

WEEKLY

Incorporating Record & Tape Retailer

A Billboard Group publication

May 26, 1973 350

BBC 'bribes' arrests

NINE PEOPLE appeared in court last week following arrests made by police after a two-year investigation into allegations published in the News of the World of bribery and corruption within the music industry and the BBC.

The nine charged were Jack Dubs, former producer of BBC Radio's Family Favourites record review programme, singer and former President Records artist Dorothy Squires, Jamie Jones, singer and model, songwriter John Christian Dee, two independent promotion men Tony Saxon and Cive Crowley, ex-president general

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RCA into Germany

RCA IS making a two-pronged attack on the German market with the formation of a new record company, RCA Schallplatten GmbH, in association with Teldec, to exploit the RCA international catalogue and to promote new local talent. Teldec has registered RCA in Germany for some years and will continue to distribute product.

RCA International Marketing Head for Europe, Jim Bailey, explained that the formation of

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New Damont label for children's budget LPs

SPECIAL ALBUMS for young children selling at just 49p each are being marketed by Damont, the budget record firm headed by Monty Presky and Dave Miller. To handle the LPs, Damont has formed a new label called Happy House and an initial release of six titles under the new banner has been made with another six items scheduled for the autumn.

Product carries the prefix HH and the LPs comprise classic children's stories and fairy-tales. Among the titles released in the initial release are The Mother Goose Storybook, The Adventures of Alice In Wonderland, Favourite Bedtime Stories and Happy Birthday Songs.

Most of the material used on the albums has been specially recorded for the series. Explained Presky: "This is not re-hashed material - or reissued repertoire from another company. These are LPs which have company. These are LPs which have the finest studios and under the best possible technical conditions".

Meanwhile, in its first year of operation, the company claims it has sold more than 2 million albums, one million more than predicted when it started

'Bonanza' over warning by Morris

EMI'S TV-promoted compilation album Pure Gold got off to a flying start last week - but from Phonogram came a cautious word of warning on the future of the TV-promoted LP market following the launch of its 20 Original Chart Hits, now in the process of being advertised nationally following an initial campaign in the Southern TV area.

Prior to the start of the TV campaign last Friday, EMI reported an 8-0 ship out of 250,000 Pure Gold albums, and 40,000 tapes on firm sale. Barry Green, tape marketing manager, reported that this was the highest initial order ever achieved for an album on cartridge and cassette.

However, after one month of advertising on Southern TV for the Chart Hits album, Phonogram

marketing director Tony Morris told Music Week: "The bonanza is over".

He explained, "My view is that irrespective of how many TV-promoted albums are released and how hard companies push the market for this sort of product is only going to be between six or seven million albums per year - and that stage has nearly been reached". Nevertheless, Morris stressed that Phonogram was satisfied with the results on its sales in the Southern area - had the results been duplicated across the country then it would have been at about position 17 in Top 50 albums - and was continuing the campaign starting this week in London and Lancashire, with Yorkshire to follow on June 4, the Midlands on June 18 and Scotland at the end of June.

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Publishers' royalty clash seems likely

A CLASH between the record manufacturers and the music publishers is in prospect if agreement cannot be reached on proposals to increase the long-standing 6 1/2 per cent publishers' royalty on the retail price of records

to eight per cent, thus bringing Britain into line with other European countries.

The present agreement runs out in July, having been extended for 12 months following termination of the last three-year period when the 6 1/2 per cent was payable. The royalty has remained unchanged since it was last fixed in the 1956 Copyright Act.

However, publishers take the view that as members of the EEC - and with the transposing problems which Britain's more favourable prices are now posing - the time is right for the local rates to be placed on a par with those paid elsewhere in Europe. Indeed, the more militant publishers feel that the true

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History of EMI LP set

EMI IS to release a special two-record set, A Voice To Remember, as part of its 75th anniversary celebrations this September. The set, with commentary by writer and broadcaster, Alistair Cooke, features musical highlights from the company's recording history which began in 1898.

EMI began life as The Gramophone Company at 31 Maiden Lane, next to Ruhl's Restaurant, and the first recording made was of a singing barmaid at the restaurant called Syria Lamotte. Her rendering of Comin' Thro' The Rye is included alongside other vintage offerings from Enrico Caruso, Adelina Patti, Marie Lloyd, George

Robey, Violet Loraine, George Germain, Fred Astaire, Chalapin, Maurice Chevalier, Noel Coward and Grace Fields.

There are songs of World War I, Disturbed Jazz, dance bands of the '20's and '30's and musicians like Menuhin, Kreisler, Casals, Toscanini, Schwartzkopf, Callas, Brainin, Barbirolli and Beecham. The story is brought up to date by Sir Adrian Boult, Peggy Lee, Cliff Richard, Pink Floyd and Janet Baker. The set will include a 64-page illustrated booklet.

