Andy Galligan, and performed by Des Smyth.

Burkett has previously written an Irish Eurovision Contest entry, and Galligan has achieved winning honours at several international festivals.

There had been more than 1,000 entries for the event this year, the finals being televised in colour and live by RTE for the first time.

Close second in the overall section was Life Is A Love Song, performed by a young Dublin girl, Kathy Nugent, who has built a big reputation through leading roles in musicals, including Jesus Christ Superstar and Jacques Brel Is Alive, as well as Irish television

appearances. The composer, Sean Byme, also from Dublin, had two of his compositions among the final nine.

And only a narrow gap separated the third song, the prize going for Russ Saintry's confident performance of Let Your Fingers Do The Walking, a country-styled song written by Bob Barratt, from South London, who works for EMI in London.

Best interpretation award went to Katja Filipova, from Bulgaria, who performed Star Without A Name, by Atanas Kossev. Vince Hill and Ernie Dunstall, outright winners in 1973, were also among the prize-winners with their Carpenters'-styled Darling I Love You, sung by Diana Kirkwood, from Maidstone.

Chairman of the judging panel was veteran songwriter Jimmy Kennedy and other adjudicators included composer-singer-arranger Ed Welsh.



MAGNET MUSIC has just signed a three-year deal with Music Publishing Company of Africa, which is soon to be known as Gallo Music. The deal, signed by Michael Levy of the Magnet group of companies, and Peter Gallo, covers Bumper Songs and Bop Music, Magnet associate companies, as well as Magnet Music itself. All areas of exploitation are to be used in South Africa to further the Magnet catalogue. Picture shows: (left to right): Gallo and Levy.

Best selling sheet music

- 1 HOLD ME CLOSE, April
- 2 UNA PALOMA BLANCA, Noon
- 3 I ONLY HAVE EYES FOR YOU, Feldman
- 4 THERE GOES MY FIRST LOVE, Cookaway
- 5 SCOTCH ON THE ROCKS, Southern
- 6 FEELINGS, KPM
- 7 DON'T PLAY YOUR ROCK AND ROLL, Chinnichap/Rak
- 8 S.O.S., Bocu
- 9 SAILING, Island
- 10 THE LAST FAREWELL, Ashley-Fields/Tembo
- 11 WHAT A DIFFERENCE A DAY MADE, Peter Maurice/KPM
- 12 EL BIMBO, Burlington
- 13 SOLITAIRE, Kirshner/Warner
- 14 LIKE A BUTTERFLY, ATV/Pamscene
- 15 FEEL LIKE MAKIN' LOVE, Island
- 16 JUST A SMILE, Robbins
- 16 L-L-LUCY, Robbins
- 18 HEARTBEAT, Southern
- 18 I'M ON FIRE, Intersong/Hensley
- 20 MOONLIGHTING, Blanedell/Compass/Long-manner

Compiled by Music Publishers Association.

Rock photo collection

A FIRST collection of rock music photographs by Japanese cameraman Koh Hasebe is being rush-released by Chappell Music, first in the U.S. and hopefully later in the UK, under the title Music Life Rock Photo Gallery: Giants In The Small World.

It represents the 25th anniversary special issue of Music Life, the Japanese rock magazine.

Hasebe's pictures feature a long list of top artists, including Elton John, the Beatles, Mick Jagger, Rod Stewart, Grand Funk, Paul Simon, David Bowie, Alice Cooper. The collection ranges from a startled Stewart opening a barrel of saki, to a bare-bottomed David Bowie, to some historic Beatle pix, the first ever taken by a Japanese photographer.

Magazine for writers

A NEW magazine, Songwriter, has been published in Hollywood, the first edition, dated October, includes an in-depth interview with Snuff Garrett, advice on breaking into the country market and a chat-piece with Jim Weatherly.

Publishing editor Len Latimer says the magazine is aimed at the person who listens to the radio and thinks "I could write a song as good as that." The main piece of advice follows on Sinclair Lewis's theory that the writer's most important function is to write every single day.

Menuhin & Grappelli have done it again!

This ad. will appear in RADIO TIMES dated November 20th. Stock up now and be ready for the demand.

(The LP includes Fascinating Rhythm and Just One Of Those Things already issued as a single on EMI 2358.)

STEPHANE GRAPPELLI CURRENTLY ON TOUR IN THE UK...

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 9th: Southampton (Guildhall), 12th: St. Albans
 15th: Edinburgh, 16th: Barrow-in-Furness
 23rd: Ipswich, 25th: Cleethorpes
 26th: Loughborough, 27th: Southport (New Theatre) 28th: Newcastle
 29th: Huddersfield (Town Hall) 30th: Hull
 December 2nd: Birmingham, 3rd: Barnstaple, 4th: Grays
 5th: Sandown IOW, 7th: London Palladium, 8th: Chelmsford.

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TIM KNIGHT, former head of a&r for Warner Brothers in the UK, has set up his own new management operation, and the first signing is a seven-piece band called Moon. The group has been signed to a worldwide publishing deal with Rondor Music. Picture shows Knight (centre) with (left) Chuck Kaye, vice president of Irving Almo Music U.S., and (right) Bob Grace, general manager of Rondor, the UK arm of Irving Almo.




SINGER-WRITER Julian Lloyd has signed a new exclusive publishing deal with Intersong in London. Picture shows (left to right): Intersong managing director Adrian Rudge; Bob Hirschman, formerly manager of Mott the Hoople and now handling Mr. Big as well as Lloyd; Julian Lloyd; and Intersong professional manager Eric Holland.

LEO SAYER

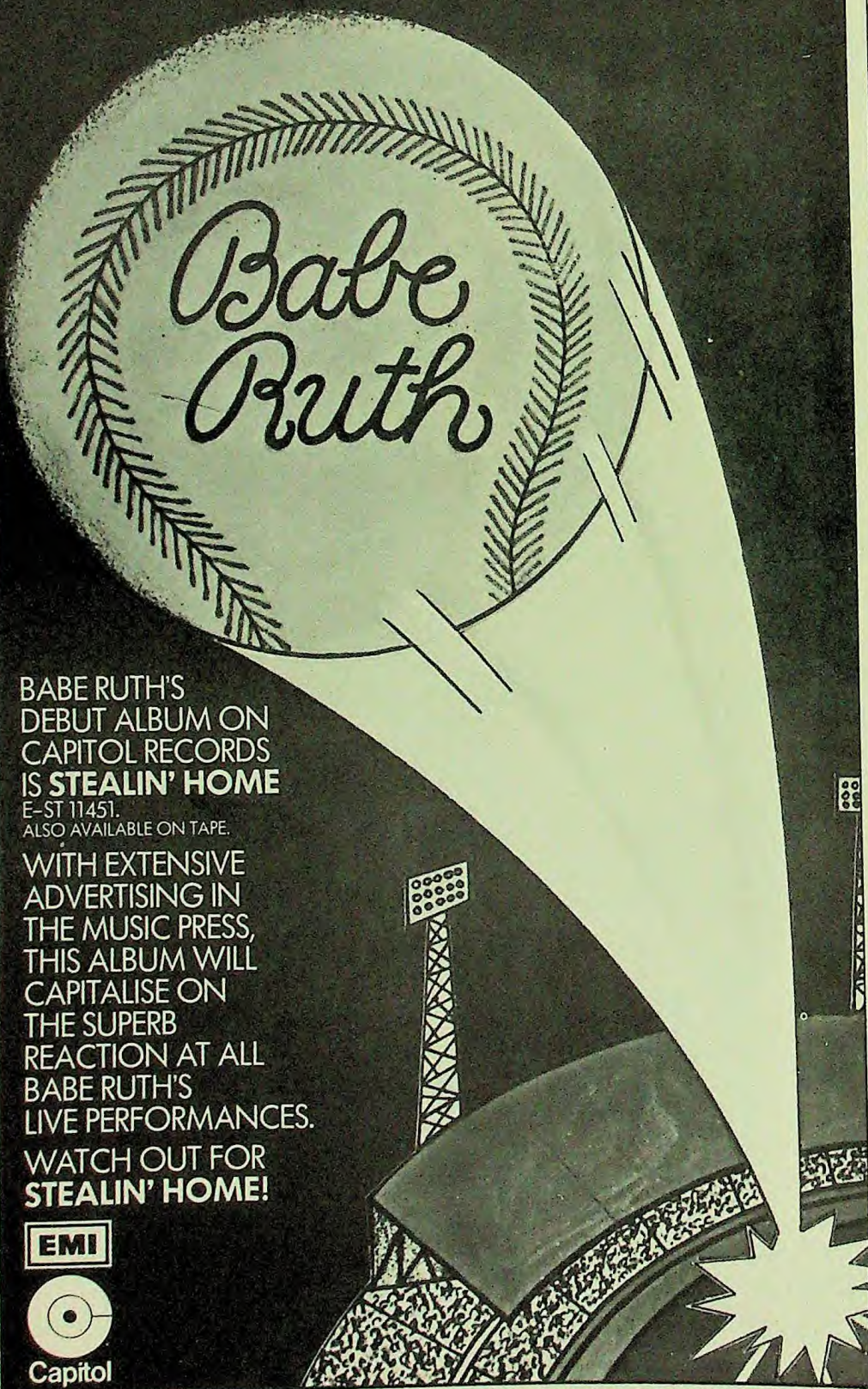


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TALENT Chart newcomers

STRETCH HAS become the second British Anchor chart-success group since the company was launched last year. It is coincidental that Stretch has achieved this success at approximately the same time and in the same way that Ace did. Stretch is led by Elmer Gantry who is best remembered for Elmer Gantry's Velvet Opera. The line-up of the band includes Kirby, guitarist who was originally in Gantry's Armada before enjoying a short period of fame with Curved Air. Other members are Steve Emery on bass who was also in Armada and left to join Ross, Tweek Lewis who played with Man during their rise to fame and since that with Jack Straw and Snafu and Jeff Rich on drums.



Stretch

Rich was one of Billy J. Kramer's Dakotas for a world tour in 1973. An album is due from the band shortly. The single, Why Do You Do It, is their first.

QUICK SPINS

CURVED AIR, currently touring to promote their first studio album in two years, Midnight Wire on the BTM label, has a new line-up which includes only Daryl Way, on keyboards and violin, and the delightfully sexy Sonja Kristina. The new musicians are guitarist Mick Jacques, drummer Stewart Copeland and bass guitarist Tony Reeves, formerly with John Mayall, Colosseum and Greenslade. On the album they used Peter Wood on keyboards and are now searching for an additional keyboard player who can also sing. The album was produced by Ron and Howard Albert who have also been producing the new Sutherland Brothers & Quiver recording for CBS which received its first airing last week.

NEW LABEL, Thunderbird, has signed Freddie Starr, a rock singer before he became famous as a comedian through ITV's Who Do You Do. His first single is out this week and includes several of his

impressions in a recording of Irving Berlin's White Christmas. Among them are: Elvis Presley, Muhammed Ali, Johnny Cash, and Adolf Hitler. The single is produced by Thunderbird director, Mick Green.

POWER EXCHANGE has brought Canadian recording artist Bill Amesbury to the UK on a promotional visit to coincide with the release this week of his first single for the label, Every Girl In The World Tonight/Lucky Day (PX115). An album, Can You Feel It, will be released in January. Amesbury, who has achieved a number one in Canada with his self-penned Virginia, will be meeting key members of radio, television and press while he is here.



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'Absolutely sensational'

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TALENT

Elton John—undisputed King of the Westies

from PETER JONES

in Los Angeles
THERE WAS Elton John's family and friends, loving every minute of it. And his manager, John Reid, with his family and friends, equally enchanted with the whole scene. For the whole gang had been airlifted to California, where Elton John is very much gov'nor, king, or even god.

The concert, at the tail end of an 11-city series, gave a World Series finale atmosphere at the Dodger Stadium. Roughly-estimated statistics suggest it cost artist and manager a fortune to transport a party of 128 persons to Los Angeles, and into the Holiday Inn, Wiltshire Boulevard, and further in to tourist delights like Disneyland and the Universal Studios, not to mention a great night out for all and sundry at a restaurant suitably called Le Restaurant.

As a gesture of generosity, it was a memorable event. The biggest memory was of Elton John weaving communication miracles with a waving, swaying, ecstatic crowd of 55,000 at that Stadium.

But he insisted it was just some kind of office outing. Seems John Reid was celebrating his 26th birthday in London, and took the staff out to lunch. Elton John arrived, which meant much cake-throwing and custard-slinging, and everybody said it was a great party, so why not do it again. Only this time in Los Angeles, to see Elton John wind up his U.S. tour.

The Elton John status has to be seen to be believed. Pictures of the artist everywhere; waitresses pleading for a souvenir picture from anyone speaking with an English accent; piles of his Rock Of The Westies album in every record store.

Elton John didn't fancy being interviewed by the newspapermen in the party. But it was impossible to blame him for the shy-guy posture. After all, he'd been working on stage for up to three-and-a-half hours on every gig during the tour. And that's not counting the energy expended on practising tennis with Billie-Jean King, talking football with Rodney Marsh — and seriously pondering the prospect of buying U.S. soccer team Los Angeles Aztecs outright.

He'd want to run rock concerts at matches to boost attendances. And probably play inside-right himself. But he for sure boosted attendances at Dodger Stadium: two sell-out concerts, with the place packed each day from dawn.

He charged ten dollars a head for the Dodger Stadium thing, and the fans claimed it was cheap at the price — roughly a fiver, by today's rate of exchange. He says: "It's disgraceful that so many rock artists make it big and reward the fans by upping the price of tickets into the \$15 bracket."

"You must give something back to the people who support you. Once I'm free of all contracts, I've got so many ideas concerning how to give back something to the public. In this business, everybody takes. And not enough people give back anything."

He talked, not exactly off the record, of how a star spent \$200,000 on a stage set, then socked it to his fans for \$15 a ticket.

This Caliph of California, this Lord of Los Angeles, still has pangs of professional anxiety every time he has a record out. He'll ring his office wherever he is to get somebody to read out the latest reviews. The New Musical Express came under public hammer at the Dodger Stadium



ELTON JOHN'S new band. Left to right: James Newton Howard, Roger Pope, Kenny Passarelli, Davey Johnstone, Bernie Taupin, Cabel Quaye and Ray Cooper.

for a knocking review.

It was at the Troubadour in Los Angeles five years ago that Elton John really made his U.S. breakthrough. In 1973, there was a Hollywood Bowl gala concert at which he gave free T-shirts to everyone who attended. And he gave benefit shows at the Troubadour this year, raising much money for a local charity.

In California, it's difficult to write of Elton John without using a capital "H" in the third person, "he".

Elton John was well out of the interviewing scene, but John Reid did hold court in his offices in Los Angeles. He's managed Elton since

1970, and was before that label manager for Tamla Motown in England. Reid, when in the U.S. lives in his office — "the only property I own here" — or in Elton's luxurious home.

He leaves no-one in any doubt that 1975 is Elton John's biggest year yet. Rocket Records has been going for three years, and now Elton can record his own talents on that label. Rock Of The Westies was the last under the DJM deal, though there may well be a compilation album to come, but basically Elton now completely controls his own destiny.

What it really means is that

Elton can from now on work at his own pace, says John Reid. Two albums a year as per contract was a bit heavy for any artist, and Elton John is particularly sensitive about criticism that he records too often and too much.

In what seems a non-broken run of Elton John triumphs, there was the problem of his own hosted show at Wembley Stadium where most people thought the Beach Boys had nicked the honours. John Reid feels that was something of a mistake, though stressed it was obviously no disaster.

For the next four months, Elton John is resting up, apart from undergoing the rigours of watching and supporting his beloved Watford Football Club in action. But he will spend more and more time with Rocket Records. It was Elton John who got Neil Sedaka over to the label for the U.S., and he's very involved in further projecting the image of Kiki Dee, who has been recording for weeks and weeks in Los Angeles with local musicians.

That label roster is going to be increased, and soon. In fact John Reid said: "We were offered the contract of an ex-Beatle, but passed up on the financial side. It was an ex-Beatle who didn't play guitar and didn't write many songs."

John Reid believes that most of fans see Elton as some kind of hard-grafting, value-for-money eccentric.

One U.S. rock critic said of his Dodger Stadium success: "For a former introverted, pudgy and myopic British lad, selling out Dodger must have been the realisation of more than just some sort of fantasy."

Right. And just a couple of days earlier, his "star" was unveiled on Hollywood Boulevard's Walk Of Fame, right in front of the Grauman Chinese Theatre.

John Reid regards Elton John as being the talent spotter of the Rocket organisation, but as being

some kind of idiot when it comes to dreaming up titles for albums. He wanted to call Goodbye Yellow Brick Road something like Vodka And Tonic. And he felt that Bottled And Brained was a much better title than Rock Of The Westies.

Such mental aberrations apart, Elton was working well, determined to keep up the pace and was convinced in the future of Rocket Records, now the "probationary period is over".

The Elton John distribution situation is that his product is with MCA for the U.S. and Canada, and EMI for the rest of the world, except Australia and South Africa. In the latter country, release is through Gallo and Rocket is setting up its own operation eventually in Australia, though is through Festival now.

It is impossible to estimate how much Elton John earned from his record-breaking last tour of the U.S. The merchandising income alone is enormous. And record stores report Elton John and Linda Ronstedt as the biggest-selling solo artists. In any case, John's earnings from live shows have been frozen since 1973 by the U.S. Inland Revenue Service because of hang-ups on a double-taxation agreement between that country and the UK.

In some ways, it is difficult to see how Elton John can improve on his current success ratio. He now has clearly the best band he's ever had. The movie people are after him, following the debut in Tommy — he's even been offered Voltaire's Candide as a possible starring vehicle.

But John Reid is wary of any kind of snap decision. He says: "Universal want him for a variety of different things. So many people are developing ideas for him. The thing is that he really can be very funny, if he gets the right catalyst."

"What we are doing at Rocket is to create the right situation in which things can always go ahead. We put together a team which can stop Elton from making silly mistakes and which can get the best out of the artists we sign. Gus Dudgeon, on the production side, myself, all the others — we all kick in various things to enable Elton to carry out successfully the things he does."

For those who delight in knocking a homegrown UK artist such as Elton John, it is a fascinating experience to hear what the Americans, particularly the West Coast Americans, think of him. It seems there he transcends all age barriers, all social classes — everybody likes him, everybody appreciates him.

It's no teeny-bop sex thing, no heavy rock and roll identification, no "doesn't he write nice tunes" middle-of-the-road thing.

In this neck of the woods, it's hard to see how he can get any bigger.

And yet . . . he's been involved in producing Kiki Dee in an effort to gain her the sort of international recognition he feels she deserves. And yet he is always ready to look in on some recommended new talent, to see if there is anything which could be moulded into Rocket Records material.

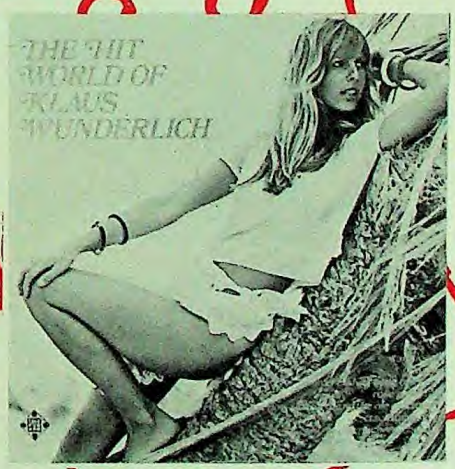
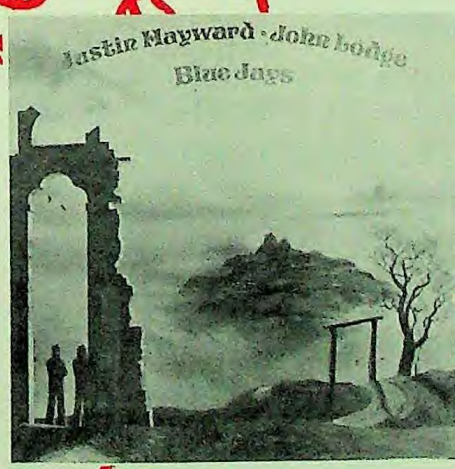
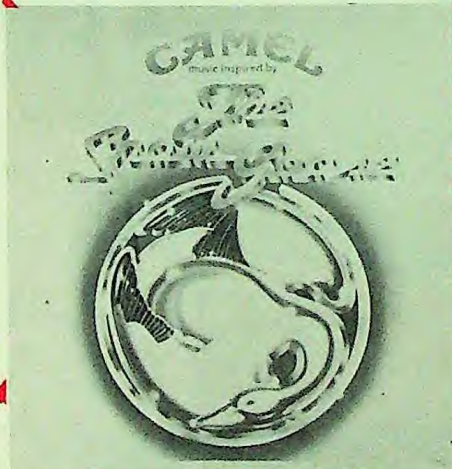
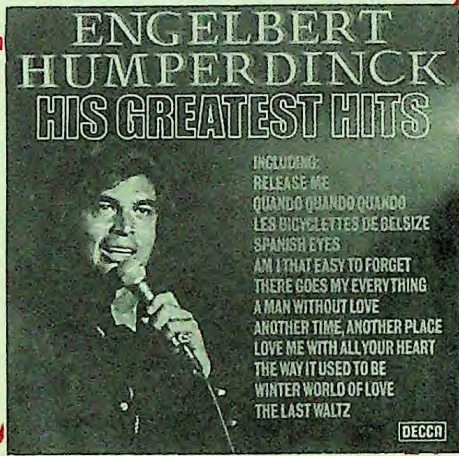
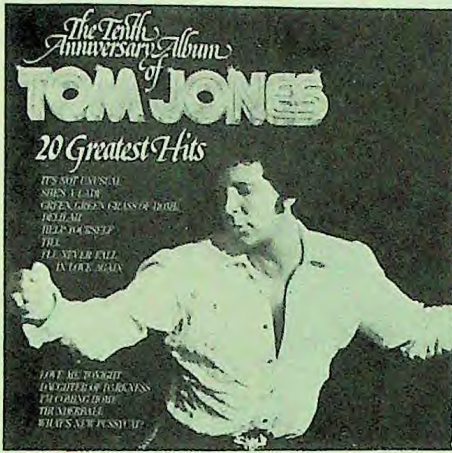
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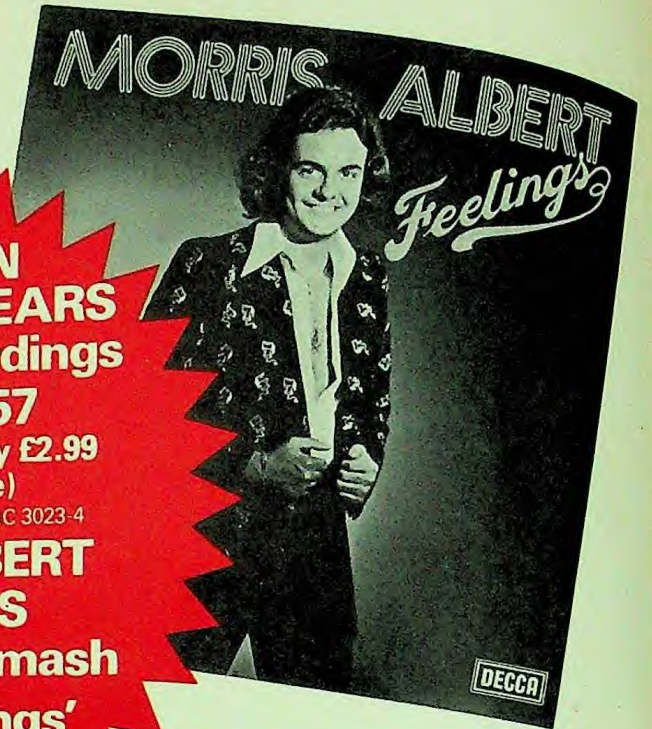
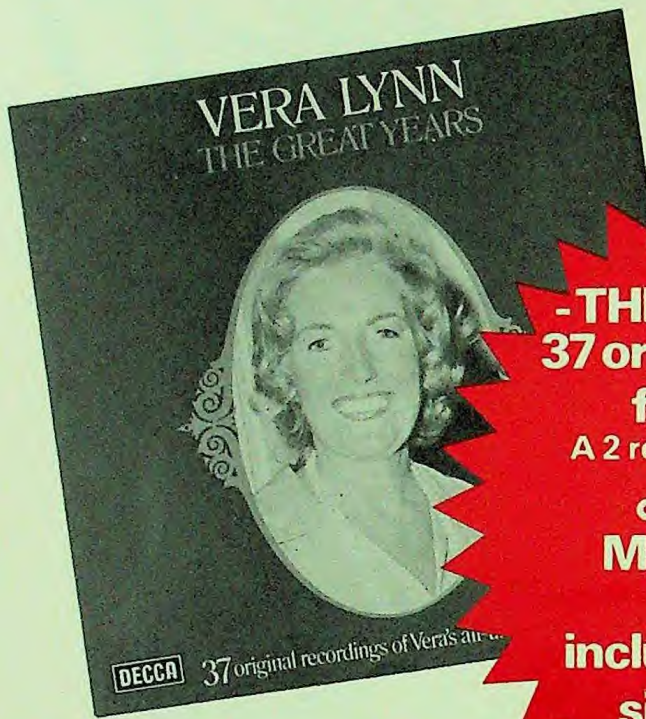


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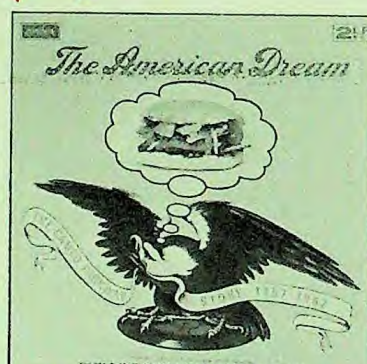
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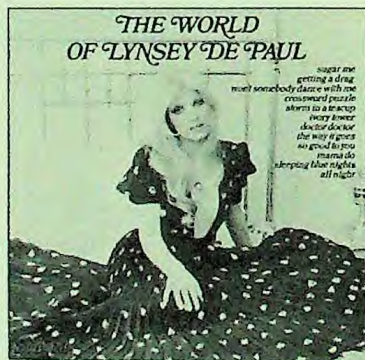
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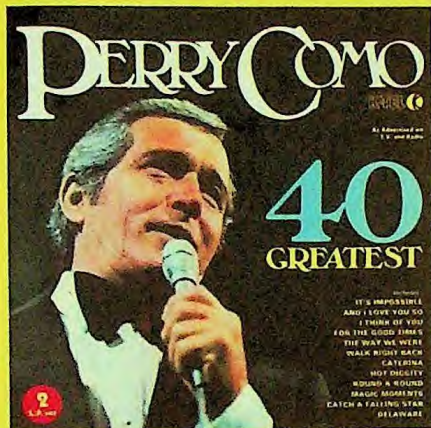
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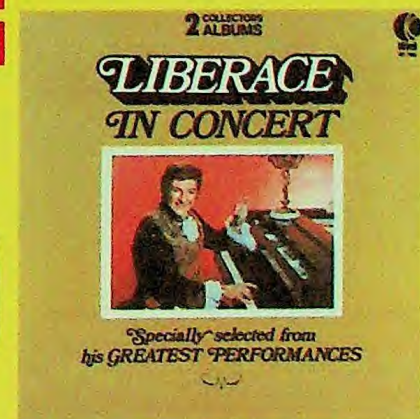


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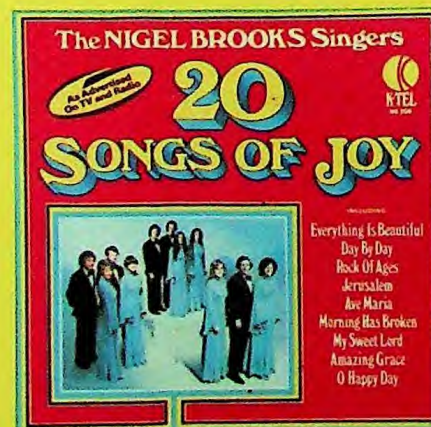
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TALENT

by DAVID LONGMAN
 BRYAN MORRISON, the manager of the Doctors of Madness, is a many talented man. Running on a parallel to his music business interests, are fashion, furniture and art gallery concerns. He also once owned a restaurant called Muffins.