Picture shows Alistair Cooke (seated) with John Mordler of EMI, producer Roland Getait, Bob Duckerill and recording engineer Stuart Eitham.



NEW SOUL SINGLES

South Side Movement

'WE BEEN WATCHING YOU'

7N 25615

The Independents 'LEAVING ME'

7N 25612



RECORDS

ATV House, Great Cumberland Place, London W1A 1AG

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NEWS

MUSICAL
CHAIRS

ROD DUNCOMBE joins Chryslis next week as head of international liaison. He previously held a similar position with MAM - at Chryslis he will be responsible for co-ordinating product releases with the company's overseas licensees.

Chryslis has also appointed Royston Eldridge, the company's press officer for the past two years, to a newly-created position as head of press and promotion. Reporting to him will be Steve Franklin, responsible for radio and television promotion, and Shona Leary - previously with EMI and Apple - who will handle the company's press activities.

BUDDAH PROMOTION manager Bob White has been transferred to the Polydor promotion department which will, in future, handle all promotion requirements for the label. "We're absorbing Buddah into the Polydor promotion team because it doesn't make sense to have a separate promotion man just for the label", commented John

Frain, Polydor managing director. Other new additions to the Polydor promotion staff are Johnny Evans, formerly with EMI, who together with Gordon Gray will be responsible for MOR promotion, and Alan James, previously with Probe, who will handle the company's pop product.

All members of the promotion department will report to Derek Hannan, the company's pop marketing manager.

GEM MUSIC professional manager Mike Beaton is leaving the company this week to run his own independent promotion company, Mike Beaton Enterprises. Beaton, who has been at Gem for one year will work from his home (Wokingham 784423).

The first records he will work on are Marmalade's new single, *Wishing Well*, Junior Campbell's *Sweet Illusion* and *The Red Light Song* by Blue on the RSO label.

MICKEY CLARKE, who has worked for Chappell and Edwin H Morris has joined the Dick James Organisation as promotion manager for the DM, Jam and Silverline labels. Clarke replaces Clive Banks who left the company recently to work for the Rocket label.

208 race meeting

RADIO LUXEMBOURG is holding its first 208 Day at the Brands Hatch motor racing circuit on 12 August, when the company will be responsible for organising all the entertainment throughout the day and evening.

Daylight attractions will revolve around a series of motor races in various classifications and will be climaxed by a Formula Libre event at which the ShellSport-Luxembourg Formula 5000 team of three cars will participate. In the evening, there will be a discotheque at which at least 20 DJs will be appearing.

The event is being organised for Luxembourg by Jimmy Parsons, head of press and promotion.

Last Friday, 208's general manager Alan Keen agreed to allow three hours of airtime to be taken up as a fund-raising exercise on behalf of the Samaritans' Organisation. The Herford Street headquarters of 208 logged 326 calls and received promises of contributions amounting to £461.

Polydor UK awarded performance prize

THE POLYDOR companies in London and Mexico have been presented with a new trophy, a golden replica of a ship's wheel, to mark their outstanding performances during 1972.

The trophies were presented at a surprise ceremony at the end of Polydor International's recent three day conference in Hamburg by Werner Vogelsang, president of Polydor International.

The awards were accepted by Polydor UK managing director John

Frain and by the Mexico company's managing director, Luis Batton Talamantes.

The award is to be given annually in recognition of successful efforts on behalf of artist development, increased turnover and exemplary business standards. The wheels - two to be awarded annually - will be presented to a Polydor company in a large and smaller market. The picture shows Frain and Talamantes with their awards.



JOHN FRAIN receiving the performance award from Polydor International President Dr. Werner Vogelsang.

Dick Jensen



Introducing Dick Jensen: a great new singer performer and talent. Dick Jensen's debut Epic album produced by Gamble and Huff featuring the single 'I Don't Wanna Cry' on Epic 65591

Dick Jensen will be appearing at London's Talk of the Town for 3 weeks, beginning May 28th

New companies

TITO BURNS is listed as a director of a new music publishing company, Tito Music, with Robert Glatter.

Ben Cre, magazine publisher is listed as a director of Leo Records with his wife Helen.

Other recently formed companies in the music industry include Subway Music whose directors are Paul Hussen and Michael Ruffell, Busckhorn Music Publishers of 152-156 Shaftesbury Avenue, London WC2, and Bandina Music and Link Music. There are no addresses listed for these two firms.