However, he admits that the music business holds the greatest emotion for him, and it is here that his priorities lie at present. "I started in the business when I was at art school, and I was managing the Pretty Things to supplement my grant. After the band had some success, they told me that they wanted to turn pro, and I either had to leave college or leave them. I had been studying for four and a half years, with only six months to go, and it was a terribly difficult decision to make."

He chose to leave and admits that in the end, it was the wisest move he ever made in his life. "Since then, I am probably capable of having more regrets than anyone else in the game, having at one time or another, managed acts including Elton John, Pink Floyd, Free, T Rex, Fairport Convention and the Incredible String Band."

He says that money has never been a motivation, and even now, he only goes into a business venture because he thinks he will enjoy the work. "I'm glad to say that if you work at something you enjoy and do it well, you stand to make some money. No band I have ever taken on has been economic sense. The Incredible String Band and Fairport Convention were never commercially viable in the early days before the underground, and it is only since I semi-retired from the business and their type of

Morrison: Britain's the best place to break bands

music has become fashionable, that they have ever really made money.

"I'm only interested in talent, not in a pop record. If a band can turn me on in the same way as the great people like Al Jolson did, then they are true artists and performers. I got that same reaction when I went to see the Doctors of Madness. The band have come along at the right time, which is really strange, because two years ago the public wouldn't have been ready for them. The Doctors are like Irish Coffee, cold and creamy on the top, and hot underneath. They are something unexpected."

Having worked with so many top bands, Morrison feels that the Doctors are so good they will break without any hype or heavy promotion. "At their present stage of development, the band are more advanced than any others I have ever been involved with. My job as a manager is to introduce them to the right people, and it is then up to them to prove they are the greatest. When I invited along the record company people to see them, most of them were falling over themselves to sign them up. In the end I decided upon Polydor, mainly because of their excellent distribution network."

When Polydor signed the Doctors, several rumours were



PICTURED WITH the members of Doctors of Madness, (Urban Blitz, Kid Strange, Peter di Lemma and Stona), are joint managers of the band Bryan Morrison (centre) and Justin de Villeneuve.

circulated about the amount of money involved, and Morrison is quick to point out that the figure of £40,000 as an advance is very low, although the money is not all in one lump. "I think they are worth it," he justifies. The band are at the moment in the middle of a college tour, and in the spring will be part of a major tour to be supported by the first album from them in February.

Despite the reported economic depression, Morrison still feels that Britain is the best place to break a band. "I might be wrong after having been out of the business for four years, but if I was in the

States with them, I would have to take them to 3,000 radio stations, 1,000 newspapers and in doing so, would wear out three pairs of shoes in tramping around the thousands of miles to get to each one. In Britain I can do all the promotion I need with 20 radio stations, two television companies and about four magazines. So for me as a manager, it is far easier and far less expensive to break a band in Britain. If you break in Britain the rest of the world takes notice, so when you get to the States there is less work that needs to be done.

"Going back to the question of money, as the famous Colonel

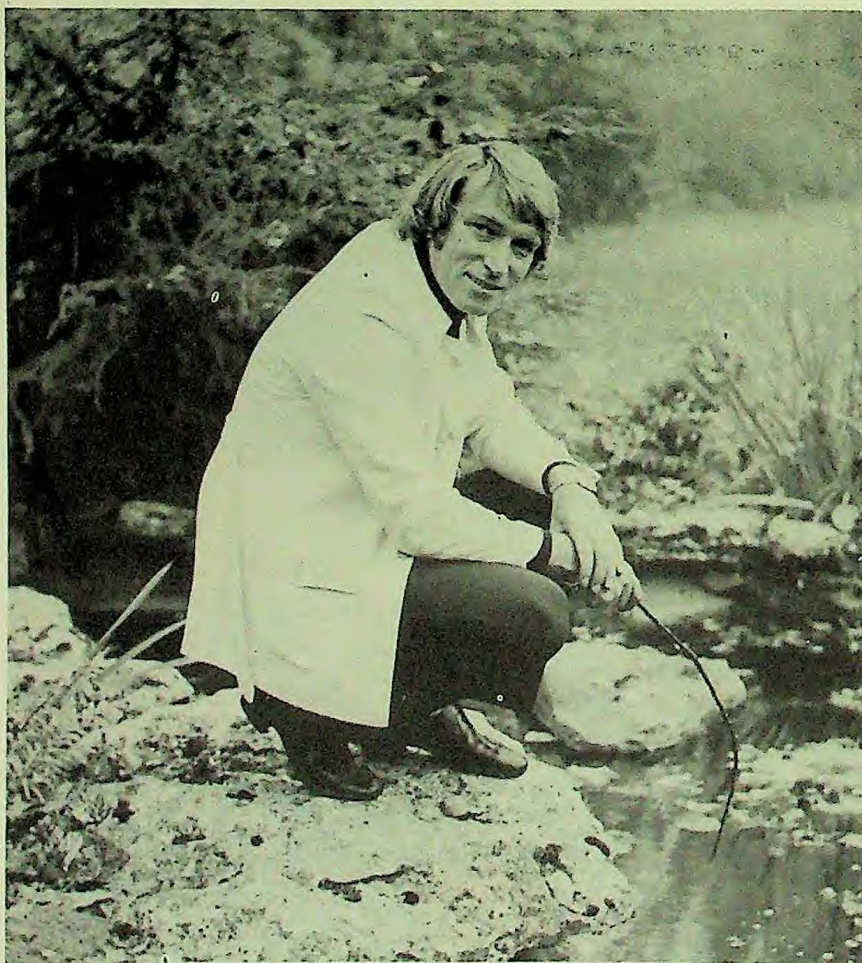
Parker would say, the £40,000 advance would be all right for me, but what about my boys?"

Since Bryan Morrison was last involved heavily in the music business, the pirate radio stations have had the effect of bringing commercial radio to Britain on a legal basis. He views the present radio and television network with some relish. "Radio is much healthier in Britain now, or so it would seem, but as far as record companies go, the situation has gone from the sublime to the ridiculous. There are far too many labels, all taking a smaller slice of the cake."

"When I first signed a record deal several years ago, I didn't even discuss percentages, and I sat for three weeks waiting and hoping that the deal would go through all right. Where the industry has benefited from there being more companies, is that it is easier to place a band now."

Returning to the Doctors of Madness, Morrison believes firmly that he has a really juicy apple that everyone will want to nibble.

So, with the band out on the road, having the edges knocked off them as Morrison says, what is he aiming for within the next year? "To me each band is something special. I want them to have a Top 30 album, and that means more than anything to me. It's a stamp of approval, like having your passport franked. I don't think their albums will be as good as their stage performance, few bands can ever capture that same magic on an album, so I feel that the main way to break the bands is by live performances. I know I'm a bit of a nutter, but I think it's all worthwhile."



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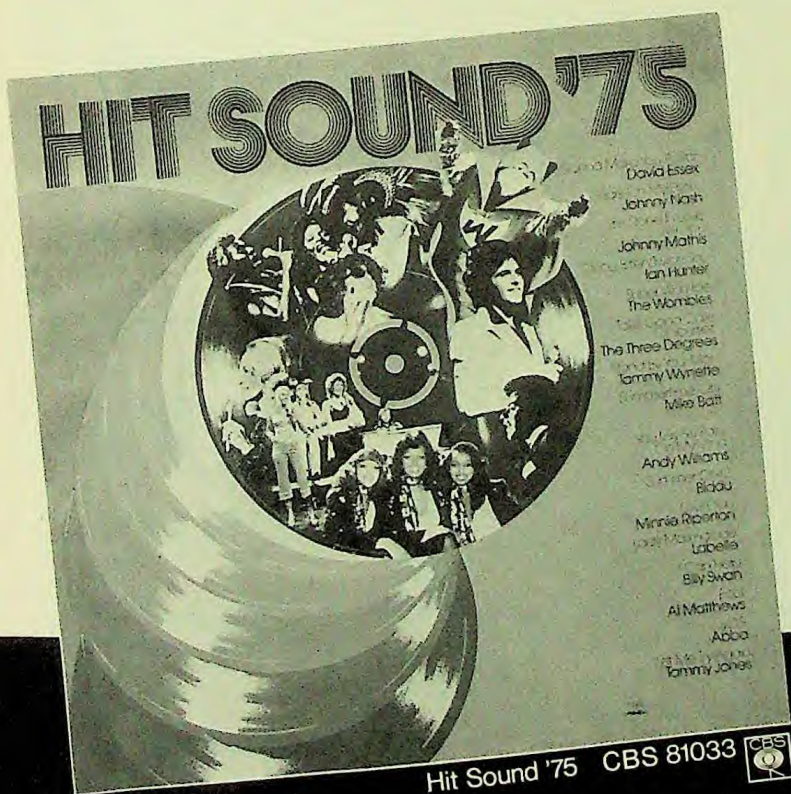
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TALENT

Peters and Lee set for the U.S.

by PETER JONES

WHEN THEY first started out as a singing duo, Lennie Peters and Diane Lee called themselves Lennie Peters and Melody, but a shrewd management decision was that the name made them sound like a reggae act.

So a more suitable title was created. And Peters and Lee went on to sell more than 2.5 million records, most of them in the British Isles. As their new album, *Peters and Lee Favourites*, is launched on the back of a £150,000 television advertising campaign, more shrewd management is being marshalled to make them a truly international act.

Peters and Lee are signed to International Artists. Laurie Mansfield looks after them from the straight management point of view and Phyllis Rounce, through the Sound Ventures division of the company, is on the recording side.

In the past year or so, Peters and Lee have broken box-office records in Britain and sold enough records to earn them a platinum award from Phonogram, the grateful record company. But the duo themselves agree it is only right that similar awards be made to the management team of Rounce and Mansfield.

Laurie Mansfield told *Music Week*: "It's easy to assume that an act like Peters and Lee suddenly appeared, from nowhere, and made it big. But it's worth remembering that Lennie Peters has been with us for six-and-a-half years. In very early days, he was on the David Nixon television series, and in fact *Daily Mirror*

journalist Patrick Doncaster did a great deal to help him along, with stories and publicity.

"Lennie actually made a couple of records for the Oriole label, and they flopped, but at least people were talking about him being the Ray Charles of London's East End. Even so, there wasn't a lot of interest until the breakthrough on *Opportunity Knocks*, when Hughie Green took a keen interest in the act."

It seems the duo could have gone on *Opportunity Knocks* rather earlier than they did but the series which really built their reputation was also regarded as a definite risk.

Said Mansfield: "A newcomer, a singer, could go on that programme and maybe get beaten by a singing dog, or a guy who played musical spoons. That was the ever-present problem, that some muscle-wiggling gimmick could beat a talented singer. So it really was a gamble for a serious-minded singing act. But Peters and Lee did well from the start."

Now another management problem was whether to try to cash in on Lennie's disability, his blindness, or whether to ignore the whole thing. That problem was solved by Peters himself who insisted that no call for sympathy was made, in any way at all.

His attitude: "The way I see things, I'm not blind. It's just that I can't see. But after we'd done a couple of the *Opportunity Knocks* series there were people writing in to ask why I should be so flash and big-time as to wear sun-glasses on the show. It was then that we



Peters and Lee with Hughie Green

figured it would be okay to say it wasn't being flash, it was being blind."

And he added: "When I first went blind I was determined it wouldn't be the white stick, guide dog and a life of basket weaving. I just wouldn't go along with that. So I took up piano and was determined to do something in music."

Laurie Mansfield: "The fact is that the Peters and Lee career is worked out according to a definite plan of campaign. In the first year, they did *Opportunity Knocks*, won it over and over again, and got themselves known to the viewing audiences. In the second year they branched out with a summer season at Blackpool, proving they could pull in the customers in a stage show.

"And the third year was a matter of building, with them breaking all records at Great Yarmouth as well as having sold so many records for Phonogram. The aim was to make them the top domestic singing act, and they did just that."

Now the aims are wider. Peters and Lee are to make a big onslaught on the American record market, and a first step has been a couple of weeks in the recording studios with Jimmy Bowen. He produced Sinatra's big comeback single *Strangers In The Night*, and has recorded Dean Martin and Sammy Davis Jr., and also Keely Smith, to whom he was once married. Her Lennon and McCartney *Songbook* remains one of Peters and Lee's favourite albums.

Said Mansfield: "A really

important point here is that there is no question of Peters and Lee not working any more with Phonogram's John Franz, who has produced all their hits. This is a one-off situation specifically slanted towards establishing them in the American market. And John Franz even helped rehearse them in preparation for their American visit."

There was obvious disappointment in the Peters and Lee camp when their rush-single release on (*Hey Won't You Play*) *Another Somebody Done Somebody Wrong Song* didn't make the charts. It had been "bubbling under" the *Music Week* chart for B. J. Thomas, and Phonogram reckoned that the added name-power of Peters and Lee would get it into the top twenty.

Said Mansfield: "It didn't do the trick. And inevitably there were people saying Peters and Lee were somehow cashing in, but there were other cases of songs being revitalised by another version. And *I Love You So*, by Perry Como was just one example."

Now the Peters and Lee aim is for international acclaim.

Mansfield said: "They have the talent and the image to do well. But though nobody ever played up the aspect of Lennie Peters' blindness, the fact is that there are always people around who say that he can really see. When he went into hospital for an operation to remove one of his eyes, there were some people who thought he'd gone in to get his sight back, could see again - but was acting blind for the sake of the act."

"Presumably people said the same thing about Douglas Bader, who moves around so well, despite having lost both legs. But if Lennie's sight came back, we'd hail it was a miracle, and so would he, and there's no question of us keeping it quiet!"

Max Boyce's prescription for success

by CHRIS WHITE

A WELSH performer who until little more than 12 months ago was unknown outside his native land, and even now still performs in the South Wales clubs, has suddenly found himself in the staggering position of number one in the album charts, despite tough competition from Elton John, Roxy Music and David Essex.

For Wales' Max Boyce, the success of his latest album, *We All Had Doctors' Papers*, has proved that the overwhelming success of his first EMI album, *Live At Treorchy*, was no fluke, and that he has joined the select band of artists with "regional appeal" who are now breaking down the musical barriers of the UK.

The story of Max Boyce's rise to recording fame is already well-chronicled. His first album was released by EMI on its *One-Up* midprice level, and initially the only 1,000 copies of the LP were pressed. Since then sales have surpassed the 350,000 mark - and now the success of *Doctors' Papers* has consolidated his achievement. However, Boyce's recording experience goes much further back.

He explains: "Apart from a couple of years playing skiffle music in my teens, I got into music through the folk clubs in Pontardawe. In particular, the Valley Folk Club was very well

known and singers used to come from all parts of Britain, performing their own local folk music.

"As a result, I felt the need to write songs for my own community - about their lives, work and experiences - and the result was that soon I was getting regular bookings in folk clubs throughout Wales."

In those formative Boyce years, the singer did a series of broadcasts for Radio 4 Wales, singing his own topical songs, and he also did some recordings for a Welsh record company called Cambria. "The company was very small and concentrated entirely on Welsh records - two of my fellow recordings artists at that time, both unknown then, were Mary Hopkin and Tammy Jones," Boyce explained. "One of the albums I did for Cambria actually started selling again, when the *Live At Treorchy* LP made the chart."

It was one of the Cambria recordings that brought Boyce to the attention of EMI producer Bob Barratt, well-known for his work with similar regional acts such as the Spinners, *Fivepenny Piece* and the *Wurzels*. He was so impressed with Boyce's potential that he made a special trip to Wales to watch him perform, and after seeing the audience reaction decided to get him an EMI recording contract.

"More than anyone else I owe



Max Boyce

it to Bob Barratt," Boyce says. "He showed faith in me and gave me a chance with the *Live At Treorchy* album which wasn't promoted at all on release. Its success has just been by word of mouth; the only person to ever play a track from it on the radio was Johnnie Walker."

Boyce's only major appearance outside Wales so far has been a recent sell-out performance at the Albert Hall, but a tour is planned to next year, taking in Manchester, Birmingham and Bristol. He also plans to play at various college

and university gigs, and another major London date is being fixed.

Both his EMI albums have been recorded live before an audience, although Boyce would like to eventually do a studio LP. "Basically the mood and content of my music make it better for me to work with an audience. I like to get the most out of the people who come to see me and, because they can identify with my songs, there is a lot of atmosphere stimulated. I sing about such things as rugby club coach trips, in a humorous vein of course, and people know that they can laugh

at themselves."

Despite the success of the *Live At Treorchy* album, which is still in the album charts, Boyce admits to being "amazed" at the runaway success of *We All Had Doctors' Papers*. Although TV promotion for it has been restricted to four areas, ATV, Harlech, Border and Westward, sales are nearly 20,000 a week and there is evidence that the album is selling throughout the British Isles and not just, as some people think, in Wales. One store actually sold 1,000 copies in two hours and police had then to be called in to control the crowds!

"Obviously a lot of the new album's success must be due to the success of the earlier one," Boyce says. "People bought that one, perhaps after seeing one of my performances, liked what they heard and then decided to buy the new one. But it is still all rather overwhelming."

Boyce added: "Like Scotland's Billy Connolly, and Mike Harding from the North of England, I obviously get a certain percentage of my own people when I'm doing concerts outside of Wales. But it's important that the rest of the audience should be drawn into the proceedings and I think that because our humour and music is so universal, in that it closely relates to the lives of ordinary people, we succeed in doing it. Everybody can enter into the spirit of things at our concerts."

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FEATURE

The elder statesman of pop journalism

by NICK ROBERTSHAW
DEREK JEWELL'S is the only column in the Arts pages of the Sunday Times Review that has no subject title. This is not arrogance, simply an illustration of Jewell's belief that the broad field of popular music cannot be arbitrarily subdivided.

"I describe myself as a critic of popular music, and I take the view that it is all one thing, as it were, that there is a clearly continuing line of development that can be traced throughout the Twentieth Century, and that includes not only what is commonly called pop but also much else besides. So one week I might write about Led Zeppelin, but the next it could be the Platters and the week after that Ella Fitzgerald. There are no categories; I think that is the perspective to have. Saves me a lot of agony, too, in writing about it!"

At the age of 48, Jewell is the elder statesman of pop journalism, and in a unique position to understand the continuity of development he describes. "I have heard a great deal of music, certainly. I was brought up with names like Gerardo, Ambrose and so on. Then I got into Glen Miller, Benny Goodman and black music, Basie and Ellington on the one hand, Bessie Smith and Ma Rainey on the other. Next I was into

bebop and traditional jazz, and all the crooners, dominated by Sinatra of course

"During the Fifties there was a period when I was becoming disenchanted with an m.o.r market that only included Frankie Laine and the like, but then Elvis arrived on the scene. I must say I was not very enthusiastic in the early days, though I did think, you know, this is going to turn into something good. When the great explosion in pop took place at the beginning of the Sixties I was very much on the spot. I lived and worked in Liverpool and I had been going to the Cavern right back in the days when it was a jazz venue, so I probably knew what was happening at the grass roots as well as anyone in the country".

In resumé, Jewell's career history divides conveniently into three periods. The first, academic, period lasted from 1945-51, when he took a degree and then taught at Oxford. Deciding the scholastic life was not for him he went to the Liverpool Daily Post, joining as a graduate trainee and leaving, 11 years later, as deputy editor.

"I wrote on music during the time I was in Liverpool, but only jazz. At that time no newspaper wrote about pop as such. That was very much a mid-Sixties development. When I went to the Sunday Times it was as jazz critic.

NEW SERIES

THE POP PUNDITS

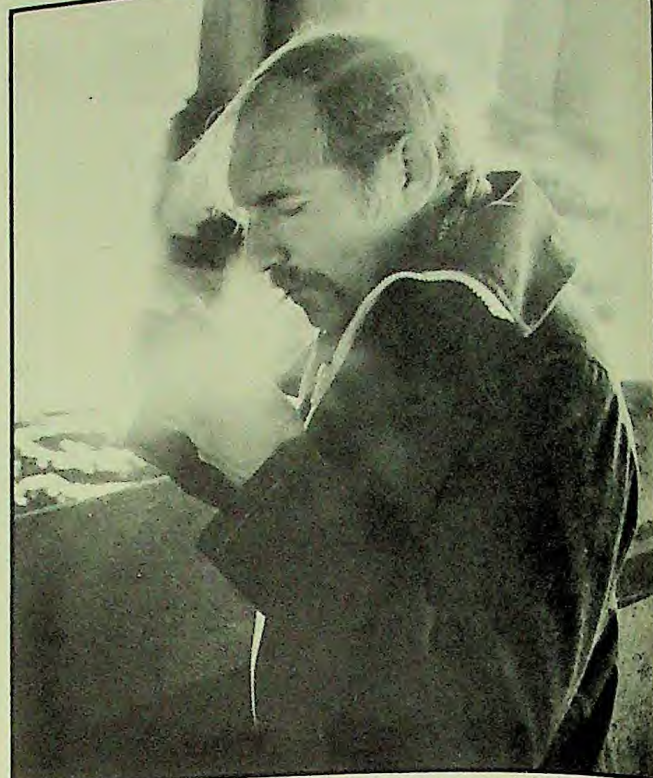
1: Derek Jewell

The Sunday Times

At the end of 1962 I wrote what was probably the first article in a serious newspaper about the Beatles, but that was for the news pages, and it wasn't till 1964 that the paper decided to cover pop as a whole. The title went through successive changes, from Jazz to Jazz/Pop and then, from about five years ago, to nothing".

His time at the Sunday Times has seen Jewell's rise to the position of publishing director, Times Newspapers Limited, one of the company's top executives. Working initially as personal assistant to the then editor, Dennis Hamilton, Jewell was one of the midwives at the birth of the Colour Magazine, remaining its deputy editor until 1968, when he was invited to join the executive board of the newly acquired Times.

Jewell's brief was two-fold; to look after and develop the two newspapers whose management



DEREK JEWELL: "You could spend almost every waking hour just going to hear good music live."

committees he still chairs - the Times Educational Supplement, and Literary Supplement, (to which he added the Higher Education Supplement in 1971) - and to develop all the non-newspaper activities originated under the Times umbrella. Thus it is that Jewell is now also chairman of the Wine Club and Head of Newspaper Archives Development, Times Books, Times Cassettes, Times Reader Offers, Times Posters and Wallcharts, and Times Enterprises. Jewell discharges these manifold responsibilities with great energy and zest finding time to write best-selling novels as a sideline, and plainly still revelling in his work. "I consider that all these activities are still in their infancy. For instance, I was very impressed by the spoken-word cassette market in the States and it is obviously going to be a big thing here, but it is a tough market, the shops don't stock readily, and it is still at the pioneering stage. We have already brought out a wide-ranging series under our arrangement with Phonogram covering music, leisure, literature, children and drama. We have a deal with RCA in Australia, and I'm going to America shortly to talk to Ken Glancy."

The extent of his involvements elsewhere leads Jewell to describe his pop writing in deprecatory fashion as: "My therapy, I'm very much a part-timer", but does not prevent him keeping abreast of developments, very aware of the scene. His radio programme, launched as an 8-week series and now running 3 years, showcases a characteristically wide choice of music. "I enjoy the radio show particularly because as a writer on music I am conscious of the inadequacy of words and it's marvellous to be able to actually play the thing you're talking about". He shares none of the currently fashionable pessimism about present-day pop. "No, there's a lot of very good music about. You could spend almost every waking hour just going to hear good music live. Of course 95 percent of pop is rubbish, almost by definition, but there is so much of it, there really is a colossal quantity of stuff to listen to". Venturing a quick and not necessarily indicative list he mentions FLP, Yes, Led Zeppelin,

Santana, 10cc and Steeleye Span, and notes his satisfaction that alongside the out-and-out pop scene there is still an audience for veteran jazzers like Getz, Rollins, Rich, Herman and Kenton.

For record companies he has little but praise, saying he enjoys good relations with them and generally efficient service from them. His only criticism is that they release too much product, more than they can properly promote and market, and he ascribes this to funk, or more politely, insufficient faith in their own judgement of talent. "They are no better and no worse than one would expect considering the area they are working in", he adds, by way of rather cryptic footnote.

His style of journalism is founded on a series of principles that reflect his positive approach to pop criticism. "First, I only review good stuff, by which I mean that I consider it would be a waste of the column to devote it to a put-down, when there is so much around that deserves praise. So by and large I only set out to review concerts that I expect to be able to recommend."

"Second, my responsibility is to write for the readers of the Sunday Times in a way that will be useful to them. They are intelligent people, generally in the age range 25-60, and among them there are many young parent types who are possibly a little bewildered by the wealth and variety of music around. Consequently, the column is to some extent explanatory. Third, I try to reflect the fact that popular music is the music of the people - it relates in a way that classical music never can; it is the mirror of the times, if you like. Right from the early days of worksongs, blues, and ragtime it has reflected the nature of society. People's nostalgia is expressed in terms of songs: that's the appeal of Vera Lynn and Frank Sinatra of course."

"Lastly, and this ties up with everything I've said about my attitude to music, I do try to relate all kinds of music. From 1965 onwards it has been easy to see pop as one mainstream, into which everything ultimately goes. It is thoroughly eclectic and I try to get that across. That is my proselytising purpose, if you like."

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RETAILING

Seaside sales: 'we've struggled through'

THE HOLIDAY season can normally be expected to give a lift to sales in record shops at seaside resorts. Visitors and foreign tourists alike can be expected to spend at least some of their time checking out the contents of the browsers. With the falling value of the pound sterling an incentive to people to holiday in the UK rather than visit Mediterranean sunspots, a surge in business might have been expected — had it not been for the steadily rising cost of records. To find out whether the holiday period has been as profitable as in previous years, Chris White has been talking to retailers in some of the most popular resorts.

THE SQUEEZE hasn't prevented holiday visitors in major UK seaside resorts from spending their pocket money on records, but many dealers agree that trade in most cases had attained only the same level as last year. And a Music Week survey of holiday towns revealed that most retailers aren't too optimistic for the future.

Typical was the comment from Miss Pauline Harman, manageress of one of Great Yarmouth's major record stores, N. Wolsey and O. Wolsey: "People just aren't spending as much, and it seems in a lot of cases they are going for the cheaper records, like budget LPs and reduces ones. It doesn't look too good for the future either, and I really can't see things picking up for a while."

Mrs. Pam Mortimer, record buyer for two stores in Bournemouth, Dingwalls and J. J. Allen (both members of the House of Fraser) admitted that summer

selling had "not been easy-going," although she added that there had still been good results. She commented: "I think people are certainly far more discerning on how they spend their money and with the multiples' continual cut-pricing — we have branches of Boots and W. H. Smith nearby — I sometimes wonder how we manage to sell any records at all."

Mrs. Mortimer pointed out however that the season had been considerably improved by the very-high student population locally, resultant from language schools in the town. "I don't know what we're going to run into now has the season ended," she added.

Peter Redfearn, manager of Setchfield's Records in Bournemouth, also thanked an influx of foreigners into the resort for good trading this summer — "They buy many of the present hit records, as well as

old-catalogue like the Beatles," he told MW. "But while it has been busy, we haven't done as well as last year, mainly because the hot weather kept most people on the beaches."

Foreign students and visitors from the North of England also helped trade at Fine Records in Brighton, according to Paul Skinner. "Local customers have definitely been more cautious, but I don't really foresee any cutbacks in the near future," he admitted. "Trade hasn't been bad this year but we have only managed to reach the same pitch as last year."

Another retailer, Mike Gill, manager of Peter Russell's Records in Plymouth, commented: "Every year we have managed to increase business but this year we have stayed static. One of the problems is that there is increased competition, because there are two new record stores virtually next door to us."

Another holiday resort dealer, Bernard Dean of Scarborough, who has his own record shop, was however pleased with this summer's trade. "We considerably expanded our premises so it is difficult to compare trading with last year, but we've struggled through — after all, holidaymakers

are our living, and it doesn't matter too much if we don't do so well in winter," he commented.

"It has been a long steady summer due to the weather and while it is true that people have spent a lot of time on the beaches, you find that they still find time to browse round the shops. But what is needed is something really new, enormous and big in the music business — that would stimulate trade."

... it's the same in France

PARIS — A survey carried out by the French magazine "Show" suggests that summer business in the holiday resorts featured less generous spending than in some previous years.

Covering a period of four months, June to September, the same records seemed to hold favour with the public throughout the summer, though not necessarily always at the same sales peak.

Some resorts found that the extremely hot weather had a bad influence on disc sales, particularly in the north where continual sunshine, there through 1975, is generally very rare.

Due to the opening of the West Country extension of the M4 motorway, Weston-super-Mare has enjoyed one of its best summer seasons, not only with Midlands holidaymakers, but also a regular weekend influx of visitors. "I've been more than satisfied," commented retailer Fred Exon. "Discounting by the multiples and the dramatic price increases has had an affect, but I think this will level itself out in time."

This slowing-down influence was not felt so much in the south where constant sunshine is expected as the norm. But one particularly interesting aspect of the survey, which the paper points out is not meant to be taken as a chart, is an apparent neck-and-neck race between French artists and international performers on the pop-music scene.

Indications are that the international names will continue to hold their own during the autumn and winter, this bearing in mind that though they were at one time well in the lead, French discs have been dominant over the past few years.

Christmas discount 'a sickening prospect'

IT IS ironic, and perhaps indicative of the manufacturers' attitude towards the retail trade, that as we look to them for help against the discount pirates WEA has announced a direct mail scheme which, despite the bland assurances which accompanied the initial announcement, strikes at the very heart of the independent retailer. Instead of the normal Christmas discount schemes offered at this time of the year WEA has concocted a package which not only reduces the range of stock on which the dealer can expect a bonus profit margin, but positively seeks to remove from the retailer the opportunity to sell back-catalogue stock during the peak selling season.

The scheme hinges on a pack of 30 top selling albums on which the dealer is not eligible for any discount at all, even though most dealers would wish to stock virtually all the titles in the pack in quantity. On purchasing one of these albums the customer is eligible for the chance to buy direct from the manufacturer a further album from a restricted list of the company's less-selling product for £1.49 — below the normal dealer price. After protests from the GRRC the company generously allowed the dealer to handle the purchase of the second album with the princely reward for the service of 30p per album. I was not surprised to read the typically hypocritical statement which followed the meeting with the GRRC that the scheme as originally announced was only provisional, and that "we thought it right to have consultations" with the dealers representatives. Let's face it, the initial announcement was greeted with such vehement dealer protests that the company was forced to make some concessions to the trade.

WEA maintains that the offer will stimulate trade, during the pre-Christmas season, and that not

many dealers will have in stock the albums which are offered at the reduced price, but while this latter point may apply to the multiple discounters the specialist dealer probably does have these albums in stock and is hoping to sell them during the next few months. As an incentive offer to the trade it is an insult, and coming on the heels of CBS launched of the record club, it's a pretty sickening prospect for the specialist dealer when the manufacturer on whom he relies can treat him in such a cavalier and cynical fashion.

With the welter of television advertisements promoting records and tapes currently filling our screens it is not surprising that there is widespread doubt within the industry over the sales potential of much of this product. The companies who are solely concerned with selling tv advertised albums seem to be scraping the barrel by now in their efforts to find potentially saleable material. Arcade and K-Tel's Jim Reeves and Perry Como sets have started well and should be good bets for heavy sales for some time, but I shall be surprised if the tv albums as we have come to know them play such an important part in this Christmas sales. On the other hand, the major manufacturers obviously plan to use tv advertising much more as Christmas approaches, and their advertising should have a healthy effect on sales of any albums which they choose to promote in this way. In particular, I expect to see excellent sales from WEA's Drifters 24 track set.

The quality of product supplied by some of the tv companies often leaves much to be desired, particularly those on the Warwick label which all seem to be poorly produced, giving inferior quality reproduction leading to many customer complaints. I was also

COUNTER INTELLIGENCE

The Mike Davison column
Ali Baba Records,
Liverpool

disappointed to receive a consignment of K-Tel's Italian Love Songs album with no inner sleeves, which obviously does nothing for maintenance of quality, and takes economy of packaging to ridiculous proportions. Leaving aside the number of tracks contained on the albums, tv records are no longer substantially cheaper than normal product as they were when they were introduced into this country, so it is not unreasonable for the public to expect a quality product in decent packaging.

I was pleased to receive a list of available CBS singles a couple of weeks ago, since the absence of such a list has been a major flaw in an otherwise admirable catalogue. Most companies now have a satisfactory catalogue kept up to date by monthly release sheets or periodic supplements giving full listings of all released product. All of this is a great help to the retailer who tries to give a service to his customers, and a complete and easily accessible catalogue is invaluable to the dealer in generating those extra

sales. The new style release sheets from Decca and RCA are especially useful, being attractive, fully informative, and easy to refer to.

It is no use being able to track down those special customer orders quickly if the customer is then kept waiting for a delivery which was promised for a particular day and does not turn up on time. We have waited four days for deliveries from CBS, Island, and Pye in recent weeks, and since the delivery notes have been marked with the date of the order, I can only assume that the problems lie with the carriers, all three companies using the same firm. I reckon the most galling and frustrating part of our business is having to turn away a customer because an item is out of stock, not because it has not been ordered, but because a delivery has not arrived when expected. At least Phonodisc weathered its removal without too many traumas, and deliveries are now back to usual efficient standards.

I have been spending several evenings recently putting together the traditional Christmas orders, which seems to become more time-consuming every year. I give full marks to RCA making the dealer's task a little easier by producing a complete list of available product. This must be good psychology from the company's point of view as one usually finds a few forgotten titles which ultimately means a bigger order. I always do the smaller companies first as the prospect of working my way through the EMI numerical catalogue is the most daunting task imaginable and I like to work my way in gently!

I was surprised to receive a new release order from RCA the other day which contained several items crossed off as being out of stock.

Normally, when new releases are not available for delivery they are extended, a practice followed by every company, but I believe that RCA is now intending to continue this policy of not extending new release orders. That in itself is a minor problem, but I also believe that it is to be policy in future to place a minimum order surcharge on new release orders under £15 value. This is, of course, iniquitous and grossly unfair to the small shops which may only wish to order odd copies of any new release. I hope the company will think twice before implementing such a policy. I have also noticed on some recent CBS delivery notes — the new computerised kind that the letters 'SUR', which indicate small order surcharge, have appeared under the list of product delivered. Since these notes were for either extensions, or even in some cases batches of 10 or 15 singles sold to us by telephone during a promotional phone-out, I fail to see why we should be penalised by any surcharge. I have taken this up with the company but have so far received no explanation whether these surcharges are being implemented or whether the computer automatically stamps them on any order below a certain quantity.

I am always pleased to see the efforts of the smaller labels being rewarded with hit records, and none has been more successful recently than Spark. The label seems to have taken on a new lease of life, and the identification with the Northern Soul scene has paid dividends. Like most of the smaller labels Spark works hard at promotion and I think most dealers appreciate the efforts companies like this make in promoting their product and try to work with them, which benefits both parties. Good luck to Spark, Creole, and others like them, and I hope the hits keep coming.

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RETAILING

Record 'supermarket' for small dealers

by TERRI ANDERSON

A NEW wholesaling venture, aimed at the small dealer and run on supermarket lines, has been set up at 841 Harrow Road, Harlesden.

The new company, Lightning Records, occupies 6,500 square feet of warehouse space, and brings under one roof the well-established Laren for Music juke box servicing business, its offshoot — a mail order and direct purchase outlet for a comprehensive catalogue of old and new singles — and a self-service store for dealers.

Partners in the business include Raymond Laren, owner of the Pop Inn record shops and of Laren for Music, and Alan Davison, whose nine years with EMI took him from junior salesman, through area salesman level — when he managed to win every dealer incentive scheme in which he was involved — to marketing manager for Motown.

During that time Davison became aware that many would-be small record dealers could not get into the business because they could not afford to place the necessary advance orders with the major record companies, he and Laren had the idea of setting up a fairly large wholesale operation specifically to serve such clients.

"It will cost a new dealer as much as £5,000 in all to get accounts with the majors," Davison points out, "and he will have to acquire a stock probably much larger than any very small dealer could, or would want to, handle." Lightning sets out to serve the retailer who may need as few as 30 albums at a time.

Davison says that the venture has the blessing of the record companies, including the majors, which at times find themselves supplying small dealers with so few albums that they make nothing on the sales.

He adds that although he, and another of the directors, Keith Yershaw, have worked for EMI, Lightning gets no preferential

treatment in the way of discounts from them — and would not expect any.

The discount offered at Lightning is around 25 per cent, based on the average discount of 34 per cent at which it will obtain its stock from the record companies.

However, Davison says, where discount to Lightning is greater, it will be passed on to the dealers in lower prices in the warehouse.

A £50 minimum operates for purchases at Lightning, but this sum may be spent on anything in the warehouse, from a number of LPs — each of a different title if necessary — to record cases, styli, and other accessories for sale.

Prospective clients at Harrow Road will be left to themselves to browse round the shelves, but anyone needing advice will be able to get it from any of the staff, almost all of whom have worked in record retailing.

Lightning is making an effort to reach the really small dealer, such as the shopkeeper who only wished to add a rack of LPs in a corner of a card gift shop, or the market trader selling perhaps only one day a week from a stall.

"The record companies, quite rightly, want the dealers to carry a full range of catalogue, but a small dealer may find that he can never shift some of the LPs he stocks," Davison explains. "Here, if a man comes in with £50 to spend, we will pick out for him a selection of titles which we know will sell, and sell quickly, in his area. We've got no interest in getting anyone to stock stuff which they can't move".

Lightning is not offering deleted albums. The bulk of the stock is top-line newly-released albums, bought in advance to be available on day of release, and current catalogue.

Davison claims that at the moment, Lightning is the only outlet of this kind in the country, although there are other similar operations, some offering mainly



Alan Davison (left) and Raymond Laren

deletions, with some current catalogue, and others with a slightly different approach to this aspect of record wholesaling.

He feels that the choice of stock, the emphasis on selling only what will move quickly out of the warehouse, and equally quickly out of the retail shops, combined with comfortable, well-heated conditions, and a simple streamlined method of getting customers through the warehouse passed the cash desk and away with their records safely in their own transport, will mean that

Lightning can look to recouping their initial outlay reasonably quickly.

The singles side of the operation also offers new releases and catalogue titles, but in addition dealers will be able to buy from the Lightning catalogue of near-historic singles. Over a number of years the company has bought up old stocks in large and small quantities, and offers for as long as stocks last a selection including such gems as Debbie Reynolds, Tammy, Danny Kaye's Ugly Duckling and Beatles' and

Rolling Stones singles. The price to dealers is 60p per single, but, Davison points out, many titles are almost collector's items, and could be resold for much more.

These singles are also being offered on mail order.

Lightning will take written or telephone orders, strictly on a payment before delivery basis. They will organise direct delivery of orders, and because of the long association of Laren for Music with Courier Express, the delivery charge will be small.

Price-cutting spreads

SCOTTISH record selling continues to be dominated by price cutting with deeper cuts affecting every section of the trade. Time was when the discounters could be counted on one hand; now the entire trade is at it, cutting here there and everywhere. Recommended prices are being maintained on newer stuff but cuts are the order of the day on everything else. Bold advertising makes it clear that cutting is intentional policy, and no under-the-counter operation. It is designed to meet the situation of too many shops chasing the same volume of business and fearing a gradual contraction of available spending money on luxury goods — which is what records are in the last analysis.

Current checks show that star LPs are selling at £1.75 instead of £2.99. Tapes are cut from £2.11 to £1.41 and from £3.45 to £2.32 dependent on type and other factors; in effect these are cuts of one third and that is a fair assessment of what is happening in the larger centres. Some shops are closing and this is again an indication of the new situation. But there are still new openings and new developments to older shops and it is very much a case of hope springing eternal in the human breast as someone somewhere decides to have a go at record retailing.

The Record Shop has opened at 4 Parkhouse Street, Ayr doing a

SCOTTISH NEWS by ROBIN WALKER

full record service.

Fiesta Enterprises (Records) Limited is a new Scottish company which has been given approval for a new opening at 75 Renfield Street, Glasgow. D. I. Hume is principal.

A. Muir and Son of Dunfermline have moved their Cowdenbeath branch in High Street from one extreme end to the other at 295 High Street. It is a more central and compact unit.

J. D. Brown of Dundee have opened at 195 High Street Kirkealdy doing records audio and photographic goods. Bruces Record Shop are in process of converting the former James Scott branch shop at Shandwick Place, Edinburgh into a major new Bruce's branch.

Varsity Record Shop in South Bridge Edinburgh have moved a few doors away to much larger premises which will allow expansion.

Allan Reddie, who opened at Ardross Street, Alness in Ross-shire in Nov 1973, has added a new workshop service there in High Street, Alness to do work formerly done at their Dingwall workshop; they have also opened currently a new showroom and

office at 28 High Street Dingwall. They do records, cassettes, audio, players radio TV and allied work.

Raymond Hutchon (Aberdeen) Limited is a new Scottish company registered in September to carry on business as manufacturers of discotheque equipment with capital of £100. Subscribers are Michael Hope and Brian Goldstein, both of 30 City Road, London.

A.O.K. (Music) Limited are a new company in Scotland with capital of £100, to carry on business as music publishers. Subscribers are A. Park, 482 Kilmarnock Road Glasgow and Robert Copleton, 24 Hawkhead Road, Paisley.

Amazing Music Ltd has been registered in Scotland as a company of amusement proprietors with capital of £100. Subscribers are Alan Urquhart of 67 West Blackhall Street and Martin McDougall of the same address.

Sound and Visual Products (Manufacturing) Limited manufacturers of audio visual aids has been registered in Scotland as a £100 company. Subscribers are J. Lawson 9, Eaton Terrace, and B. McGowan, 52, Castle Street, both in Edinburgh. Sounds in Motion (Advertising) Limited has been registered as a private company with capital of £20,000 to carry on business of advertising via taped material; directors are A. Lyle and H. Williamson.

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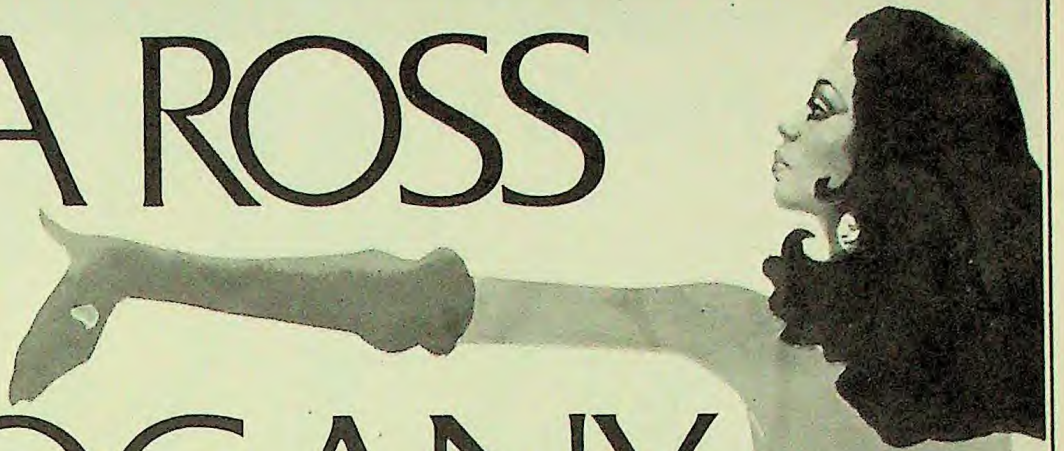
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RETAILING

Stylus Four's price psychology

MANAGING Director of Stylus Four, Cheltenham, Mrs Powell, is surrounded by multiples and knows full well successful continuation of a private concern depends upon stock knowledge and personal drive which demands from companies the kind of service they should provide.

Good stocking these days depends on ordering in right quantity. No longer can there be mass ordering of chart albums she believes, yet if one is now ordering in twelves instead of 25 there is the risk of not having product to supply the customer at the time he asks.

Multiples have grabbed chart sales, she says, and "we have to judge our market very carefully. Here at Stylus Four we do a little price-cutting but more on a customer psychological basis than anything else. We usually choose the most popular, something like the Carpenter's Horizon. We don't advertise in the press, we merely display this and one or two other albums in the window".

What disturbs potential sales of carried stock is sometimes the inability of companies to supply stock. She says Transatlantic failed in providing the Dave Cartwright album Back to the Garden when it was in demand. It now seems deleted but she wonders slightly cynically whether it was anything other than that.

She watches media happenings closely, and usually orders the single of anyone who has appeared on Top of the Pops for she feels

TONY JASPER
in
CHELTENHAM

once an artist is on the programme good sales always follow, even if the artist doesn't make the Top 50. This latter point was seen in good sales of the Catherine Howe single, Harry.

She sells singles at 48 pence and calls it a gamble. She remains unperturbed at DJM fixing a recent 65p price. "It only concerns one artist after all," she remarks. She sees the 48p single as a means of attracting people to her shop. The shop staff play singles if asked, though are careful to ensure such a service is not abused.

And while mentioning DJM, she remarked how poorly an Elton John album sold at £3.25 compared to possible expectations. Like many she is worried at consumer reaction once the pop disc priced above £3 becomes a regular thing.

Stock knowledge can suffer, she feels, from the "amazing price structure games played by companies. She finds it awkward having to tell customers that a record yesterday cost £2.50 and then today, it becomes £2.99.

Obviously there is less or no problem when a company offers selected sale or return as in the recent Three Degrees album. The discs can be returned and in this case from Stylus Four they were considerable. She felt the reason was clear — the album wasn't good

enough and was on sale during the period of the last rather indifferent Three Degrees' single.

Mrs Powell is a lady who hears discs and assesses quickly sales potential and this plus listening to customers gives her basic guide to stock ordering, other than providing in stock material which has especial appeal locally. Such is the case of Cheltenham group, Decameron. The Eagles also have a strong local following, and Dylan still sells well.

In terms of record company service Mrs Powell obviously stands no nonsense and appeals to record dealers to fight all the way for good service and persist in their battles if justified.

She has done this in recent time with RCA records. The company complained she was returning too many discs. She then made the company rep look at every record supplied from the formerly unopened packages of RCA discs. This process she says, took some time. The rep admitted two thirds of supplied discs had indents, bubbles and scratches. Mrs Powell said she had received an amazing reply from an RCA sales manager to her complaint at so many faulty discs. "He said, how can you tell?"

She does say the public treat records badly but this is something distinct from looking at discs which have never left the shop.

In her company good book catalogue and worthy of special mention come EMI, the Island rep, and Phonodisc. Selecta shine

brighest. "You order on a Monday and receive on a Tuesday with very few faults and sometimes delivery is before 8.30 in the morning. Any problems you have are easily sorted out."

She does her own window display, but inside the shop companies can display, and in recent time she compliments the EMI display for Wings and an RCA one for Perry Como.

She feels times may be hard for the independent record dealer, but with fight and good business sense sees only progress and not decline. For her, the record world is fascinating and she is pleased at having competent staff who find it the same.

LETTER

YOUR ADVERTISING columns are studied by record dealers with the same thoroughness as is your editorial space. As proof of this, may I compliment A&M records on their thoughtfulness in taking a whole page in your edition of November 8 (p.32) in order to let dealers know the great news that the new Nils Lofgren album is available at all Virgin outlets throughout November 1-14 at a special price! Possibly their action will bring other manufacturers into the open and they will also drop the pretense that they are against price cutting.

W. BEAVER, director, Beaver Radio, Liverpool.

Discount chains expand in Scotland

by ROBIN WALKER

THE MAJOR discount chains are expanding steadily in Scotland and one of the earliest Eclipse Discount Superstores has added a second in Glasgow. Already at 228 Stevenson Street, the firm opened on October 11 at 24 Byres Road, in the west end of the city. In these shops they are covering music centres, recorders, audio goods and all at discount terms.

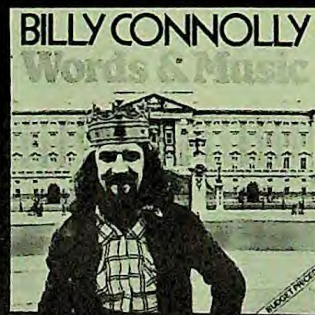
Justin's, at Tollerross Edinburgh for over a year, has added a new shop at 129 Rose Street, Edinburgh, among the boutique and record shops. It is a most attractive addition, more central than the original shop, which continues and has kicked off to a good start says manager Lenny Love.

Lawsons Limited which operate a chain of stores, based on Argyle Street, Glasgow, has refitted and reopened the main Dumfries unit at 126 High Street. Records and equipment are sold at all these units.

CBS Service of Evanton, Rossshire has extended to Inverness and opened at Eastgate, specialising on audio and visual equipment at discount self-service terms.

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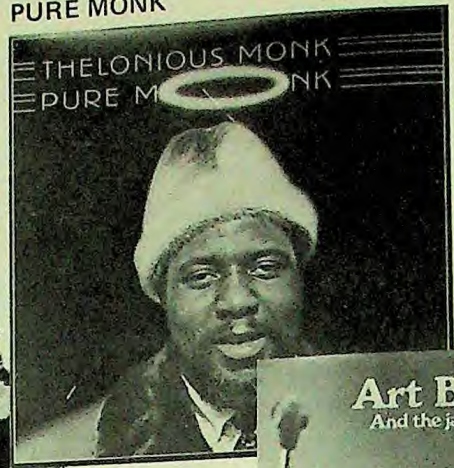


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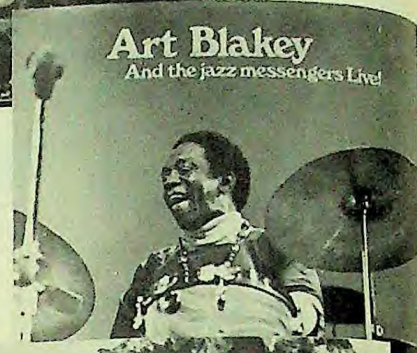
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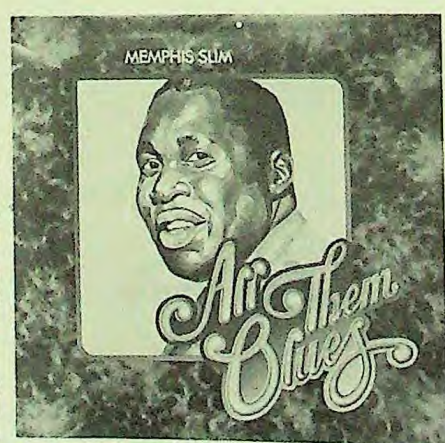


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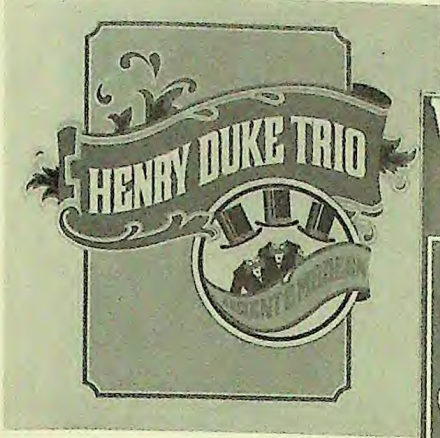


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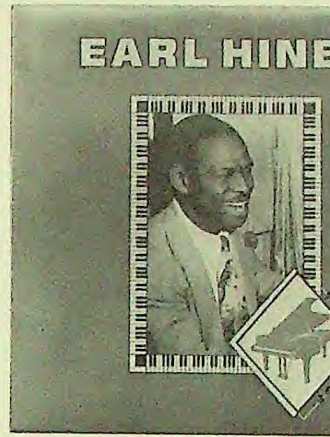
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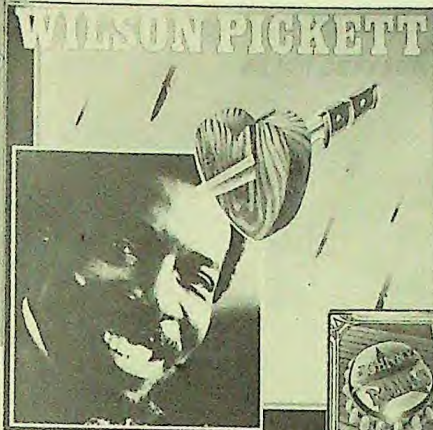


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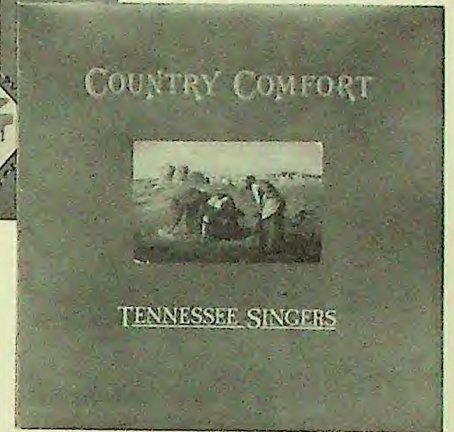


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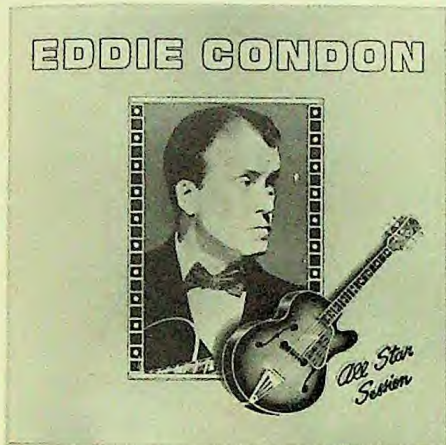


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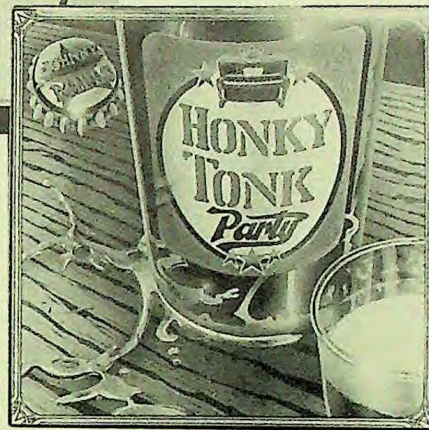
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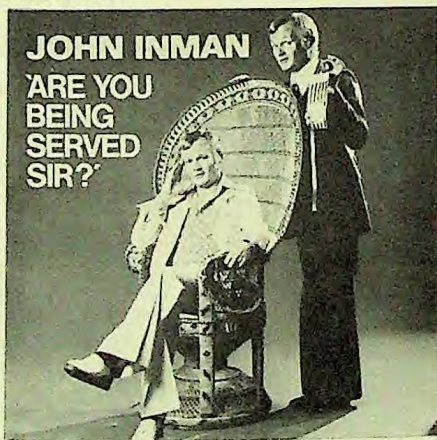
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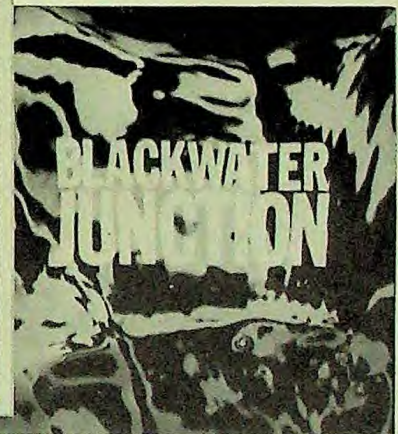
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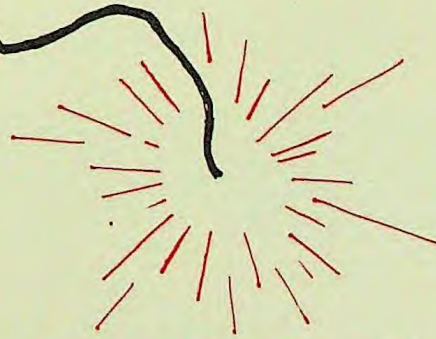
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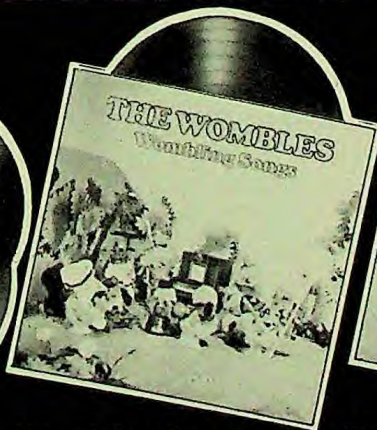
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CLIVE

PART 5

BY 1970, after three years of tremendous success, CBS was confronted with serious problems in maintaining its sales volume. Janis Joplin died, Simon and Garfunkel split up, BS&T were threatening to do so, Andy Williams, Johnny Cash and Jim Nabors all came off television. To provide an essential injection of immediately saleable new names, Clive Davis initiated a talent-raiding campaign, the likes of which the industry had never previously encountered. It brought to the company such artists as Ten Years After, Mott the Hoople, Dave Mason, Earth, Wind & Fire, West, Bruce & Laing, Isley Brothers, Liza Minnelli, Mahavishnu Orchestra, Pink Floyd — and Neil Diamond. The signing of Diamond, two years before the end of his MCA deal, for four million dollars was one of the most controversial deals ever concluded by Davis. In this final instalment from his autobiography, Davis tells the inside story of the negotiations which eventually brought Diamond to CBS.



Diamond: a man's best

LAST WE come to the artist who most symbolized talent raiding's rewards and problems: Neil Diamond. Neil was one of my earliest signings during this phase, following closely on the Ten Years After agreement in 1971. His contract wasn't scheduled to take effect until 1973, but the images of money and power which accompanied the 1971 negotiations blew the deal all out of proportion. I paid four hundred thousand dollars an album for Neil for ten albums — exactly what Warner Bros. offered him, and not very different from what they paid to Dionne Warwick. It was more than a million dollars less than Atlantic paid for The Rolling Stones, and at a much lower royalty. And it wasn't I who went to Neil: he contacted me through his attorney, David Braun.

I had been thinking that soon we would have to find a candidate to replace the sales volume Andy Williams had been generating: an artist who could appeal to a broad spectrum of fans, yet one who leaned toward contemporary music. Diamond fitted the bill. Neil was beginning then to emerge from a Top Forty image. He'd had a long succession of single hits, but now he was acquiring a reputation as a performer and writer. When Braun called to say that Neil had about 18 months to go on his MCA contract, I was very receptive. Here was someone who could very well emerge as a giant talent, a Presley or Streisand, a "superstar."

The image, obviously, was not lost on Neil. He felt that he showed enough promise to ask the kind of money that would ensure his future. Like Johnny Winter, he planned to negotiate with a limited number of companies: Columbia, Warners and MCA.

This actually was my second shot at Neil. I'd negotiated a contract with him five years earlier when he was leaving Bang Records. Columbia had concluded the deal with his manager, Fred Weintraub, who at the time was a part-owner of The Bitter End nightclub. When I thought that the deal was closed, I sent Neil a telegram saying how delightful I

was to have him joining Columbia and how I looked forward to working with him. Nothing was signed. Then he went to the West Coast and signed a reported \$250,000 deal with MCA, including an offer to make a motion picture. I was very upset. Weintraub and I had shaken hands: I didn't think it was fair to take another offer — even if the money was greater. I was so angry that I threatened that no Columbia artist would play The Bitter End for a long time. When I simmered down I didn't try to enforce this, however.

During those early meetings, I was quite impressed by Neil's grasp of the business. He knew about music, he also knew how record companies worked. If his voice ever fails, he could easily become a successful record executive. But he was also supremely confident in his talent: no question in his mind that he would become a great star.

My anger over the MCA deal subsided in good time, and I found myself inadvertently following his career. In 1970, I saw him perform at a NARM rack-jobber convention. It was clear that his talent was growing. He took absolute command of the stage. The performance was powerful. I asked one of my aides to go backstage and say hello — and Neil in turn asked if I would like to come back myself. We were not personal friends, but the greeting and a few minutes of conversation served easily to break the ice for the future. I said that I hoped our paths would cross soon again; it may have been one reason why Columbia came into the picture when Neil was shopping around.

This time, Neil didn't want extended negotiations. He wanted everything settled in a few weeks. He wanted all three offers at once, so that he could make his decision quickly — an unprecedented move in the record business. Contract negotiations often take from six months to a year, or longer.

I submitted an offer roughly equal to Warners' earlier bid for Donovan (which I hadn't yet matched): about two and a half

million dollars, or 250,000 dollars an album for ten albums. I thought that the offer was solid and respectable; it was the highest one I'd ever made. A week went by, and David Braun called. He had Warners' offer — it was four hundred thousand dollars an album, a total package of four million dollars! After a moment of silence, Braun added: "Neil personally likes you very much, and he likes Columbia. MCA has not made an offer, but Neil isn't going to wait. Money is money, and he feels that he shouldn't have to take less from Columbia than from another company. He knows that you have the resources to match Warners, and if you won't, he'll view it as a lack of faith in him as a recording artist."

I thought quickly about this, and I answered Braun on the spot. We'd match the Warners' offer, dollar for dollar, penny for penny, I said. Let Neil make his decision with absolutely no dollar differences between Warners and Columbia. A few days later, Braun called to say that Neil had chosen Columbia. I felt great.

The Diamond deal brought into the open a lot of questions about big money and the industry's increasingly "Big Business" image. I've always felt unjustly pilloried in this area. I backed off from many deals with unreasonable price

tags — Tony Joe White and Dionne Warwick, for example, both of whom went to Warners. With Dionne, I didn't even enter the bidding; she is a fabulous artist but the deal seemed too big a risk. And a year earlier, The Rolling Stones also made an approach, right in the middle of their intensive negotiations with Ahmet Ertegun.

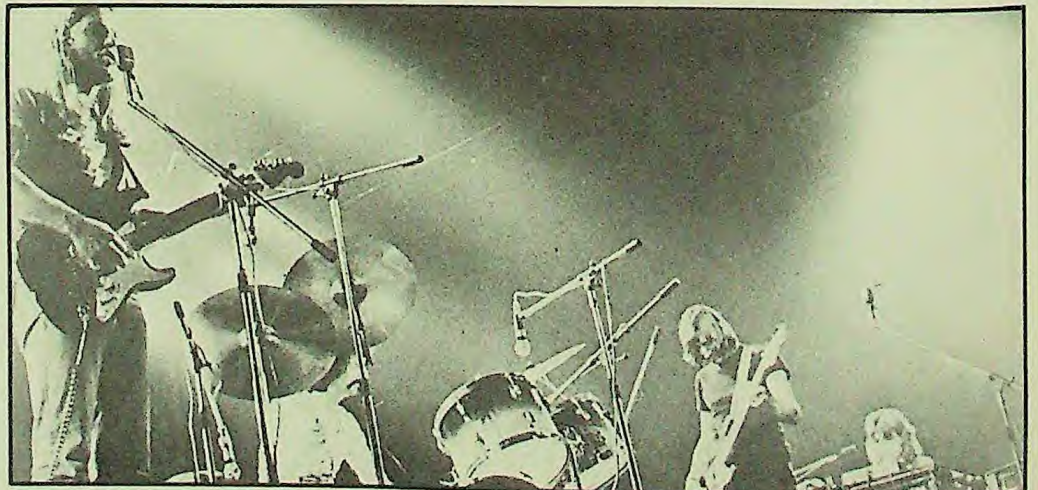
I knew that Ahmet was spending a great deal of time with Mick Jagger, flying back and forth to London and wining and dining the group at length. When their business manager, Prince Rupert Loewenstein, called to say that the Stones were interested in hearing from Columbia, I picked up the phone and called Jagger in London. He came to the phone immediately. I said that my style was different from Ahmet's. I travelled sometimes, but I couldn't spend a lot of time socializing with him. Nonetheless, would he consider Columbia? Mick was very direct. This is business, he said: the decision will not be based on social considerations. I'm told Columbia is the best company in the business, and I know of your reputation. Please bid. I feel very good about the possibility of coming with Columbia.

I was delighted. I made a short pitch on the phone, talking mostly about our merchandising and

promotion capabilities — since the Stones' creative worth was obvious — and he suggested that I speak with Prince Rupert about the money deal. This was about a year before the Neil Diamond deal.

Prince Rupert was equally direct — the Stones wanted between five and six million dollars. They wanted a staggering royalty rate as well. I had to think. With The Beatles going separate ways, The Rolling Stones were likely to become the most important rock group in the world. But I also knew that they hadn't been selling up to their prestige. Their most dramatic appeal was onstage. They were selling 750,000 to one million units per release — less than half the sales of Chicago, or Santana or, earlier, Blood, Sweat & Tears, and nowhere near Simon & Garfunkel. The money precedent was just too risky. What would I pay Chicago when they came to renew — or Santana?

One's image is a key factor in stories involving big money. Ertegun, with the help of his tape and foreign licensees, met the Stones' unprecedented price: the money publicity caused hardly a ripple. Joe Smith and Mo Ostin of Warners were spending as much money as Columbia, if not more: yet their "Big Spender" image was somehow diffused, perhaps



PINK FLOYD, signed 18 months before the end of their existing contract, for only 300,000 dollars.

INSIDE THE RECORD BUSINESS

because two faces were involved. Ahmet Ertegun shared the limelight at Atlantic with Jerry Wexler, RCA and Capitol always seemed to be willing to outspend Columbia, but many artists didn't want to go to them, money notwithstanding. MGM, as I've noted, had offered a substantial amount of money for Bob Dylan several years' earlier. I was hardly the record industry's only money mogul - but I always seemed to get that kind of attention when I made a deal. It used to bother me a lot, but there was nothing I could do about it.

For one thing, the concentrated talent-raiding campaign meant that Columbia was always involved. And I was always there. I had no partner, no alter ego for this purpose. We had a terrific organization and many exceptional people, but when it came to closing the deal, the artist or manager demanded my presence and my involvement. They got it: I became a Big Spender.

Ironically, for all the artists mentioned in this chapter, there were only a few "million dollar"

Neil and I also became good friends. Somewhere within our Brooklyn backgrounds, the fact that our wives had both recently given birth, and love of music itself, we found it very easy to spend time together. When he came to New York, or if I went to Los Angeles, we often got together - once in Los Angeles we went to a health food store he liked and ate sandwiches and soda in a parked car while talking for hours about music and his career... hardly a typical executive and star relationship. He talked often about classical music, how he would like to try writing in that medium, or perhaps scoring motion pictures or Broadway musicals. But he was also keenly aware of his strengths in the contemporary area. Hit records had gotten him this far: he had no intention of forgetting them. I was glad about this. It's fine - and almost necessary - for a creative artist to stretch out from time to time to explore the extent of his talent, but it's prudent always to remember his roots.

Neil made an extraordinary

rather fast-paced ride to the grounds, which were open to thousands of McGovern fans that day for a picnic at ten dollars per person, with Neil's performance as a bonus. It was a warm, wonderful afternoon. At one point Neil asked Janet, who has sung opera professionally, to join him onstage and play the maracas: quite a sight, indeed. We also lunched privately with the Kennedy family before Neil's performance, and Eunice Shriver provided a tour of the Kennedy memorabilia inside the home.

Neil and I frequently talked after that about his future plans. He became involved in the *Jonathan Livingston Seagull* movie and asked me to meet director Hall Bartlett so that I might share his excitement. I was sceptical. This was to be his first Columbia album - and a soundtrack album's success has always depended on the quality of the movie. I couldn't help but think that my reputation was also squarely on the line in this deal; I felt very vulnerable because of the publicity over the signing. But Neil was reassuring, saying that he was



CLIVE DAVIS with John McLaughlin, one of the future stars of the CBS talent drive which began in 1970 and brought the then unknown Mahavishnu Orchestra to the label.

going to write at least one solid hit and an album score that would hold up independently of the movie. Because of the book's massive sales, he saw the album as an enormous opportunity.

Bartlett screened about 20 minutes of silent footage for me, and I had to agree that the

photography was truly beautiful. Neil wanted my enthusiastic backing and he got it.

What happened next was incredible. Despite massive advertising and promotion campaigns, the movie totally bombed. It got terrible reviews
TO PAGE 44

friend

deals made. Ten Years After, Neil Diamond and Pink Floyd. These three deals will stand the test of time. The others were within every company's grasp. But we were right there, at the right time and with the right image.

One important point: talent raiding - and the enormous success we enjoyed from it - never altered my original feeling that a record company's prime function was finding talent. My career spanned for more fresh signings than "raids" and in this I take pride. Not that a raid doesn't require as much creative judgment; it does, and the stakes are higher. But the thrill of discovering and launching a Joplin or a Santana or a Winter is unforgettable and just can't be duplicated by anything else.

Except for press speculation about the money involved, my experiences with Neil Diamond were always very gratifying. Our contract was kept secret for nearly a year to avoid embarrassing MCA - but even the secret signing was memorable.

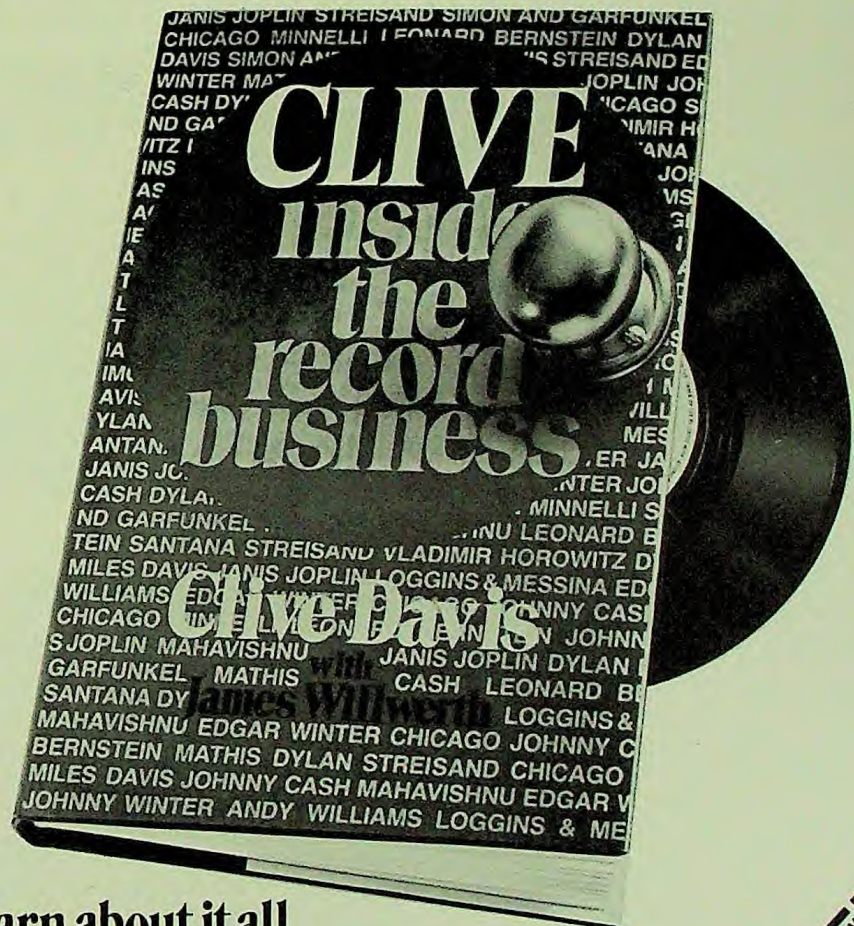
Neil wanted to have a joint signing on the West Coast. When the time came, his then manager, Ken Fritz, said that Neil was at a recording studios in Los Angeles. The papers were there, and he asked if Elliot Goldman and I would drop by. When we arrived, Neil, his wife Marcia, his producer Tom Catalano, and David Braun were in the control room listening to several songs and they sounded great. For Neil has an emotional urgency in his voice that, coupled with his enormous writing talent, makes his songs very compelling.

When the songs ended, he suggested that we go into the studio itself, which was dark. When the lights flicked on, I was shocked to see a small mid-Victorian stage setting: an antique desk and chair, quill pens and antique lamps. Neil and Marcia had obviously gone to great lengths to convey the special significance of the occasion. It was a beautiful moment. A lot of money was involved - but also a vitally growing career. It felt awfully good taking that quill pen in hand.

appearance in the fall of 1972 at New York's Winter Garden Theatre, booking it for two weeks and sealing out completely as a one-man show. The performance was stunning. The lighting and stage effects created dramatic tension, and his rapport with the audience was awesome. The rock group behind him was excellent and the stage had steps ascending to the ceiling with performers and musicians sitting on various levels. I was overwhelmed by the show. It confirmed my feeling that those sceptics who had questioned my acumen in signing him a year and half before the end of his contract would be proven wrong. The show got excellent reviews - except for one, *Rolling Stone*. And the way the review was written enraged me. The critic called the performance hokey, saying that it was overstaged and badly done. I can't take issue with the reviewer's opinion; but this one seemed on a vendetta because he went on to say that the house hadn't sold out (which it had), that it had had to be "papered" (wrong again - tickets were being scalped) and that Neil was paunchy, which he clearly isn't. Even though Neil was still under contract to MCA, I wrote to *Rolling Stone* to set the record straight. The letter was printed without comment. I later learned that Neil had refused to give Jon Landau, the reviewer, an interview before the opening night show. He'd given a few to other reporters, so Landau, presumably, had a grudge - his reporting on other occasions had been incisive and accurate.

Neil's interests do not stop with music. He has worked as drug-clinic counsellor and given his time and money to countless charities. His opening night concert at the Winter Garden, for example, was a charity benefit sponsored and attended by the Kennedy family. During the same engagement, Janet and I accompanied him and Marcia to a McGovern-Shriver benefit at the Shriver estate outside Washington, D.C. Ethel Kennedy sent the family plane to pick us up in New York, and then met us at the Washington airport in her car for a

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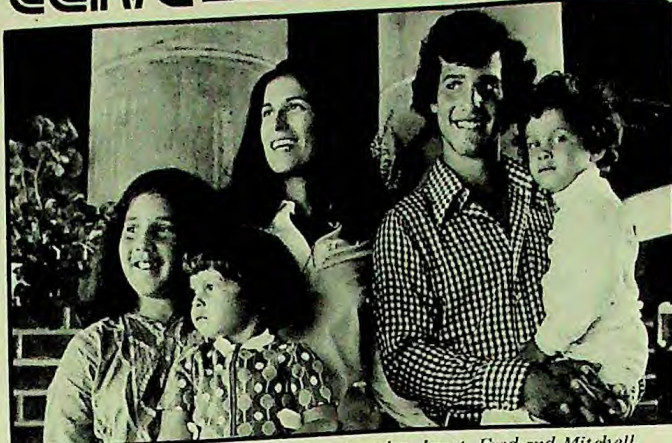
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CLIVE



THE DAVIS family (l. to r.) Lauren, Douglas, Janet, Fred and Mitchell.

A man's best friend

FROM PAGE 43

(nearly all the critics - except, enigmatically, *The New York Times* - panned it), and author Richard Bach's lawsuit to stop its showing until it conformed more closely to his book provided the finishing touch. Yet Neil's album went straight to the top of the charts - without a hit single. Precedent should have dictated exactly the opposite; but within three months the album's sales approached over one million copies. It was certainly a testimony to Neil's talents - and appeal - as an artist and performer.

The business world can be exciting, but the real drama of music lies in dealing with artists. One of my major regrets at leaving Columbia is that I can no longer be directly associated with Neil Diamond's career.

FOOTNOTE...

THE ONLY two artists that I spent big money in acquiring were Neil Diamond, when I matched Warner Bros., and Pink Floyd whom I signed 18 months before the end of their existing contract. At today's prices, Pink Floyd are worth many millions of dollars - I signed them for 300,000 dollars. Pink Floyd was a steal. And Neil Diamond has earned back 50 per cent of his guarantee already just from two albums of a ten-album deal.

If I am offered a similar kind of deal tomorrow for a similar amount for an artist of similar talent I would make it on the spot.

From Clive Davis Playback, *Music Week*, (October 11).

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Supertramp

WINTER TOUR

(ABOUT TO COMMENCE!)

November 13 BRISTOL, Colston Hall
 November 14 LANCASTER, University
 November 15 LEEDS, University
 November 16 CROYDON, Fairfield Hall
 November 17 BRIGHTON, Dome
 November 19 BOURNEMOUTH, Winter Gardens
 November 20 PORTSMOUTH, Guildhall
 November 22 NEWCASTLE, City Hall
 November 23 EDINBURGH, Usher Hall
 November 24 GLASGOW, Apollo
 November 25 DUNDEE, Caird Hall
 November 28 CARDIFF, Capitol
 November 29 BIRMINGHAM, Odeon
 November 30 MANCHESTER, Palace Theatre
 December 1 LEICESTER, De Montfort Hall
 December 2 HANLEY (Stoke-on-Trent), Victoria Rooms
 December 4 SHEFFIELD, City Hall
 December 5 COVENTRY, Theatre
 December 6 HAMMERSMITH, Odeon
 December 7 HAMMERSMITH, Odeon
 December 10 HULL, ABC
 December 11 PRESTON, Guildhall
 December 12 LIVERPOOL, Empire
 December 13 IPSWICH, Gaumont
 December 14 GREAT YARMOUTH, ABC
 December 16 PLYMOUTH, ABC
 December 17 TORBAY, Festival Hall
 December 18 SWANSEA, Brangwyn Hall
 December 19 SOUTHAMPTON, Gaumont
 December 20 SOUTHEND, The Kursall



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"Crisis? What Crisis?"
 AMLH 68437



Capitol SOUL



NATALIE COLE "INSEPERABLE"

E-ST 11429

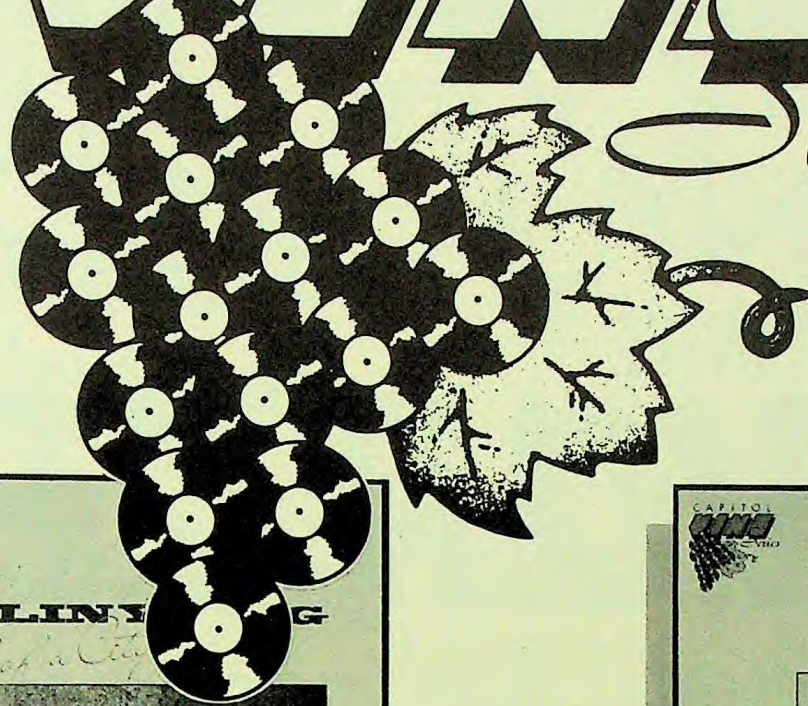
Natalie Cole's debut album 'Inseparable' proves that her smash hit 'This Will Be' CL 15834 was not a one-off. The album fully captures the fun, beauty and versatility that will make Natalie Cole a household name in no time at all.

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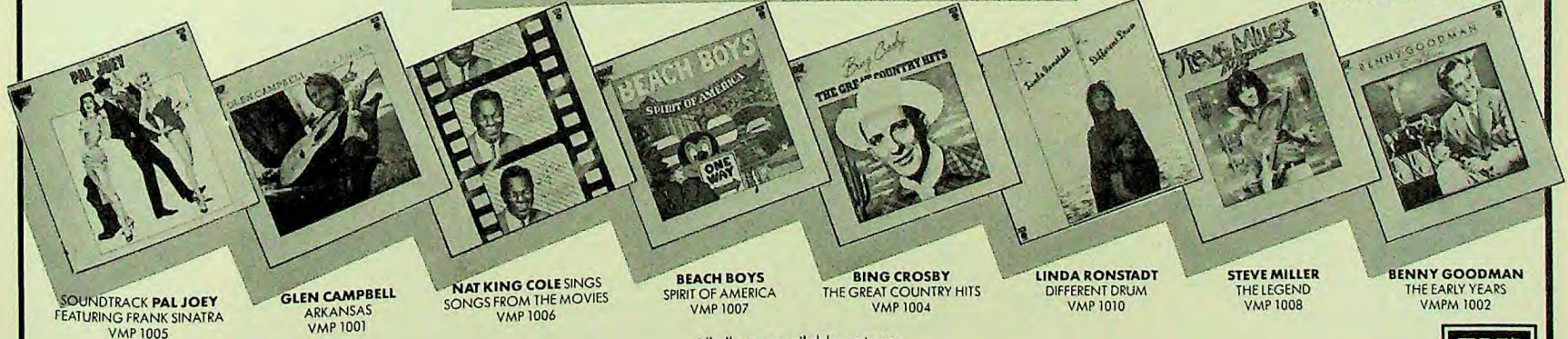
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CHRISTMAS SINGLE
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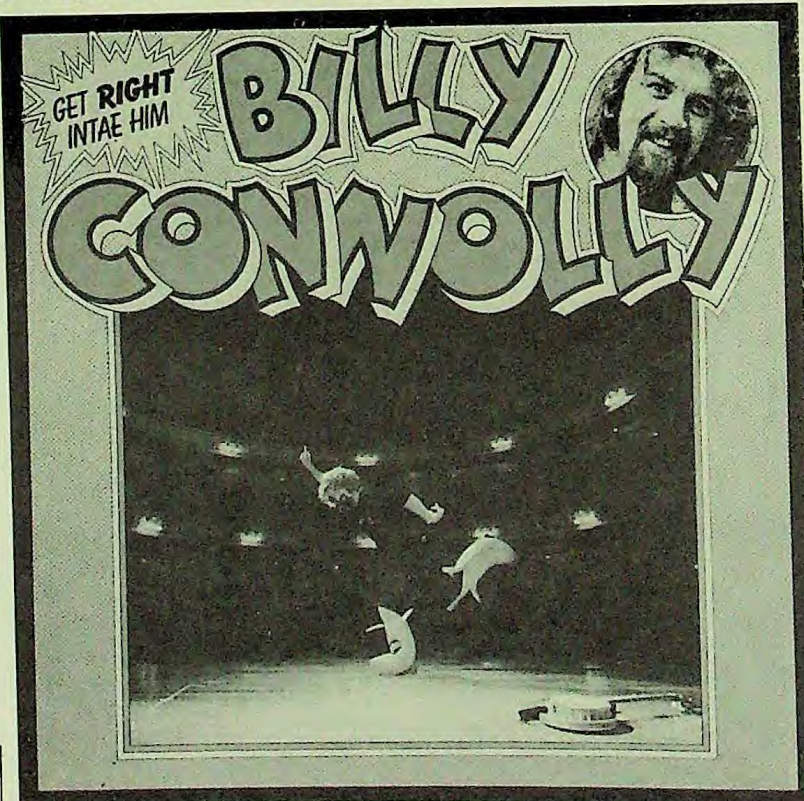
HERE'S WHAT THE PAPERS SAID AFTER SEEING THE SHOW!

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the age that the Scots should
be allowed to have North
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Oliver Pritchett, London Evening Standard

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The Guardian

"Quite Simply, Billy Connolly
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Evening News

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AUDIOSCENE

covering the complete sound equipment retailing scene

Autumn trend to music centres follows demand

SEVERAL MUSIC centres and unit audio ranges are being launched onto the market this autumn, following the current trends towards the two systems by consumers.

Pye has added the SX6845 to its Sound Project unit audio range, and specifications of the model include MW/VHF stereo radio with switchable AFC, 2-speed hi-fi record player, 2 x 15W continuous sine wave output, loudspeaker sockets in addition to main speaker outlets, and automatic contour control.

From Skantic comes the 17532 17Wx2 stereo hi-fi music centre, which includes an 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 playback and stereo record ability. Other features are a built-in DNL noise reduction system, chrome dioxide switching system and a VU meter for recording and playback levels.

The Swedish company has also introduced the 25412 compact audio system which combines a record deck with an FM stereo tuner. The unit is a new design, available in a range of high-grade veneers including rosewood, walnut and teak, as well as black or white lacquer.

Skantic point-of-sale aids for dealers

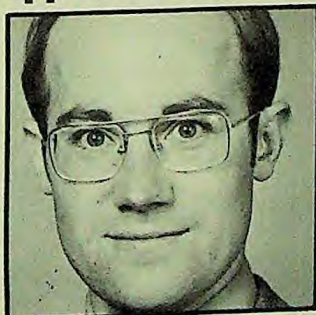
SKANTIC HAS introduced a new mobile point-of-sale aid which features the company's 'bird' symbol. The colours of blue and yellow match the aid with other recently-introduced p-o-s items, shelf edges, window boarders, door stickers and three year guarantee stickers.

Sharp Electronics of Manchester has included the SG-308 unit audio system and the SG-309 music centre in the autumn product schedules. Both models have similar features, excluding the additional cassette section of the music centre which has an automatic CRO2 tape selector, auto-stop, pause control and 3-digit counter. Both units have LW/MW/FM/FM MPX and SW coverage, tuning meters and 30cm turntables which are two-speed.

Included in the prices are CP130 speakers and the models also offer 10W per channel unit and push-button selection controls. RRP of the music centre is £219.95 (VAT included) and £179.95 (inc. VAT) for the unit audio.

ROUND-UP
page 50

New ITT appointments



APPOINTED LANCASHIRE sales representative for ITT Consumer Products is Eric Heaton who will operate from his home in Little Lever, near Bolton. Previously with Peak Electric where he worked in a similar capacity. Heaton will be responsible for sales of ITT's range of stereo systems, radios and recorders.

TWO NEW managers have been appointed by ITT with separate responsibilities for audio, and radios and recorders. Taking over the former division is Charles Uwaname, with Patrick Canty assuming a parallel responsibility for radio.

Both men and their staff will be based at Sidcup, as part of the ITT consumer products marketing group. Before joining the company Uwaname had been involved for several years with the Ford Motor Company and Canty was employed as Grundig's specialist in car radios and recorders.

EDITED
by
CHRIS
WHITE

Teleton boom due to novel marketing — Ankrett

TELETON ELECTRO, the audio company which three months ago put forward a ten-point plan to dealers, urging them to fight the discount houses, has announced record profits for the last five months — and claims managing director Eddie Ankrett, the upsurge in business has been due to the company's marketing approach.

Speaking at a weekend seminar, attended by Teleton directors, area sales managers and senior management of headquarter departments, including marketing, sales, servicing and distribution, Ankrett told the delegates: "This is not a bubble growth that will eventually burst in our faces, but is part of our new long-term marketing approach and we are consolidating our success."

Ankrett claimed that sales figures in the last five months had surpassed all budget forecasts. "We set out with quite realistic forecasts based on previous performance and during all that time we have never failed to reach our target — in some months we actually doubled the forecast figures," he said. "What is even more significant is that we are achieving these record figures at a time when many of our competitors are making no headway in the prevailing economic doldrums."

At the seminar, Ankrett also predicted that Teleton would be increasing its range of new product and for the most part, he said, prices of Teleton equipment would be maintained at existing levels, where they have been for the past 18 months. He added: "Our support for independent retailers will also be stepped up in the next few months."

Footnote: Teleton's ten-point plan to help dealers fight the discounters included an assurance that prices were unlikely to be altered in the near future, extended credit, free advertising participation and point-of-sale material.

AUDIOSCENE
EVERY MONTH
IN
MUSIC WEEK

Sanyo buys TV time for hi-fi

A TELEVISION campaign based on the theme — Your Budget Beaters, will feature various products from Sanyo's range of audio. Included will be the M2424 portable cassette recorder, the G2611KL music centre and the FT 4025E car radio and cassette unit.

The models will be promoted in a concentrated two-week pre-Christmas television campaign between December 1 and 14. Sanyo has taken 60 30-second spots which, it is estimated, will be seen in 10½ million homes. In addition, point of sale display material, including showcards and posters, will be available for dealers' own back-up promotions.

Footnote: A recent survey carried out by Sanyo amongst audio retailers throughout the UK claims that the company has a 30 per cent share of the music centre market. Deputy managing and sales director John Wren commented: "This massive share has been gained by Sanyo because the company was first in the market, has maintained pressure and constantly up-dated its product range."

He added: "We are confident that this trend will continue, the prospects certainly look good. The 1976 product range has already been decided and I think that it will be even more effective than the current one."

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Inside...

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AUDIOSCENE

Illife to run '76 Audio Fair at Olympia

THE OLYMPIA Audio Fair will go on next year as usual, but with different organisers. After three shows organised by Industrial and Trade Fairs, the event is reverting to its previous organisers, Illife Promotions, a direct subsidiary of IPC Business Press.

A director of Illife, Peter Yapp, confirmed that despite some contrary industry speculation, the fair would be continuing and is already fixed for Olympia at the same time next year. "There is no doubt at all about the future of the event but next year's show will be much more embracing in its scope," he said. "At the moment we can't say much, but talks are going on and there will be an announcement very soon."

Attendance at Olympia this was nearly 25 per cent below the 1974 gate. During exhibition week 63,957 trade and public visited the fair, compared with 83,089 last year. There was also a 25 per cent drop in the number of companies participating — with a marked absence of UK firms. Familiar names missing this year included Decca, Philips, Gale Electronics, Golding Audio, JBL, Sharp Electronics and Goldring.

Official comment from Industrial and Trade Fairs was:

"Despite the recent increase to 25 per cent on audio equipment and accessories, which was thought would put the brake on spending, the show did close with many of the exhibitors reporting a success in terms of sales and enquiries. Good audio is obviously still expensive but there are still plenty of people around, especially from overseas, who are prepared to pay."

John Talbot, PR manager for Industrial Trade Fairs, told Audioscene: "The fair was down considerably in terms of attendance by the public, but frankly we had anticipated it being even worse than it was. The number of exhibitors was down too, but at least those who were there took larger spaces than before."

Talbot added that the recording studio, one of the main Olympia attractions, had achieved at least 95 per cent attendances from the public at all programme times. "From our point of view it was a great success, and as for the fair generally, although we did have a tough time I think that we still did well in view of the VAT increases and general problems in the industry," he said.

MUSIC CENTRES have come into their own in the past couple of years, developing from a distinctly low-fi successor to the radiogram to a high fidelity alternative. The future looks even brighter for the concept, too, with the increasing quality of the component parts. This is a brief look, not intended as exhaustive, at some of the music centres currently available. (All prices include VAT.)

by ADAM WHITE

DECCA'S contribution to the music centre market is an improved version of its previously available Compact 4 model (DS 5327/T) and a brand new item, the Audio 10 (DS 5338).

New features of the former include the addition of longwave to the AM tuner, the deletion of the tape link button and the introduction of a four speaker switch. The unit offers BSR record deck (automatic), twin speakers, 12W RMS per channel amplifier, AM/FM radio and cassette deck. Cabinet has a teak finish. It comes complete with stand, with a recommended price of £269.

Decca's DS 5338 is designed for shelf-mounting, and incorporates Garrard 6200 single-play record deck, 12W RMS per channel amplifier, AM/FM radio, twin speakers and cassette deck. Features include a surround sound facility, oscillator shift switch, slider controls and piano-key function console. In wood finish, it is supplied with stereo microphones and other accessories. Availability is from the end of November, with retail price to be announced.

Further details from: Decca Radio & Television Ltd., Neachells

by ALEC CAMPBELL-GIFFORD (Managing Director, Tapes Unlimited)

A MARGINAL upsurge in sales of tape, plus the normal pre-Christmas increase in new releases, have created a new and welcome business in all the tape duplicating establishments, both company owned and trade. Yet despite all this activity, dealers find that delivery delays on new and old product are still as bad — and if anything, worse than they were at this time last year.

Can it be that the depression frightened the accountants so much that spending on new equipment for expansion was shelved and now production geniuses are being asked to provide increased output from inadequate equipment? If this is so then at least one trade house will be laughing all the way to the bank because, right in the height of the summer depression, it expanded its equipment and revamped its layout to improve efficiency.

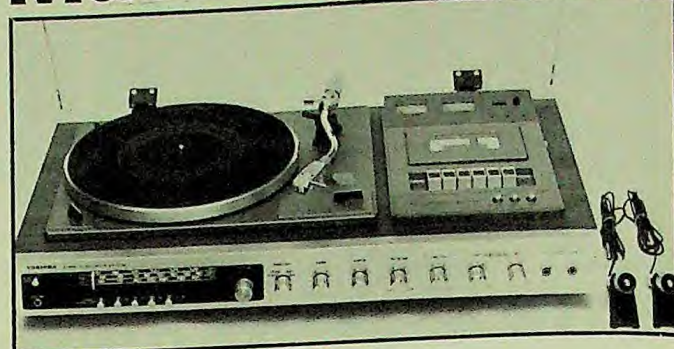
BUDGET PROFITABILITY

Budget tapes, and records for that matter, have always suffered from a desire by those in the business who want to produce a line that is down to a price which appears to be specially attractive. However the prices that have been arrived at can only be profitable when huge volume is done with minimal expense on promotion. Back in 1972 I prophesied that budget material could well commit commercial suicide by trading on absurdly low prices and I still cannot see how it is possible to make a profit on records or tapes selling for under £1.

I'm willing to wager that one of the loss areas is to be found in budget material — and I would go so far as to say that there's very little profit in cover material unless it is sold at £1.25. The realistic price of a budget cassette is at least £1.55 I think. I would

HARDWARE

Music Centres



THE TOSHIBA Model SM-3500.

Lane, Willenhall, West Midlands WV13 3RW (telephone Willenhall 67367).

NATIONAL PANOSONIC offers three music centres: Model SG 1020L, Model SG 1070L and Model SG 2070L, retailing at £158.95, £219.95 and £277.50 respectively.

The first of these incorporates manual operation turntable, 3-band stereo radio (VHF/MW/LW), 5W per channel amplifier and cassette deck. Finished in teak, it comes with twin speakers and stereo microphones.

The SG 1070L has 3-band stereo radio, auto-return turntable, cassette deck, 8W per channel amplifier, twin speakers and stereo microphone. Finish is teak.

The SG 2070L offers 4-band stereo radio (VHF/MW/LW/SW), auto-return turntable, cassette deck, 17W per channel amplifier, twin speakers and stereo

microphones. Finish is teak; the model meets DIN hi-fi specifications.

Further details from: National Panasonic (UK) Ltd., 107/109 Whitby Road Trading Estate, Slough, Berks SL1 3DR (telephone: Slough 34522).

SKANTIC has two music centre available. The first, Model 39332, incorporates semi-automatic record deck, cassette deck (featuring DNL noise reduction system), AM/FM stereo radio, 10W RMS per channel amplifier and twin speakers. Extra features include two inputs at the front of the unit for stereo recording, a facility for connection to an ambiphonic box giving simulated four-channel reproduction and a 'quiet listen' button. Microphone is included. Available in teak, its recommended price is £268.27; in rosewood, £275.74; in walnut, white or black, £270.99.

TO PAGE 56

ateka TAPE RACKS

Trebled Tapæ Sales in well-known chain of UK Department Stores ... and CUT OUT PILFERAGE to boot!

Tape shop managers have learned that for every ONE tape pilfered they have to sell 5 or 6 tapes to make up the loss of the pilfered one.

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We would just like to express our delight with the Cassette racks recently installed in our store by your company. The interest caused so far has already given us faith that we will soon be trebling our previous sales. We were also very impressed with the efficient manner in which delivery and installation took place.

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ateka TAPE RACKS

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EX-STOCK DELIVERY
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TAPE TOPICS

not be surprised to see quite a few labels failing to introduce new releases, even over the Christmas period. The easiest way to 'up' prices is by introducing a new label.

EXPORT OR BUST

The Government tells us that we must export more, but they don't say how. We know how to make a good product but, for instance, how can we export to Greece when because we are not fully-fledged members of the Common Market, our goods are subject to 100 per cent duty on arrival? Competition from European blank cassette manufacturers is tough too — the best price for a recent order that the UK could do was 27p for a C60.

MAIL-ORDER PRICE WAR

A glance at the popular hi-fi magazines and also the Exchange & Mart reveals that there is a price war raging between the major mail-order houses. It has always amazed me that reputable big-name manufacturers and importers allow their products to have their selling prices debased. These mail-order companies are big buyers, it can't be doubted, and therefore they are entitled to a little more profit than the average dealer, but it does seem senseless to give it when they just give it away in prices.

BASF and Agfa have been embroiled in this for years now, at one time Ampex was involved and now we see that Pyral, a newcomer to the market — a French company with a UK factory — has been dragged into the bottom end of the price war.



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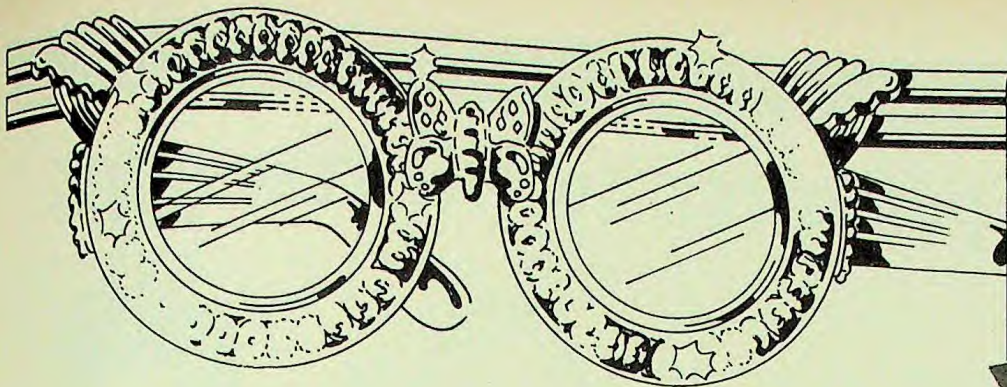
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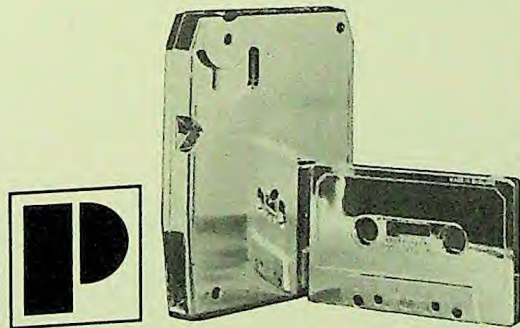
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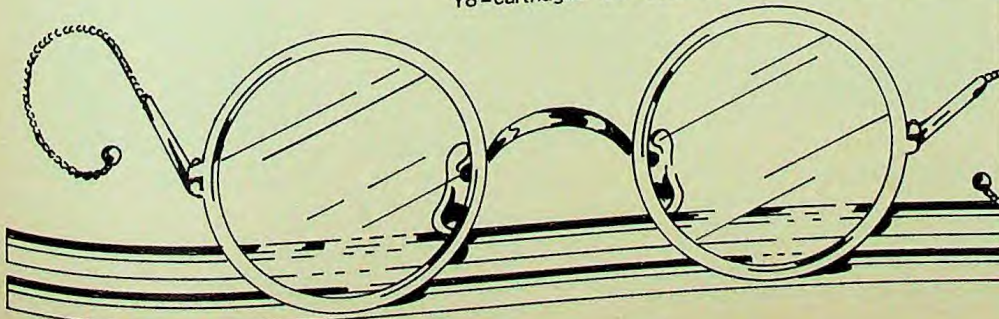
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ZC/Y8DJL 301

Goodbye Yellow Brick Road
ZC/Y8DJD 1001

Don't Shoot Me I'm
Only The Piano Player
ZC/Y8DJL 427

Honky Chateau
ZC/Y8DJL 423

Madman Across The Water
ZC/Y8DJL 420

17.11.70
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Tumbleweed Connection
ZC/Y8DJL 410

Elton John
ZC/Y8DJL 406

Empty Sky
ZC/Y8DJL 403

AUDIOSCENE

Metrosound: new products to fill the gaps

DESPITE ITS own relatively short history spanning 18 years, several decades of experience, workmanship and development have gone into many of the products represented by Metrosound Audio Products – and according to managing director Mark Myers, the company name has become synonymous with the word "satisfaction."

Although the firm, founded by Myers and his wife in 1957, has in itself become known for its extensive range of tape and record accessories, and for a major duplicating plant, the company also represents in Britain two major European audio companies, Thorens and Ortofon, which between them can claim a history of 130 years! And it is because of the quality of these two companies' products that Metrosound has been given even greater prestige.

Thorens was actually established 92 years ago but as those days were prior to the recording media, the company then made its name in music boxes! But at the turn of the century it started dealing in the cylindrical gramophones and progressed to the hand-wound gramophones. More recently, in 1955 the company produced the first transcription turntable and was also one of the first companies to manufacture high-quality turntables for hi-fi use. In Europe, Thorens was also the first company to manufacture belt-driven turntables.

Ortofon, based in Copenhagen, has a comparatively recent history – starting life as the Pono Film Industries in the early-Thirties, and developing one of the earliest magnetic cartridge pick-ups for mono-use. The company was also responsible for other products, including a range of magnetic and moveable coil pick-up cartridges, hi-fi speaker enclosures and the AS 212 transcriber pick-up arm.

These two companies became known to the British market in the early Sixties when Myers was appointed sole UK agent for them, not too long after he and Sophie Myers had started Metrosound. Myers explains: "My wife and I started the company in 1957 but at that time we concentrated entirely on the production of stylus. It wasn't until a year later that we started producing accessories for records and tape."

At that time Metrosound was based in cramped premises in Buckingham Road, London but its rapid growth forced several moves. In 1960 the company was appointed sole UK distributor for Ortofon pick-up cartridges and in 1961 Thorens joined the ranks, and appointed Metrosound UK agent for its turntables.

By 1962 the premises were again too small and a move was made to a larger factory at Canonbury, followed by Holloway in 1967, and finally Waltham Abbey in Essex less than 15 months later, where the company is now well established.

For promotion, Myers is keenly

AUDIOSCENE
MANUFACTURER
PROFILE
by CHRIS WHITE

interested in trade exhibitions, not only at home but abroad. "We've taken part in all the Olympia shows since we started, and also visit regional electronic exhibitions such as Harrogate," he says. "We have already booked for the Birmingham trade show next May and have high hopes for the venture – it is a new shop window for the trade and one with a different image. But Metrosound has also been represented abroad, at places like the Chicago CES Show last July and the Milan trade show."

Myers admits that the company does support local dealers with advertising – "Anyone we think worthwhile" – particularly if there has been a trade show in the area. However he feels that probably the stronger support goes to the wholesalers who play a large part in the distribution of quality equipment. "There seems to have been a trend away from wholesalers recently but I believe that only the largest companies can maintain a full sales force effectively," he commented.

On the accessories side –



MARK MYERS and his wife Sophie, who started Metrosound Audio Products 18 years ago, and who are now managing director and sales director respectively.

embracing more than 80 different products, from turntable and cassette-deck care kits, head cleaners and record cleaners, to anti-static aerosol record sprays – there has been considerable growth. "I'm confident that we will keep our position in the accessory market, even though it is growing at such a fast rate," Myers said. "People nowadays are going in for sophisticated equipment such as hi-fi separates and music centres, and so there is an increased demand for better accessories."

He added that Metrosound products were all given attractive but uniform packaging, which helped make them immediately recognisable to the consumer. "We are gradually moving towards the up market with accessories, having started this policy a year ago. The market needs better accessories to fill a gap which until now few other companies have managed to fill."

On the export side, Metrosound accessories accounted for £350,000 last year – and Myers is confident that this year the figures will tip the £½ million scale. "We're certainly looking for a 50 per cent increase in exports during the next 12 months, and in fact more than 70 per cent of our accessories range is exported annually to 35 overseas markets. We even have an agency in Australia and Metrosound has been represented at trade shows in Sydney, Perth and Melbourne."

At the moment, Metrosound Audio Products employs about 130 people at Waltham Abbey,

each department – Ortofon, Thorens, Metrosound Accessories and the tape division – all working fairly autonomously. Mrs. Sophie Myers acts as sales director and marketing manager is Richard Speller. It is one of Myers' proud claims that since the day Metrosound was started, no production has ever been lost as a result of industrial disputes.

Myers says: "I'm confident that we will keep our place in the market place. In Ortofon and Thorens we have two companies which have many years' experience in the audio industry behind them, and both are generally recognised both at home and abroad to be at the top of their respective sections of the market. In the case of Ortofon they were responsible for the first hi-fidelity mono pick-up cartridge to be produced in large quantities, and now have joined the leaders with a range of stereo you would expect the best from them, and of course in 1955 Thorens' first transcriber turntable set a standard upon which all modern turntables are based."

He added that another important advantage is the fact that Metrosound has most facilities under its own control, from the designing to final packaging. "We are always developing new ideas, investigating the needs of the audio market, and then designing products to fill the important gaps. Another important asset has been that we have our own design team who come up frequently with fresh ideas."



APART FROM distributing Thorens and Ortofon products in the UK, and producing its own range of audio accessories, Metrosound also has a very successful tape manufacturing plant.



ONE OF the Metrosound accessory products, the Phono cartridge kit, for the installation and maintenance of pick-up cartridges. Metrosound Accessories now total more than 80 products.

AUDIOSCENE

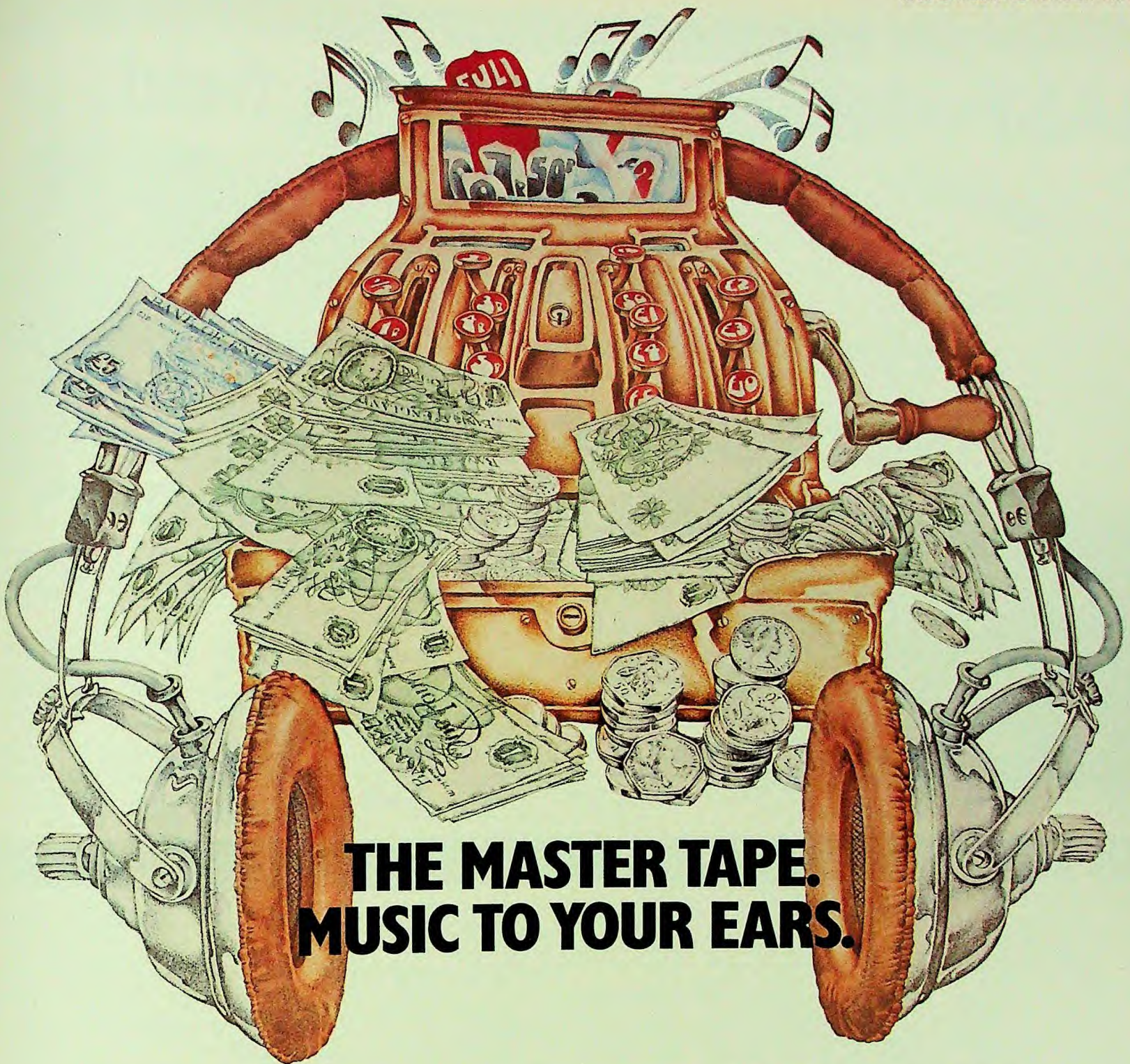
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AUDIOSCENE

BASF: leader in the tape field

SINCE IT developed the first magnetic recording tape in 1934, BASF has justifiably earned for itself a reputation for being one of the leaders in that field and today has no less than four factories devoted to the production of magnetic tape alone. The two main ones are in West Germany, at Willstatt and Ludwigshafen, with other plants in Gien (France) and Massachusetts, USA.

The Willstatt factory, near the Rhine, claims to be one of the most modern tape factories in the world, and certainly so far as actual planning is concerned no small detail has been left neglected. Construction work, started in 1966, took little more than 12 months, aided by the great advantage that the factory

site was on 'virgin' territory. This meant that from the outset buildings, roads and various services could be planned and arranged where they would produce the best results with maximum efficiency. In fact all production facilities, from the raw material stage right through to the finished tapes, are arranged in the correct production sequence.

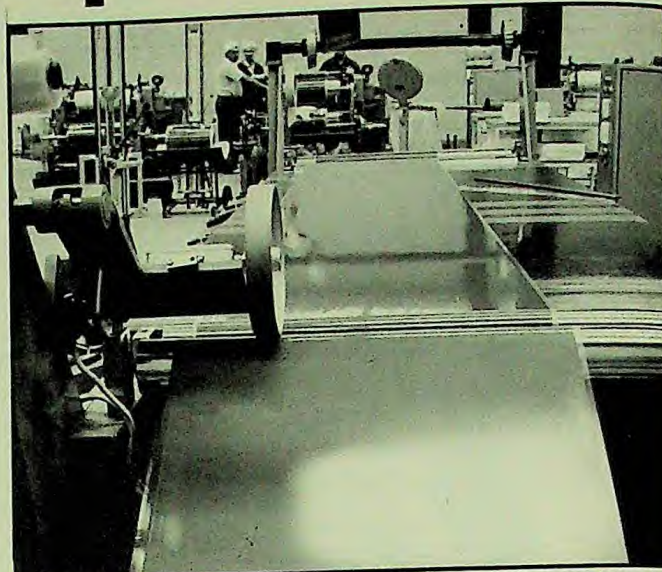
The factory itself is purely a manufacturing plant - the raw materials, plastics film, iron oxide, lacquer and solvents are produced at the main BASF chemical works at Ludwigshafen (the company could be described as the German equivalent to ICI - the main works at Ludwigshafen extend more than five miles). But apart from manufacturing recording

tapes, Willstatt also produces magnetic tape for varied technical uses and although in principle the production process is the same the testing procedures vary according to the ultimate use of the tape. For instance, computer tapes are checked tape by tape for their magnetic characteristics over their entire length and breadth and any one which does not comply with the rigid BASF specifications for computer tape in any single point is immediately rejected.

The production of recording tape poses different problems to those encountered with most products in the chemical industry, and one of the most important is the necessity for virtual elimination of dust in the fabrication premises since every particle of dust adhering to the magnetic coating results in a defective tape. As a result the entire production area at Willstatt is partitioned into 'white' and 'black' zones, and access to the white zone is restricted to only those who wear special dust-free clothing - and who must first pass through a preliminary chamber with supplementary cleaning by air currents and dust evacuation by vacuum!

Another important aspect of the factory is the fire-resistant wall which runs completely along the production plant facilities, forming a partition line between the production of industrial and domestic tape.

Production of both types of

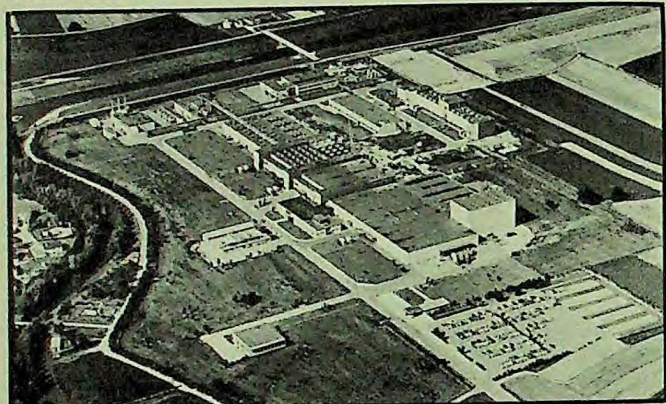


AFTER COATING, magnetic tape is cut on high-precision machines into individual tapes to an accuracy of a few hundredths of a millimeter. Inspections and tests are interspersed throughout the entire production process.

tape actually commences at the raw materials store, containing the iron oxide required for all recording tape manufacturing, and leading off from here is the lacquer preparation room. The lacquer is fed via pipelines to the pulveriser plant where grinding and dispersion of the lacquer and iron oxide compound takes place.

Preparation of the domestic tapes - the term used for the

trimming, reeling and cementing on the loops and switch tapes - is the major production phase in respect of personnel and the work is carried out almost exclusively by women. The number of ancillary plant facilities at Willstatt is also large with services including administration, ambulance section, works security and a works canteen which can cater for up to 750 meals at one sitting.



THE BASF tape factory at Willstatt in West Germany, built in 1966, and which claims to be one of the most modern in the world.

SOFTWARE

ELTON JOHN

Rock of the Westies. Precision ZCDJL 464. John's last studio tape for Precision/DJM under his present current and, while it doesn't match the brilliance of earlier releases, it is still much better than a lot of other artists' music. Island Girl is included, which should be a strong selling hook, and other tracks include I Feel Like a Bullet (in the Gun of Richard Ford), Street Kids and Hard Luck Story. Heavy TV and press campaign backing this release, so be well stocked for Christmas.

ART GARFUNKEL

Breakaway. CBS 40-86002. The two major selling points of this tape are of course the inclusion of I Only Have Eyes For You and Garfunkel's duet with Paul Simon on My Little Town. A distinguished line-up of material which also includes Stevie Wonder's I Believe (When I Fall in Love) and 99 Miles From LA.

TOM JONES

Memories Don't Leave Like People Do. Decca KSKC 5214. Jones the

Voice today is different from the singer of only a couple of years ago but he still turns out the usual professional performance, and his material carries the quality stamp. Johnny Bristol was mainly responsible for the production of this tape and contributed most of the music. Perhaps the Jones change of style has been too radical, and he has lost some appeal, but this tape will still sell well.

VARIOUS

Country Capitol, Vol. 2. Precision ZCE 6003. Tape-only compilation drawing material from the Ember catalogue, and featuring strong names like Faron Young, Bobby Bare, George Jones, Johnny Cash, Roy Clark, Hank Locklin, Patsy Cline and Diana Trask. An excellent follow-up to volume one.

THE GOONS

Goon Show Classics, Volume 2. BBC RMC 4026. The Goons - Harry Secombe, Spike Milligan and Peter Sellers - are once again resurrected on tape with two more classics from the BBC vaults, The Jet-Propelled Guided Naafi and The Evils of Bushy Shon. Their humour really never dies, and obviously Goon tape sales are still quite respectable.

**

WALTER CARLOS

Walter Carlos - By Request. CBS 40-73163. Producer: Rachel Elkind. Electronic sounds put over to good effect. The tape includes music selections from the Nutcracker Suite, Brandenburg Concerto No. 2, the Wedding March and even the Beatles'

Eleanor Rigby. For those with a good sound system, Dialogue For Piano and Two Speakers, and Episodes For Piano and Electronic Sound, are well worth a listen.

**

FESTIVAL CHOIR

Gilbert and Sullivan Festival. Pye Popular ZCP 7/10/12/14/15. Five tapes featuring the music of Gilbert and Sullivan, performed by the Festival Choir and with Peter Murray conducting. There must be considerable sales potential - the Victorian composers' music has endured the years and always manages to appeal anew. ZCP 7 features the duo's overtures, with other titles in the series being Yeoman of the Guard Highlights, Ruddigore, Pirates of Penzance and Trial By Jury.

**

ROY ORBISON

The Monumental Roy Orbison. Monument MNT 40-69147. Recordings from the 1958-64 era, recalling a chapter of pop history. Osborne's smash, Pretty Woman, is the tape's highlight but it also includes his own passable versions of All I Have To Do Is Dream, I Can't Stop Loving You and Distant Drums. For measure there are also several lesser-known Orbison compositions like The Actress, With The Bug and Loneliness.

**

VARIOUS

In Concert. RCA DPTK 5015. Impressive line-up of country artists from the RCA stable (undoubted leaders in that area of music) including Charley Pride, Dolly Parton, Chet Atkins, Ronnie Milsap and Jerry Reed. This is a double-play tape featuring 20 tracks and offers good value for money. With the ever-growing

popularity of country music in Britain, this must be destined for good sales.

**

CHARLEY PRIDE

Charley. RCA MPK 243. RCA has high hopes for the black country music artist and in recent months has given several promotional pushes to his product. His latest tape, produced by Jerry Bradley and with vocal accompaniment from the Jordannaires and the Nashville Edition, features 10 songs from varied sources that should please his many fans.

**

BOBBY RICHARDS

For the Very First Time. Precision ZCPT 1004. Richards is the first artist to be signed on a tape-only basis to a company, and his first tape consists of very easy listening music by his orchestra and choir. Formerly musical director for the Seekers, Richards gives some of the material extra 'punch' - and For the Very First Time could sell moderately, given good promotion and airplay.

**

SOUNDTRACK

The Rocky Horror Picture Show. Ode CAM 78332. From the soundtrack of the film, the music is not immediately commercial but benefits from several listenings - and also obviously if you have seen either the film or the stage production. Nevertheless, good sales must be assured since the London musical is now in its third year and the film version is also drawing in the crowds. Should be stocked accordingly.

**

SANTIAGO

Girl Friend. BUK KBULC 2008. A Spanish group, for whom Buk holds high hopes, Santiago have

produced 11 tracks on this tape, varied in content but proving that they do have potential given the necessary breaks. Obviously however so much of the success of Girl Friend depends on exposure, and dealers should show some caution towards stocking this release.

BUDDY RICH

The Monster. Verve 3112013. Jazz music's ace drummer, Buddy Rich returns on tape, albeit a reissue of recordings which first saw the light of day in 1957. This is essentially for fans only and sales must therefore be restricted.

*

JATP

Jatp at the Montreux Jazz Festival, 1975. Pablo 3100 748. One in a series of tapes from Pablo featuring highlights of the renowned festival last July and which, although obviously highly specialised, won't disappoint the listener. The Jatp line-up includes Benny Carter, Zoot Sims, Joe Pass and Tommy Flanagan, while the Milt Jackson Big 4 (Pablo 3100 753) also features Oscar Peterson. Dizzy Gillespie, Roy Eldridge and Clark Terry are the names behind The Trumpet Kings (Pablo 3100 754). Maybe not for the average dealer, but vital stock for the jazz specialist.

LYNSEY DE PAUL

The World of Lynsey de Paul. MAM KCSP 443. A bargain release including her hits Sugar Me, Won't Somebody Dance With Me, Getting a Drag and Storm in a Teacup, and several other very commercial pop songs. The lady might be rather feeble-voiced but she does ooze sex appeal - and this release should find commercial acceptance.

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

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ZCDN 3

TONY BACK

Dance Party III
ZCAR 1021

JACK THE LAD

Rough Diamonds
ZCCAS 1110

PATTIE LABELLE AND THE BLUE BELLS

Cest La Vie
ZCDJB 050

SIDNEY BECHET

Bechet And Blues
ZCDJB 063

ART FARMER

Work Of Art
ZCDJM 2011

STANLEY TURRENTINE

Another Fine Mess Including Wedding Bell Blues
ZCDJM 2012

DR. JOHN

Cut Me While I'm Hot
ZCDJM 2019

THE BUTTON DOWN BRASS

Featuring The Funky Trumpet of Ray Davies
Another Party
ZC/Y8DJM 2020

EDWARD WOODWARD

Edwardian Woodward Including Champagne Charlie
ZC/Y8DJL 459

JOHNNY PEARSON ORCHESTRA

Love Feelings/I Honestly Love You/etc
ZCPEL 550

COTTON, LLOYD AND CHRISTIAN

I Can Sing, I Can Dance/I Go To Pieces/etc
ZCBT 487

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MUNGO JERRY

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25 NO. 1 HITS

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GOLDEN HOUR OF JOSEPH SEAL AT THE WURLITZER

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GOLDEN HOUR OF INTERNATIONAL MARCHES AND NATIONAL ANTHEMS

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CONTINENTAL HOLIDAY

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AUDIOSCENE

What to buy and where to buy it

IN MY last article I outlined the main points a record dealer should consider when venturing into the audio business. The next problem is what to buy and where to obtain it. A good look around locally will give some indication of the range of merchandise being sold. I suggest making a note of the lines being run by potential competitors and checking which names in the audio field are absent. Also, take note of the price range and design of goods competitors are offering in relation to the type of premises they have. This will then give some idea of goods being sold locally. You can be sure that a fellow dealer will have built up his range of merchandise over the years and from his experience in what is a selling line.

The next most important task is to estimate sales potential for the next 12 months, and then to fix a suitable stock-holding. A stockturn at least five times a year is essential to make it a worthwhile proposition and I consider a stock holding, on average, should be between 15 per cent and 22 per cent of the actual sales target for the year. The actual holding will, of course, vary according to the time of the year, in the summer months slightly less and in the autumn, winter and spring, slightly more. I must presume an awareness of what type of display space is available, the form in which goods will be presented and the staff who will be the main sales force.

Having left these most important points without further elaboration, we now come into what stock to hold. Dealers will know by now how much money to spend and, having looked around, those lines with potential in your area. I think the first greatest mistake that is made is that those starting in audio decide to take something of everything they can get their hands on. This not only uses up capital immediately but presents a potential customer with such a range of merchandise that he cannot see the wood for the trees — with consequent frustration at not getting sales. Furthermore, the larger the range held, the more taxing it is on your knowledge so, therefore, the potential customer will not benefit from the detailed information he expects because you have committed yourself to having to learn too many things. It therefore follows that it is better to decide on one, two or three ranges of merchandise which have different design characteristics, different price points and different facilities. These can be stocked in depth and knowledgeably discussed with customers.

Of course, first customers will always ask for the range of merchandise not in stock, but if you have faith that your display has the best sales potential, then they are the lines to stick with, to promote and to learn about. The price range is significant and it is wise to have something at a budget price and something at a

PART 2 of the Audioscene guide for dealers on stocking hi-fi by Alan Hill of The Recorderie

medium to higher price. If considering the higher priced hi-fi then the study of the subject must be in far greater depth. The customer spending a lot of money will generally want to know a lot about the goods he is buying. The music centres, i.e. units containing tuners, tuner amplifiers, turntables and cassette decks are extremely popular at present. Also, the turntable combined with the tuner amplifier and separate cassette decks are possibly the best selling lines in our over-crowded audio market. The loudspeakers to match these systems are very often recommended by the manufacturers. I feel it is wise to see what they offer and then carry a range which allows you sufficient scope to ring the changes should the customer ask. Many of the loudspeakers are, in fact, manufactured by the amplifier or turntable manufacturer but there are a number of specialist ranges which are available which are extremely good and will often help to upgrade a system. I believe that sound is completely subjective and I never say to a customer that those are the right speakers for him because I never know what he

or his family like to hear. I, therefore suggest a pair of loudspeakers to be supplied with the system but I am always willing to exchange after a week or a fortnight should the customer find that they are not completely satisfactory. The satisfaction our customer can glean from his hi-fidelity equipment comes ultimately through the loudspeakers, and if the speaker sound is not right you will have a dissatisfied customer who will not buy any more records and will not recommend you to his friends. So your consideration for his needs is absolutely essential.

The display of the audio equipment is the next main consideration. So often you go into a hi-fi shop and you see shelf upon shelf of amplifiers, tuners, turntables stretching as far as the eye can see. This, to my mind, is the biggest deterrent to sales. It is money sitting on a shelf doing nothing more than collecting dust. The equipment will be damaged and you will eventually have to reduce it to clear. The best policy is to decide on your lines and make your display attractive with a minimal amount of stock on show. I feel that displaying hi-fi systems is the best way to appeal to your customers. Most sales are achieved 'as systems' and the customer who only wants the odd turntable or amplifier or pair of speakers can always have them from a particular system on display. A few systems well presented have a far greater sales potential than hundreds of single items stacked on shelves. When displaying these systems ensure everything is neat and tidy with an absence of trailing wires. Hide the wires wherever possible and let the equipment stand out.

It is a good plan to price the complete system and also to place small price tags on the side of the units so that the customer can see the individual prices, but one price

for the system means that the customer can see it in its entirety rather than have to add up all the different items. Make sure that plenty of manufacturers catalogues are available and that you know every price and every specification. The first question usually asked is how much does it cost. Know the answer and ensure that the staff know too. The system should be a working system and as a record dealer, there is the ideal opportunity to present the right kind of music to customers. You will know from your record business what type of age group you are going to appeal to. If it is the younger group then I suggest that you use music from the middle-of-the-road to light-pop catalogue if that is the type of demand in your shop. Alternatively if it is a well-established business with an accent on classical, then obviously make sure that a good classical recording is available. It is not necessary to use gimmicky records but good orchestral pieces that the customer can recognise and appreciate. But keep away from swinging pop because even those who like their pop music feel that when they are buying hi-fi they want to hear something better.

Having established a range of equipment, decided on display and presentation, the next small but very profitable business is the accessory range to help the customers enjoy their music.

I have commented upon a dealer's responsibilities in deciding what lines to run, how to display them and how to sell them to the public. Suppliers will give maximum support and may contribute to advertising and general sales promotional effort. It is, therefore, obvious to expect more backing from a few suppliers in whom you are prepared to invest than from numerous suppliers from whom only one or two items have been ordered. Finally, to open an audio department, tackle the operation with meticulous care and ensure availability of technical backing to carry out servicing liabilities.

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For further information contact Steve Rowe at Music Week, 7 Carnaby Street, London W1V 1PG. 01-437 8090.

Music centres

Second centre, Model 17532, has AM/FM stereo radio, cassette recorder (with DNL), record deck and twin speakers. Features include loudness compensation filter selector, switchable sockets for headphones and inputs for two microphones. The centre exceeds DIN standard 45.500 and is "ready for ambiphonic stereo." Unit is available in several finishes: rosewood at £385.98, teak at £360.96 and walnut, white and black at £377.48.

Further details from: Skantic (UK) Ltd., Station Road, Edenbridge, Kent TN8 6EY (telephone: Edenbridge 5231).

AIWA has one music centre on the market, Model AF 5080. Retailing at £312.70, it has semi-automatic turntable, 4-band stereo radio and 24W per channel amplifier. Features include Dolby noise reduction on the cassette deck, synchronisation between the cassette and record players and attached acrylic cover. Speakers are supplied separately.

Further details from: Johnsons of Hendon Ltd., Priestly Way, London NW2 7TN (telephone: 01-450 8070).

TOSHIBA offers three music centres, including their new Model SM-3500, introduced at last month's Audio Fair. This

incorporates automatic turntable, 3-band stereo radio, 12W RMS per channel amplifier and cassette deck. Among the features are Dolby on the cassette unit, auto cut facility on the turntable and hinged plastic dust cover. With woodgrain finish cabinet, it retails at £307.50, without loudspeakers.

Model SM-3200 was introduced earlier this year, and offers automatic turntable, cassette deck, 12W RMS per channel amplifier and three-band stereo radio. Features include DNL noise reduction on the cassette deck, auto-cut facility on the turntable and hinged dust cover with woodgrain finish, it has a retail price of £283.50 without loudspeakers.

Toshiba's first music centre, unveiled some two years ago, has three-band stereo radio, 6W RMS per channel amplifier, automatic turntable, cassette deck and twin speakers. Features include interference eraser on the cassette unit for use when recordings are made from the radio and hinged dust cover. Cabinet has a woodgrain finish; the unit's retail price (including the speakers) is £227.50.

Further details from: Toshiba (UK) Ltd., Toshiba House, Great South West Road, Feltham, Middlesex (telephone: 01-751 1281).



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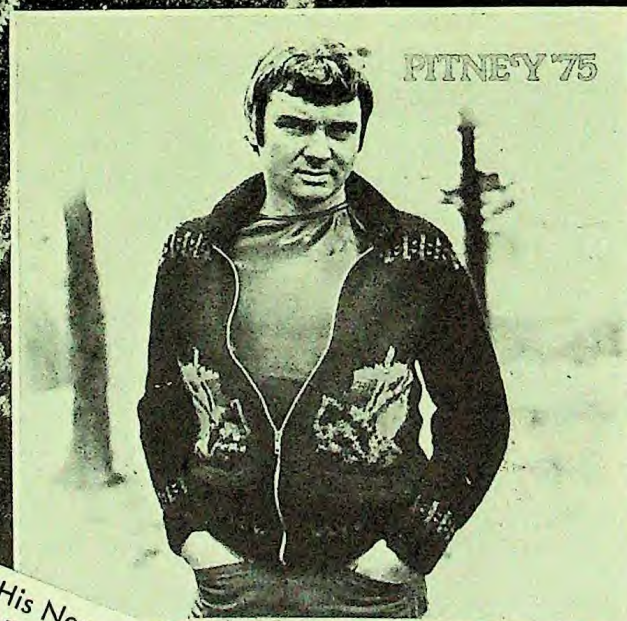
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RCA
Records and Tapes

ALBUM REVIEWS

POPULAR

VARIOUS ARTISTES

Supersonic. Stallion SSM001. Producer: Mike Mansfield. Advance orders on this album are already very high, and with the radio and tv campaign, should far out sell any Top Of The Pops albums. Including a competition, the album features tracks from all the top pop stars of the day, as well as some on the way up. Plenty of interest will be created by the television show, and it is good to see that producer Mansfield aims to release other Supersonic albums in the future.

BILLY CONNOLLY

Get Right Intae Him. Polydor 2383 368. Producer: Phil Coulter. The sales triumphs of Connolly's first Polydor album were largely restricted to his home territory, but since then the reputation of the Scots comedian has grown south of the border, thanks to tv and stage appearances. So mark his new album as a seller on a broad front, coming hard on the heels of his massive hit single D.I.V.O.R.C.E. Before an ecstatic Glasgow Apollo audience, Connolly makes no concessions to his widening audience and delivers an earthy, totally Scottish routine which gets down to some pretty basic levels of humour surrounding Glasgow drunks, but without causing offence, as well as singing some well-observed folksy songs.

JOHN LENNON

Shaved Fish. Apple PCS 7173. With no new product ready in time for Christmas, Lennon had EMI put this 'greatest hits' collection together - 12 of his most successful solo sides. Here are Give Peace A Chance, Power To The People, Whatever Gets You Through The Night, Instant Karma and, of course, Imagine. Other prime items include Happy Christmas (War Is Over) and Number Nine Dream. Eye-catching sleeve, too. A place for this 'fish' in every retailer's racks.

THE ROLLING STONES

Rolled Gold. Decca ROST 1/2. Cleverly-titled and perfectly-packaged, this double album is arguably the definitive history of the Stones with Decca, spanning over six years of recordings. In chronological order, here are all the obvious titles - Come On, Not Fade Away, It's All Over Now, The Last Time, Satisfaction, Paint It Black, Jumpin' Jack Flash and other single 'A' sides - plus some fine LP cuts, such as Under My Thumb, Lady Jane, Yesterday's Papers and Out Of Time. Other highspots include Sympathy For The Devil and Street Fighting Man. With an appropriate sleeve note, this 28-track set is gold indeed for the Christmas market.

RORY GALLAGHER

Against The Grain. Chrysalis CHR 1098. Producer: Rory Gallagher. Straightforward rock from the Irish axeman on his first album for this label. It's basic stuff, unadorned and though driving lacks musical depth. Gallagher's technique is not showy and not outstanding compared to many guitar greats but it has appeal, especially to those who like their rock unsophisticated and easy to identify with. And for a guitarist, Gallagher as a songwriter is not the greatest. His basic blues feel comes through but it's r and b, not heavy, and lacks colour in places. His Irish tour '74 album

went silver, and on reputation this should sell well, particularly to younger buyers.

JOHN DENVER

Rocky Mountain Christmas. RCA APL1 12021201. Producer: Milton Okun. The combination of 'name' singers and Christmas songs doesn't always pay-off so well, judging from the experience of various artists, but Denver does have a huge following here and this album will probably find its way into many Christmas stockings. Choice of material is rather more original than similar exercises and Denver has penned two of them, Aspenglow and A Baby Just Like You. It must create interest amongst fans.

HAMILTON BOHANNON

Bohannon's Best. Brunswick BRLS 3017. Disco man Bohannon has done very well in Britain this year with singles, so what better time to come up with a 'hits' package? Items here such as South African Man, Disco Stomp and Foot Stompin' Music are familiar but fine, mixing the Bohannon band's hypnotic, percussive riffs with the man's semi-spoken vocals. Inclusion of one or two tracks, like The Pimp Walk, from a U.S. album unissued here will appeal to fans who might otherwise find their singles adequate. Surefire contents, shrewd timing, good sleeve - foot stompin' sales!

HALFBREED

Halfbreed UA UAG 29877. Producer: John Anthony. Debut LP of UA's new Geordie hope disappoints, as so often with bands described as 'powerful exciting and original', especially when the music is staccato rock rather than heavy; cheerful rather than exciting, and not especially original. Raw-voiced singer Mick Whitaker has the breathless tones of a Kevin Coyne but not as much variety and there is little creativity in the instrumentals. The band plays neat, slightly nervous rock and a fuller sound could be expected from the five-man line-up. Tight but shallow.

WALLY

Valley Gardens - Atlantic K50180. Production: Bob Harris and Wally - Atlantic's great white hope, Wally is produced and arranged by the star of BBC's Old Grey Whistle Test which may count for something. It is the sort of music that might be expected from Harris. Pleasant, easy listening rock which is more commercial than it is original. It's inoffensiveness might help sales considerably but there is no obvious single for promotion purposes. The group is performing regularly however and doubtless has a strong fan following.

TAVARES

In The City. Capitol E-ST 11396. Producers: Dennis Lambert & Brian Potter. U.S. soul quintet Tavares should have had a British hit with their pounding It Only Takes A Minute, but they missed out by only a fraction (the same happened with another of their singles, She's Gone, last year). This is the group's best album to date - the Lambert & Potter formula fits them perfectly - as they mix up-tempo items like Free Ride with soulful ballads such as I Hope She Chooses Me and In The Eyes Of Love. The 'California house band', musicians like David T. Walker, Ed Greene, Michael

CHART CERTAINTY

Sales potential within respective market

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

Omartian and Tom Scott, give the whole set a professional gloss instrumentally, and city and rural stores alike - especially those with a strong soul clientele - should do well with this.

THE OHIO PLAYERS

First Impressions. DJM DJSLM 2015. Producer: Johnny Brantley. The Players are now one of America's major soul acts, with million-sellers to their credit, and are on the verge of a big breakthrough in Britain. This 11-track package chronicles their late Sixties' years together, when they scored some r&b success then with items like I've Got To Hold On and Trespassin' (both included here). Other good cuts are A Little Soul Party and the Players' own compositions You Don't Mean It and Find Someone To Love. The LP needs its mid-price tag to sell in some quantity, but current followers of the group are likely to start the sales impetus.

IKE & TINA TURNER

Souled From The Vaults. DJM DJLMD 8006. Producer: Ike Turner. Shrewd timing from DJM for this, a £2.99 double of vintage Turner - the couple were in Britain recently for concert dates. The material originates from the late Sixties, containing a number of bluesy singles from that era such as We Need An Understanding and You Got What You Wanted, and reworkings of some r&b classics, including Shake A Tailfeather, You're So Fine and the Turners' own It's Gonna Work Out Fine and Tra La La La La. It's raw and rockin' stuff, and rather removed from the act's rock-orientated stage act of today. But sold to the oldies collector in the soul store, nevertheless!

LINDA RONSTADT

Prisoner In Disguise. Asylum 8761. Producer: Peter Asher. Widely acclaimed in America where her albums are immediate chart entries, Linda Ronstadt still awaits comparable appreciation in this country. But her time must come, particularly if she maintains the ladylike standards of good taste and sensitivity allied to impeccable musicianship displayed on this album. With no evident composing ability of her own to attract plaudits, she therefore has to succeed on her own interpretative abilities which will make album sales that bit more inaccessible, but her handling of songs by James Taylor, Smokey Robinson, John David Souther, Dolly Parton, and Jimmy Cliff show the breadth of her range.

ELKIE BROOKS

Rich Man's Woman. A&M AMLH 64554. Production: Kenny Kerner and Richie Wise. Could the title be a reference to the amount A&M paid to sign her? A more interesting question is whether the company will get its money back. On the strength of this album alone that seems unlikely. It is frankly disappointing. Britain spawned two female rock singers in the wake of Janis Joplin, Brooks and Maggie Bell. Both developed individual and promising styles but neither so far has succeeded in living up to that promise. The reason in both cases has been the choice of material, which is presumably down to

production. In fact the album is generally overproduced with Brooks double-tracking in some cases. The emotional quality is still there in her voice but still waits for another album in order to bring it out.

PRELUDE

Owl Creen Incident. Dawn DNLH 3. Producer: Micky Sweeny with Prelude. Very attractive set of home-grown songs, gentle and rhythmic with the occasional country feel to keep it warm, but mainly easy listening high quality pop. Writers such as Richard Thompson and Kenny Loggins have credits so the LPs style is easily categorised; and for a UK-recorded album it has an American feel. The group is young, clean-voiced and has lots of plusses, mainly in the Karen Carpenter-styled vocals of Irene Hulme. Stand-out track is Amsterdam, a soft-rock ballad.

MISCELLANEOUS

JAMES LAST

Make The Party Last. Polydor 2317 612. Producer: James Last. Backed by a substantial promotional campaign, this release will register high sales, not that it really deserves to. With the market flooded with Last product, including a six-album set from World Records also in a party mood, this is perhaps the least deserving of them all. Unless the party changes mood almost every five minutes, this release has failings. It would have been an idea to have had one side of lively material, and the other slow. Nevertheless, this is already proving a big seller.

VERA LYNN

The Special Magic Of. MGM Select 2353 117. Volume two in this series of Vera Lynn records, is timed to coincide with the release of her autobiography. These early recordings from 1961 have the same perfect voice quality of her other material, and Vera Lynn fans will snap this up. Including As Time Goes By, Theme From A Summer Place, Hello Young Lovers and How Green Was My Valley, this nicely packaged album will be a good seller.

CAPITOL VINE

GLEN CAMPBELL Arkansas VMP 1001; BENNY GOODMAN Early Years VMP 1002; DICK HAYMES Moondreams VMP 1003; BING CROSBY The Great Country Hits VMP 1004; SOUND TRACK: Pal Joey VMP 1005; NAT KING COLE Sings Songs From The Movies VMP 1006; BEACH BOYS Spirit Of America VMP 1007; STEVE MILLER BAND The Legend VMP 1008; JESSE COLIN YOUNG The Soul Of A City Boy VMP 1009; LINDA RONSTADT Different Drum VMP 1010 - Hardly a suspect grape in this first pick of the bunch from the Capitol catalogue which the label is using to introduce its vintage product from a well-stocked cellar. The Campbell album is one of early recordings, made between 1968 and 1971. It contains none of his hits, which is a pity, but there are some well known songs including Bridge Over Troubled Water, Joni Mitchell's Both Sides Now and Rogers and Hammerstein's You'll Never Walk Alone.

Goodman's Early Years album is in fact material recorded in 1947, his first year with Capitol. Artists featured apart from

Goodman include Zoot Sims, Al Hendrickson, Benny Carter, Stan Kenton, Stan Getz, Louis Bellson, Joe Mondragon. It captures Goodman in a most exciting period, during the transition from swing to a more mainstream jazz approach.

Dick Haymes is not a particularly well-known name in the UK. He came to fame in the late Fifties, at a time when most American hits were covered by British artists and the originals never received recognition here. Further, Haymes was a ballad singer. He starred in a string of musicals and it is for these that both he and the songs he sang are best remembered, including The Way You Look Tonight, Moonlight Becomes You and Isn't This A Lovely Day.

With Crosby enjoying something of a comeback (did he ever go away?), The Great Country Hits album should attract a lot of attention. This collection, produced by Simon Rady was a Crosby choice of country songs and he does particularly well with Oh Lonesome Me, Heartaches By The Number, Wolverton Mountain and Little Bitty Tear.

The Pal Joey soundtrack features Frank Sinatra as Joey with Rita Hayworth and Kim Novak. Sinatra made this film just before he reached what many might consider his peak. It's a pity that the orchestra is not identified on the sleeve. The well-known numbers from the musical include I Didn't Know What Time It Was, There's A Small Hotel, I Could Write A Book, Bewitched and of course The Lady Is A Tramp. This is both a collectors' item and a superb album for all nostalgia and Sinatra fans.

The Nat King Cole album is badly titled. This is not Cole singing songs from the movies. It is a selection of the songs that Cole himself sang in motion pictures. Mostly the orchestration is by Nelson Riddle. Among the tracks are the Ballad Of Cat Ballou, Blue Gardenia, St Louis Blues and a number of songs that were title songs that the star sang over the credits.

The initial Vine release also includes four more up-to-date and less MOR artists. These start with a re-release of the Beach Boys Spirit Of America collection which contains 23 tracks among them Barbara Ann, Little Honda, Do You Wanna Dance and Why Do Fools Fall In Love, which is a superb selection to fill in the gaps in any contemporary Beach Boys collection.

The Steve Miller Band excellent though they are, achieved only brief fame in the UK when The Joker was a hit about three years ago. That track is included on this collection as well as material from the Joker Album and the one that preceded it. At mid-price this is superb value for money and goes a long way to make Miller into the Legend he is proclaimed as on the cover.

The Soul Of A City Boy was Jesse Colin Young's first album, recorded in a four hour session in 1964. It is difficult to assess Young's appeal in the UK and while this album showed considerable promise it is almost certain that he went on to do better things. The Linda Ronstadt collection is a beautiful one and guaranteed to give the Vine label the distinctive reputation it deserves. The records are well packaged in a uniform green. The only minor criticism is the inadequate sleeve notes on some of them.

** All albums except
*** Beach Boys TO PAGE 62



Laurel & Hardy

The Golden Age of Hollywood Comedy
 From the original soundtracks, an album capturing the warmth and humour of the classic Laurel and Hardy comedies made for Hal Roach. Besides the dialogue, songs include "The Trail of the Lonesome Pine" from WAY OUT WEST. Packaged in a fold-out sleeve with film stills, biographies and track listings.
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Billie Jo Spears

BILLIE
 A brand new album from Billie Jo featuring 10 tracks including her latest single "Silver Wings and Golden Rings". Currently on a nationwide tour, and with heavy airplay for the single this album is in for maximum exposure.
 UAS 29897/TCK 29897/8XU 29897



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Paul Fenoulhet and the London Concert Orchestra
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 UAG 29739

Nitty Gritty Dirt Band

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BIG BAND HITS
 Si Zentner and His Orchestra
 SLS 50361 /TCT 50361

PERFORMANCE

Steeleye Span

STEELEYE SPAN has reached a plateau. And judging by the recent concerts at the Odeon, Hammersmith, the top electric folk group hasn't decided whether to go up or down.

Commercially, Steeleye Span has peaked, with a chart album, TV shows and a string of successful concerts this year. But musically, it's obvious that a compromise has been reached, as the band seems unsure of its future direction. The music was rockier than usual (as is the new LP); for the give-them-something-new section, the band (including drummer Pegrum) did a barbershop sextet version of I'm Forever Blowing Bubbles, complete with bubbles. This worked well as a comic act and the cleverness of the musical jokes can't be ignored. Even so, they were not original. The other 'new' number was You Won't See Me. Peter Knight wore plain shirt and trousers, and Maddy Prior showed her calves - but to what purpose? Her outfit didn't match her dancing at all.

It's all too clear that in an attempt to freshen the concert format, Steeleye Span (one is always tempted to write Steeleye Spanne) has buried the musical originality of early work such as Parcel Of Rogues (who could forget the ear-grabbing Misty Moisty Morning?) instead of enlarging upon it. Perhaps another new producer is needed (Mike Batt showed few new ideas on All Around My Hat). A quick burst of calypso cried out for a corny old steel drum instead of Knight's tom tom; the reggae Spotted Cow has worn a bit; Bachelor Hall's

immaculate harmony palls after the tenth hearing.

There's no fear that the band has lost interest - the concert was professionally produced as always, with excellent lighting, the right sound level (at an earlier Odeon concert the volume was painful) and the band manages to create a club atmosphere however huge the venue. There's no doubt it will remain a popular concert act, but must either go back to its highly individual type of folk, or try something completely different. Folk-rock and medieval reggae are not the answer. And despite the superb musicianship of all members, the most outstanding contribution on Wednesday was Nigel Pegrum's drumming. It's some time since he's sounded so solid, woody and driving; his timing was beautiful. Without doubt he's one of the most creative drummers around out of the heavy metal rock genre.

VAL FALLOON

Buddy Greco

GRECO'S BACK in town - paying his twenty-second visit to London. Last Thursday (October 30) he started a British cabaret tour, that takes him through until the first week in December, at a fairly new cabaret venue - London's Hendon Hall Hotel. The room is strange in that the audience is seated at the sides of the small stage.

Backed by his own three-piece outfit of keyboards, guitar and drums, Greco did an hour's set that more than satisfied the capacity crowd in the room.

He opened with a swinging up-tempo version of It's Impossible then sang Girl Talk before going into Without You, at

times using his voice as a musical instrument as though he was making up for missing musicians.

Greco favourites were included too - Around The World and the inevitable Lady Is A Tramp.

Seated at the piano, he paid tribute to the man who started him in showbusiness - Nat King Cole - by singing The More I See You. He surprised a lot of his audience with his virtuoso piano playing - Erroll Garner's Misty and Jimmy Webb's classic MacArthur Park both given highly individual stylings.

Newer songs in the Greco repertoire included Sunshine Of My Life, a dramatic ballad - Tonight I Gave The Greatest Performance Of My Life, and the recent hit The Way We Were. He had the audience in the palm of his hand and came back to cheers to sing a swinging version of Chicago before closing with a solo piano rendition of I Can't Get Started With You.

SAMANTHA DE FRITH

Charles Aznavour

IN THE great tradition of French music hall artists like Piaf, Chevalier and Mistinguett, Charles Aznavour at the London Palladium where he was opening a British tour demonstrated again that when it comes to a song nobody can beat a Frenchman for performing it.

Aznavour's performance on Sunday made most British ballad singers appear static, but never did he overdo the actions. The moods of his songs are conveyed via his vocal chords, hands and eyes and he has the ability to reduce an immense building like the

Palladium to the intimacy of a small saloon bar. The impression is almost that he is singing to you alone in the audience.

Many of Aznavour's most recent recordings (from the Tapestry of Dreams and I Sing For You albums) are featured in his act, and although he has had only one British hit single, She (disposed of quite early in his act) many in the audience were obviously well educated on his work, greeting many of the songs with applause.

Unlike his counterpart, Gilbert Beaud, Aznavour is a romantic and his songs are all dedicated to the female breed, as in the bittersweet Yesterday When I Was Young, Take Me Away, Ciao, You've Got To Learn, The 'I Love You Song' and the wryly humorous, Happy Anniversary. Apart from the beautiful melodies, Aznavour's material also has fine lyrics which - certainly in the English translation - keep a grip on the audience.

His Sunday performance was notable for his magnetic hold over the audience, and deservedly culminated in a standing ovation for Aznavour who has been a major start back in France for nearly 20 years now.

CHRIS WHITE

Daryl Hall/John Oates

"ONE OF the most exciting concerts so far this year" was the tag given to the performance of Daryl Hall and John Oates by most who saw their one and only British appearance. Coming on second after Amazing Blondell, the duo, supported by four excellent musicians, showed exactly what is meant by professionalism.

DAVID LONGMAN

ALBUM REVIEWS

MISCELLANEOUS

FROM PAGE 60

BLUE MAGIC

Thirteen Blue Magic Lane. Atlantic L 50181. Producer: 'The Harris Machine' for WMOT. This smooth five-man outfit does it's after-dinner music bit again and the result is even smoochier than on their earlier, and better, offering The Magic Of The Blue. Perhaps the group is trying to take over where the Stylistics left off: there is more falsetto than usual along with the expected, impeccable harmonies. In parts the singing is so gentle it almost vapourises - maybe the haunted house sleeve means something after all. Blue Magic has cancelled the UK concert tour and without this help the LP will be a slow mover.

LENNY BRUCE

Carnegie Hall United Artists. UAS 9800 - Definitive three-volume set featuring the ill-fated American satirist delivering a complete two-hour concert in New York. Bruce's delivery is quite extraordinary. He was not so much a comedian as a progressive moralist, and his choice of topics ranges across religion, politics, and sex, exposing hypocrisy and bigotry en route. Hard work but a thoroughly rewarding experience. Attempts to resurrect Bruce as a posthumous star have not been wholly successful (the stage-show flopped in England and the Dustin Hoffman film is no blockbuster) but interest in his life is adequate to generate sizeable sales.

JUDY GARLAND

Rare Performance. Windmill WMD 258 Unfortunately there are no

details given either on the sleeve or the record of the origins of these nine recordings, but it would perhaps be a fair guess to say that they come from the late Fifties. Essentially this album is for Garland devotees only. The recording quality is somewhat variable, but the singer's magic still manages to shine through, particularly with Over The Rainbow, You Made Me Love You and Rockabye Your Baby. Two interesting tracks are You Belong To Me and Wish You Were Here, relatively unknown inclusions in Garland's well-documented repertoire.

NORRIE PARAMOR

Radio 2 Top Tunes Vol. 3. BBC REB 204. The continuing releases by Paramor and the Midland Radio Orchestra indicate the steady popularity of this type of recording. In the third volume of the series, the emphasis is on film themes, a rich source of material. Among the 14 tracks are Raindrops Keep Falling, Secret Love, Cabaret and Scarborough Fair. It's worth noting that one way or another any recordings by Paramor and the MRO are substantially promoted on Radio 2, for in addition to its own Saturday evening show, the orchestra can be heard seven days a week somewhere on the network.

NANCY WILSON

Come Get To This. Capitol ST 11386. Producers: Gene Page and Billy Page - Taken over the years, Nancy Wilson has been one of the most consistent and musically American girl singers, but the

really big breakthrough seems to elude her. Judged on the evidence of this album, with songs from Gene and Billy Page, Jim Webb (This Time Last Summer) and the Marvin Gaye title track, she is singing better than ever, but more important the quality of the arrangements and back-up musicians is that much more adventurous. No point looking for her name in the album chart, perhaps, but still a tremendously emotional and determined performance.

JAZZ

VARIOUS ARTISTS

Golden Hour Trad Jazz Vol. 2. Golden Hour GH 602. Ball, Barber and Brown (wot no Bilk?) in yet another recapitulation of the trad jazz boom of the fifties. Pyc is certainly getting unlimited mileage out of the trad bandwagon - but Ball's South Rampart Street, Alex Welsh's Cornet Chop Suey, Sandy Brown's Those Blues and Barber's Sweet Georgia Brown wear well. Also present George Melly, doing Mama Don't Allow with Mick Mulligan, and Monty Sunshine.

AL JOLSON

The Immortal. MCA MCFM 2724. Immortal indeed - the 25th anniversary of Jolson's death fell in October yet his recordings are still given regular leases of new life, via new record releases and radio tributes to his undoubted showmanship. This 13-track compilation features recordings of Jolson "live" at the renowned

Kraft Music Hall in the States, and the material includes favourites like Alexander's Ragtime Band, Ma (She's Making Eyes At Me), Chicago, For Me And My Gal, and Rock-A-Bye Your Baby. The recording quality is quite good and apart from the fact that this album will be an essential addition to any Jolson fan's collection, it should also pick up a few general sales too.

COUNT BASIE

William & The Famous Door. DJM DJML 053. These airshots from 1937 and 1938 have great historic value in that they record the first stages of the Basie band's conquest of New York. The first side features recordings made at the Meadowbank, New Jersey, and the second is taken from a session at the Famous Door on New York's 52nd Street. Titles include Lady Be Good, Every Tub, Dinah (with a vocal by Jimmy Rushing) and the indispensable One O'Clock Jump and Moten Swing. The band includes such Basie-ite giants as Lester Young, Herschel Evans, Buck Clayton and Dicky Wells, and considering this music is nearly 40 years old it wears astonishingly well.

MIKE GIBBS

The Only Chrome Waterfall Orchestra. Bronze ILPS 9353. Producer: Gerry Bron. Mike Gibbs has one of the most original creative minds in contemporary music - yet he still seems to get more recognition abroad than in Britain. This album bristles with superb British musicians like Alan Skidmore, Kenny Wheeler (a Canadian but British by adoption),

Admittedly the house was by no means full when Blondell went on stage, but those there would not have been impressed, especially when comparing Blondell with the American duo. A ten-minute standing ovation was the reward for some hard work by Hall and Oates, who during an hour and a quarter, had everyone captured by some rock music, tinged with soul.

Their set was predominantly from their new RCA album, including Camellia, Sara Smile, Alone Too Long, Ennui on the Mountain, It Doesn't Matter any More, and Gino. Sales of the album in the foyer after the show were brisk, a measure of the impact they made.

The concert built to an amazing crescendo, and the atmosphere was perhaps partly created by the presence of television cameras filming for OGWT, but there was no getting away from the fact that this was a first rate performance. The crowd was enthusiastic, applauding loudly as each new number began, especially so as She's Gone started. The song is their best known in this country, but never charted, so a great deal of the hysteria created must be put down to the most professional way in which they performed.

There was none of the usually irritating between songs chatter and guitar re-tuning, but just straight-forward good honest musicianship which will, when they return in the spring for a major tour, win them many followers and album sales. A high quality concert, from a team that will in the future be one of the major touring acts in Britain.

DAVID LONGMAN

Tony Coe, Duncan Lamont, and Stan Sulzman and soloists include Steve Swallow, Charlie Mariano, Philip Catherine and Gibbs himself on keyboards. This is Gibb's fourth album and his best to date. Highly atmospheric music which reaches beyond the limits of jazz.

CHET BAKER

Angel Eyes. DJM DJSLM 2016. This album barely scrapes home as a jazz recording since it features a melancholy Baker playing uninspired trumpet and attempting vocals on five tracks which, leaving bad pitching aside, suggest an off-colour combination of the young Torme and the young Sinatra. Recorded in Milan during Baker's troubled sojourn, with a syrupy orchestral backing, the album consists mostly of ballads like I Should Care, When I Fall In Love and Angel Eyes and the recording quality is less than brilliant.

CHRIS BARBER

The Entertainer. EMI One-Up OU 2093. The twelve tracks on this compilation are mostly from Denis Preston's Lansdowne repertoire recorded in the late fifties and early sixties and the release comes at a time when Chris Barber is celebrating his 25th anniversary as a bandleader. The title track was recorded in 1960, long before Joplin's composition was picked up by Hollywood as a theme for The Sting. Remaining tracks include Down By The Riverside sung by Otilie Patterson, I Shall Not Be Moved, Squeeze Me and other good-humoured pot-boilers. Good trad nostalgia but it faces stiff competition from the Black Lion set.

Adrian Baker

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FIRST TOUR

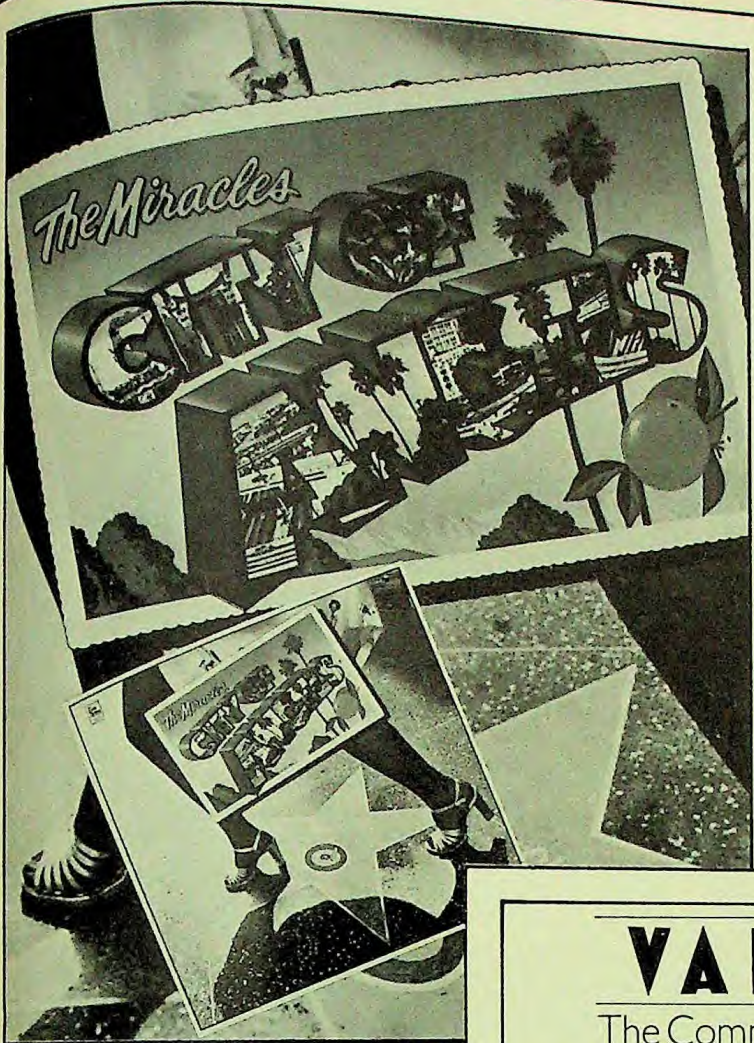
Nov. 14 - Liverpool, Empire
 Nov. 15 - Liverpool, Empire
 Nov. 16 - Coventry, New Theatre
 Nov. 17 - Bristol, Colston Hall
 Nov. 18 - Bristol, Colston Hall
 Nov. 19 - Cardiff, Capitol Theatre
 Nov. 21 - Taunton, Odeon
 Nov. 23 - Bournemouth,
 Winter Gardens
 Nov. 24 - Southampton,
 Gaumont
 Nov. 26 - Manchester, Free
 Trade Hall (2 shows)



Nov. 29 - London, Hammersmith Odeon
 Nov. 30 - London, Hammersmith Odeon
 Dec. 1 - London, Hammersmith Odeon
 Dec. 7 - Wolverhampton, Civic Hall
 Dec. 8 - Preston, Guildhall
 Dec. 9 - Birmingham, Odeon
 Dec. 10 - Birmingham, Odeon
 Dec. 11 - Newcastle, City Hall
 Dec. 13 - Dundee, Caird Hall
 Dec. 14 - Aberdeen, Capitol
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 Dec. 16 - Glasgow, Apollo Theatre

BIG STUFF, NO BLUFF





The Miracles City of Angels STML 12010
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Yvonne Fair The Bitch is Black STML 12008
And her latest single
It Should Have Been Me TMG 1013

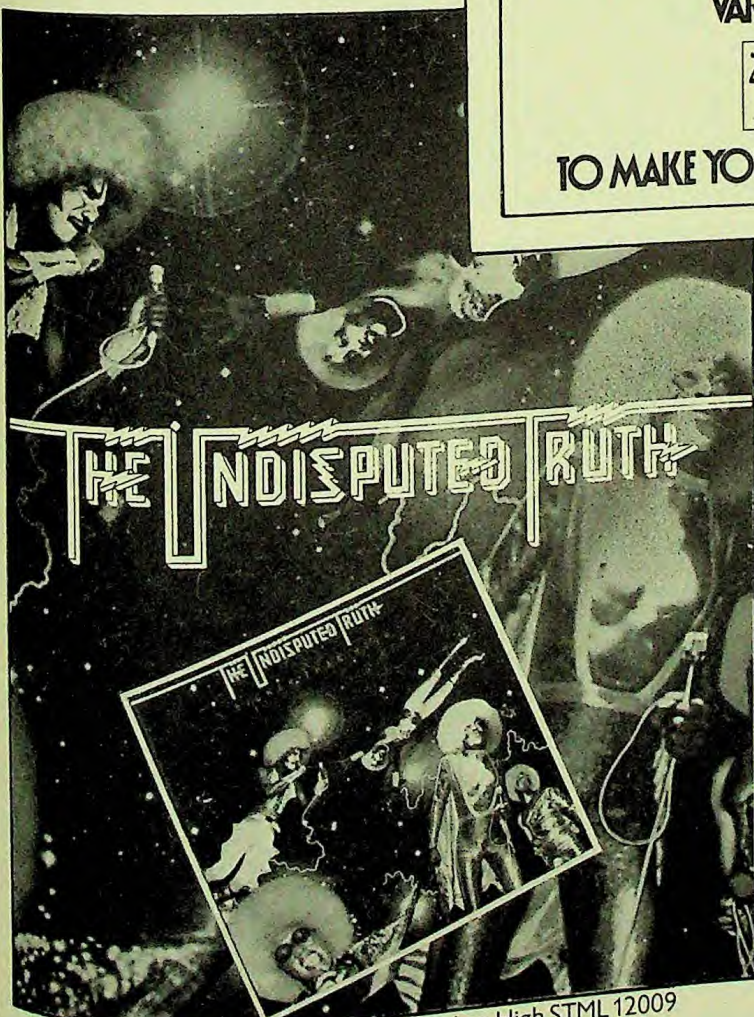
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Commodores Movin On STML 12011
Their superb single is
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PRELIVES

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BERRY STREET STATION.....C	KISSOON, Mac and Katie.....I
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GRANT, Carey.....C	SCOTT, Andy.....L
GOODMAN, Steve.....B	SLADE.....I
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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, B — B&C, Z — Enterprise, CR — Creole

LISTINGS

A B
 ANYTIME, Kittie Sitting Pretty, KOKOMO. CBS 3706 (CW).
 ALMOST LIKE BEING IN LOVE, Beautiful People, MELANIE. CBS 3789 (CW)

ALONE AGAIN, Watch The Show, GLITTER BAND. BELL 1463 (E)
BILLY DEAN, Change Your Mind, HALFBREED. UNITED ARTISTS UP 36031 (E)
BLUE UMBERELLA, Jessie's Jig (Rob's Romp, Beth's Bounce), STEVE GOODMAN. ASYLUM AYM 551 (E)
C D
 CHRISTMAS AIN'T CHRISTMAS, NEW YEAR AIN'T NEW YEAR, WITHOUT THE ONE YOU LOVE, Can't Get Enough,

O'JAYS. Philadelphia PHIR 3743 (CW).
 CHRISTMAS LULLABYE, Here's To You, CAREY GRANT. CBS 3791 (CW).
 CHOCOLATE SUGAR, All I Want Is You, BERRY STREET STATION. Chrystal CR 7024 (Z).
 DON'T LET LIFE GET YOU DOWN, Playaway, LIONEL MORTON. BBC BEEB 11 (F).
F G
 FULL OF FIRE, Could I Be The One, AL GREEN. London HLU 10511 (S).
 GREEN GREEN GRASS OF HOME, Thinking About You, ELVIS PRESLEY. RCA 2635 (R).
 GOOD OLD FASHION HEART BREAKER, Let's Dance, HARRY CANE SMITH. EMI 2378 (E).
 GOLDEN YEARS, Can You Hear Me, DAVID BOWIE. RCA 2640 (R).
H I
 HAPPY BIRTHDAY FATHER CHRISTMAS, MacAdam, ROLF HARRIS. EMI 2380 (E).
 HUMBLBY HE CAME, Humbly He Came (French Version), SEORGE MOUSTAKI. Polydor 2056.459 (F).
 IN FOR A PENNY, Can't You Just Imagine, SLADE. Polydor 2058.663 (F).
 IF I KNEW, You're The One Who Makes It Work, TONY ANTHONY. MAN 136 (S).
 I'LL NEVER SMILE AGAIN, South Rampart Street Parade, THE MILLION AIRES. BUK BU 3024 (S).
 I'M JUST DREAMING, Dream Of Me, MAC AND KATIE KISSOON, Polydor STAT 17 (F)

I'VE HAD IT, C'Mon And Roll, CARL GROSMANN. Ringo 2017.103 (F).
 IF I COULD, Funfair, DAVID ESSEX. CBS 3776 (CW).
L M
 LADY, LADY, LADY, Steppin' Out, SNOOPY DEAN, Seville SEV 10006 (Z).
 LADY STARLIGHT, Where Do You Go, ANDY SCOTT. RCA 2929 (R).
 LET'S DO IT AGAIN, New Orleans, STAPLE SINGERS. Curtom K 16657 (CW).
 LET'S TWIST AGAIN, Smells Like Fish, Taste Like Meat, WINSTON AND THE DOMINOES. Anchor HANKY 4 (E).
 MUSIC WEEK, Blue Bird, RAY FENWICK AND FANCY. Arista 32 (E).
 MONEY HONEY, Maryanne, BAY CITY ROLLERS. BELL 1461 (E).
 MISS YOU NIGHTS, Love Enough, CLIFF RICHARD. EMI 2376 (E).
 MAMA MIA, Tropical Love Land, ABBA. EPIC 3790 (CW).
N
 NICE TO HAVE YOU HOME, Happiness Melissa, KENNY. RAK 225 (E).
 NORTHERN SOUL, Pt 1, Northern Soul Pt 2, SILVER CLOUD. EMI 2371 (E).
 NO MORE ROCK 'N' ROLL, Gandalas, CLIFFORD T. WARD. Philips 6006.490 (F).
O
 ONE FINE DAY, Yesterday, Today & Tomorrow, NOSTALGIA. Bulldog BD 7 (Z).
 ONE LAST DANCE, Wishing, FUMBLE. RCA 2628 (R).

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MORE MARKETPLACE ON PAGES 68 & 74

'BLACK OR WHITE'

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THE NEW SINGLE

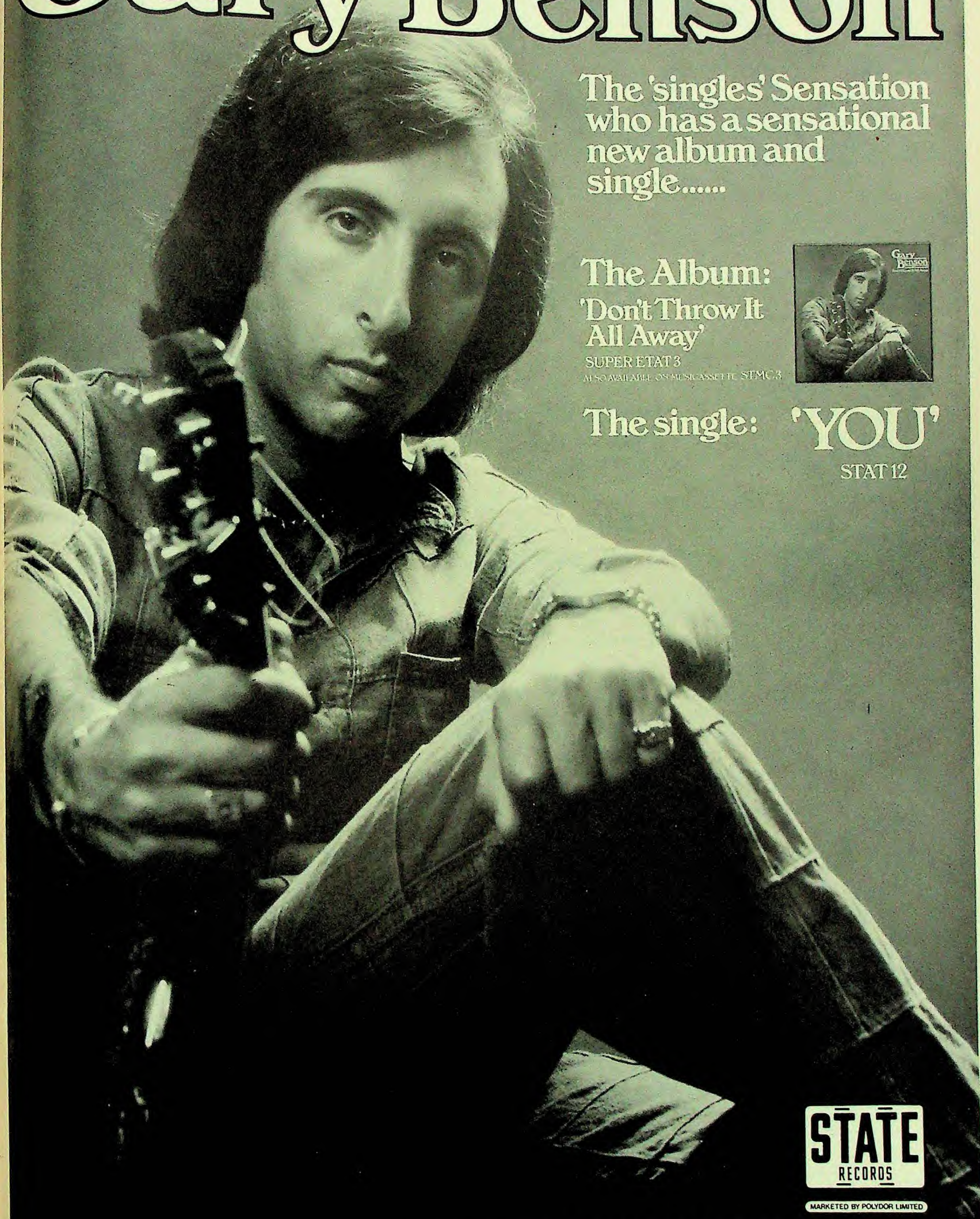
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CHART FOR WEEK ENDING NOVEMBER 1

TOP ALBUMS

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

This Week	Last Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	3	WE ALL HAD DOCTORS PAPERS	□ Max Boyce	Bob Barratt	EMI MB 101
2	1	40 GOLDEN GREATS	● Jim Reeves	-	Arcade ADEP 16
3	2	FAVOURITES	● Peters & Lee	John Franz	Philips 9109 205
4	6	40 GREATEST HITS	Perry Como	-	K-Tel NE 700
5	5	ROCK OF THE WESTIES	● Elton John	Gus Dudgeon	DJM DJLPH 464
6	4	SIREN	Roxy Music	Chris Thomas	Island ILPS 9344
7	10	ALL THE FUN AT THE FAIR	□ David Essex	Jeff Wayne	CBS 69160
8	7	BREAKAWAY	□ Art Garfunkel	Phil Ramone	CBS 86002
9	11	THE VERY BEST OF ROGER WHITTAKER	● Roger Whittaker	Denis Preston	Columbia SCX 6560
10	8	ATLANTIC CROSSING	● Rod Stewart	Tom Dowd	Warner Brothers K56151
11	16	ALL AROUND MY HAT	Steeleye Span	Mike Span	Chrysalis CHR 1091
12	■	OMMADAWN	Mike Oldfield	Mike Oldfield	Virgin V 2043
13	9	WISH YOU WERE HERE	● Pink Floyd	Pink Floyd	Harvest SHVL 814
14	13	GOOD, BAD BUT BEAUTIFUL	Shirley Bassey	Martin Davis	United Artists UAS2988
15	27	MOTOWN GOLD	Various	-	Tamla Motown STML 1200
16	14	THE BEST OF	★ Stylistics	-	Island ILPS 9310
17	21	SIMON & GARFUNKEL'S GREATEST HITS	★ S&G	Simon & Garfunkel	CNS 69003
18	20	BLAZING BULLETS	Various	-	Ronco RTI 2012
19	■	SHAVED FISH	John Lennon Plastic Ono Band	-	Apple PCS 7173
20	38	DOWN THE DUST PIPE	Status Quo	-	Golden Hour GH 604
21	28	24 ORIGINAL HITS	The Drifters	-	Atlantic K 60106
22	12	STILL CRAZY AFTER ALL THESE YEARS	□ Paul Simon	P. Simon/P. Ramone	CBS 86001
23	22	TUBULAR BELLS	★ Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
24	24	ONE OF THESE NIGHTS	Eagles	Bill Szymczyk	Asylum SYLA 8759
25	36	ONCE UPON A STAR	● Bay City Rollers	Phil Wainman	Bell SYBEL 8001
26	15	GREATEST HITS	□ Cat Stevens	-	Island ILPS 9310
27	29	THE SINGLES 1969-1973	★ Carpenters	J. Daugherty/R&K	A&M AMLH 63601
28	19	RABBITS ON AND ON	Jasper Carrott	Jasper Carrott	DJM DJLPS 462
29	23	WINDSONG	John Denver	Milt Okun	RCA Victor APL 11183
30	■	DISCO HITS '75	Original Artists	-	Arcade ADEP 18
31	17	THE WHO BY NUMBERS	● Who	Glyn Johns	Polydor 2490 129
32	33	VENUS AND MARS	● Wings	Paul McCartney	Capitol PCTC 254
33	■	BEGINNINGS	Steve Howe	Steve Howe/Eddie Offord	Atlantic K 50151
34	31	HORIZON	● Carpenters	Richard & Karen	A&M AMLK 64530
35	30	THE NEW GOODIES LP	Goodies	Miki Anthony	Bradley's BRADL 1010
36	25	MUD'S GREATEST HITS	Mud	Mike Chapman/Nicky Chinn	RAK SRAK 6755
37	50	GOOFY GREATS	Various	-	K-Tel NE 707
38	18	SMOKEY/CHANGING ALL THE TIME	Smokey	Mike Chapman/Nicky Chinn	RAK SRAK 517
39	45	RHINESTONE COWBOY	Glen Campbell	Denis Lambert/Brian Potter	Capitol E-SW 1143
40	37	VOYAGE TO THE ACOLYTE	Steve Hackett	J. Acock/S. Hackett	Charisma CAS 111
41	49	DARK SIDE OF THE MOON	★ Pink Floyd	Pink Floyd	Harvest SHVL 804
42	48	LIVE AT TREORCHY	● Max Boyce	Bob Barrett	One Up OU 2033
43	46	WORDS AND MUSIC	Billy Connolly	N. Joseph/B. Leader	Transatlantic TRA-SAM 32
44	40	ANOTHER YEAR	□ Leo Sayer	Adam Faith/Russ Ballard	Chrysalis CHR 1087
45	-	BRIDGE OVER TROUBLED WATER	S&G	Simon & Garfunkel	CBS 63699
46	26	ELVIS PRESLEY'S 40 GREATEST HITS	★ Elvis Presley	-	Arcade ADEP 12
47	44	BAND ON THE RUN	★ Paul McCartney/Wings	Paul McCartney	Capitol PAS 10007
48	34	ELTON JOHN'S GREATEST HITS	★ Elton John	Gus Dudgeon	DJM DJLPH 442
49	-	ROLLIN'	● Bay City Rollers	Bill Martin/Phil Coulter	Bell BELL 244
50	35	STRAIGHT SHOOTER	□ Bad Company	Bad Company	Island ILPS 9304

NEXT TEN

51 BORN TO RUN, Bruce Springsteen, CBS 69170
 52 COP YER WHACK FOR THIS, Billy Connolly, Polydor 2383 310
 53 MALPRACTICE, Dr. Feelgood, United Artists UAS 29880
 54 GLEN CAMPBELL'S GREATEST HITS, Glen Campbell, Capitol ST 21885
 55 THANK YOU BABY, Stylistics, Avco 9109 005
 56 FOREVER AND EVER, Demis Roussos, Philips 6325 021
 57 CAPTAIN FANTASTIC, Elton John, DJM DJLPX 1
 58 HIS 12 GREATEST HITS, Neil Diamond, MCA MCF 2550
 59 HOT CHOCOLATE, Hot Chocolate, RAK SRAK 516
 60 GOODBYE YELLOW BRICK ROAD, Elton John, DJM DJLPD 1001

ARTISTS 'A-Z

BAD COMPANY..... 50I
 BASSEY, Shirley..... 14E
 BAY CITY ROLLERS..... 25, 49E
 BOYCE, Max..... 1, 42E
 CAMPBELL, Glen..... 39E
 CARROTT, Jasper..... 28A
 CARPENTERS..... 34, 27CW
 COMO, Perry..... 4F
 CONNOLLY, Billy..... 43F
 DRIFTERS..... 21CW
 DENVER, John..... 29R
 EAGLES..... 24R
 ESSEX, David..... 7CW
 GARFUNKEL, Art..... 8CW
 GOODIES..... 35A
 HOWE, Steve..... 33??
 HACKETT, Steve..... 40F
 JOHN, Elton..... 5, 48A
 LENNON, John..... 19
 MCCARTNEY, Paul/Wings 32, 47E
 MOTOWN GOLD..... 15E
 MUD..... 36E
 OLDFIELD, Mike..... 12, 23I
 ORIGINAL ARTISTS..... 30
 PETERS & LEE..... 3F
 PINK FLOYD..... 13, 41E
 PRESLEY, Elvis..... 46R
 ROXY MUSIC..... 6I
 REEVES, Jim..... 2R
 SAYER, Leo..... 44I
 SIMON & GARFUNKEL 17, 45CW
 SIMON, Paul..... 22CW
 SMOKEY..... 38E
 STEELEYE SPAN..... 11I
 STEVENS, Cat..... 26I
 STEWART, Rod..... 10CW
 STYLISTICS..... 16F
 STATUS QUO..... 20A
 WHITTAKER, Roger..... 9E
 WHO..... 31E
 VARIOUS..... 18R
 VARIOUS..... 37CW/E

DISTRIBUTORS CODE
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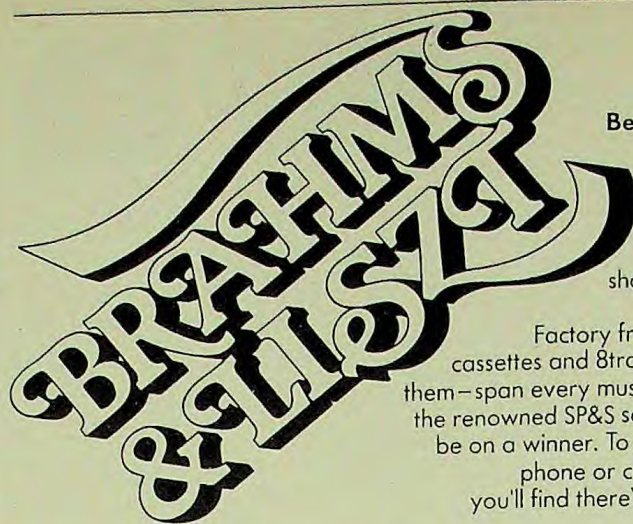


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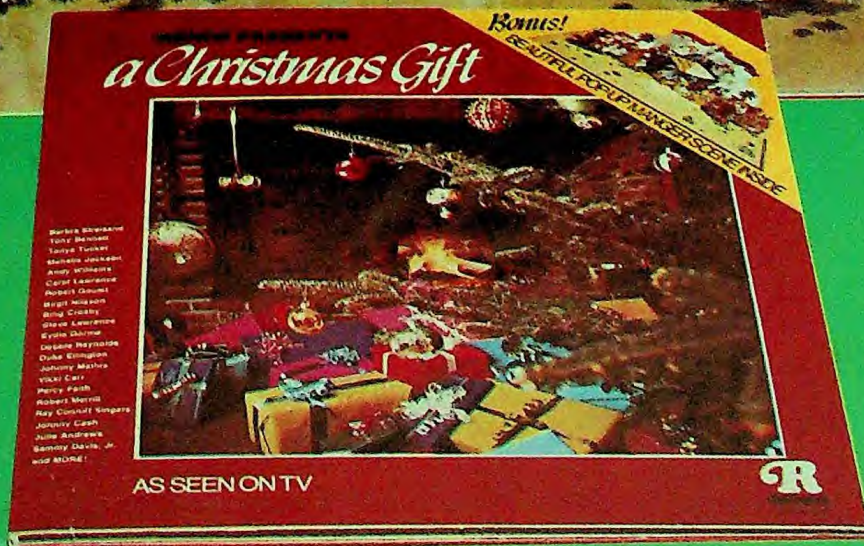
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