EMI INTERNATIONAL Classical Repertoire committee met in London last week, to plan classical recording and marketing for coming year, with executives from UK, U.S., France, Germany, Holland and Japan. Around table (clockwise) are David Morley (UK), John Mardler (UK), John Coweney (U.S.), Robert Myers (U.S.), Brown Meigs (U.S.), Douglas Pudney (UK), John Whittle (UK), Dr. Hefried Kier (Germany), Yasufumi Senda (Japan), A. Stodart (interpreter), Dr. Helmut Storchow (Germany), Klaus Posthuma (Holland), Francois Gelbart (France), Peter de Jongh (France), Anthony Locantore (UK), chairman Michael Allen (UK), Peter Andry (general manager International Classical Division) and Brian McManer (UK).

NEWS

RCA German venture jointly with Teldec

FROM PAGE 1

RCA Schallplatten meant there was now a totally separate company in Germany which could concentrate on production, promotion and finding new local talent — just as there are RCA companies in France, Italy, Spain and England.

Asked if the formation of independent companies throughout the remainder of Europe would be future international policy Bailey said this was possible. Of the new company he said: "For the first time RCA will be able to put a concentrated effort into developing the German market". RCA has chosen a joint venture with Teldec because of that company's expertise in handling RCA product in

Germany. Teldec and RCA have yet to appoint management staff for the new company.

The formation of the company will also make more German product available in the UK. Rocco Laginestra, President of RCA Records, New York, announcing the new enterprise, said the German record market is now the second largest in the world, trailing only the USA. The new company will have its headquarters in Hamburg, and distribution by Teldec will be in the same manner as before.

The Teldec pressing plant will also continue to supplement production of RCA Records in Washington, Co. Durham, "but only in a small way as it has always done", said Bailey.

Warning on TV LPs

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"We have sold more than enough records to the consumer to justify going national with the promotion, but not in the kind of quantity that K-Tel enjoyed in its heyday despite the fact that individual shops have sold 300-plus copies on their initial order". The Phonogram album is not on-is-or.

Morris said that he would be happy if the Phonogram album sold 400,000 copies, although he had thought in terms of 500,000 when the campaign was being planned.

He disclosed that Phonogram is planning another tv-promoted album for later in the year. "The only thing which will stop us is if we can't find what we think is the right repertoire formula to make it click", he said.

Foss to chair CISO

CHRISTOPHER FOSS, formerly secretary of the GRAC and the UK representatives on the Committee Of The International Standardisation Organisation, was elected chairman of the Committee at a meeting of the organisation last week in Berlin.

The ISO committee met to consider amendments to a draft proposal for setting-up of an international record numbering system, discussed last year at the Hague. The draft was revised to incorporate some of the suggestions and will in due course be put to member organisations of the ISO for approval — the relevant organisation for this country being the British Standards Institute.

The international standard record numbering system was originally suggested by Billboard Publications, following suggestions from all over the world that a single standard compatible system should be devised

to replace the many incompatible alphanumeric and numerical systems now in use in the various record-producing countries.

The ISO Committee also considered last week a suggestion from the German delegation for a standard recording code which would identify separately each piece of music on a record or tape. The Germans were asked to present their proposals at a meeting at the Committee's next meeting which will be held in London, probably in November.

It was suggested by Foss and the Dutch delegate that the Committee should additionally consider the creation of a national or international pricing code for records and tapes but after discussion, it was decided that such a system should be referred back to national manufacturers' and retailers' organisations for consideration first.

Materials shortage poses threat

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organisation Rhone-Progil — guaranteeing stocks of the chemical are particularly expected to be affected.

The shortage is connected with the world energy crisis — PVC/PVA is manufactured from ethylenes derived from coal or oil of which there is currently an international dearth.

Commented Marcel Rodd, managing director of Saga: "I use around 2,000 tons of the compound per year and at the moment I am short by about 1,000 tons. There just isn't enough available. My production has not been affected

yet but I am getting increasingly worried about what might happen later in the year".

Rodd added that because of the shortage, the price of PVC/PVA was rising sharply and in the past six months alone had increased from around £140 a ton to approximately £160.

Ian Miles, managing director of Multiple Sound Services, the independent pressing plant, also confirmed the shortage and the price rises.

"DOKE from whom I buy the compound came to me at the end

of last year and warned me there would be a world shortage in the second half of this year. I signed a long-term supply agreement with them so I don't think I shall run short of PVC/PVA but unfortunately, although the agreement guarantees supplies it does not guarantee steady prices".

Eric Moseley, a chemist at Decca's New Malden pressing plant which uses on average around 90 tons of PVC/PVA a week said that the shortage had been aggravated by a substantial worldwide increase during the last 12 months in the demand for plastics of all types.



NICE ONE: Philip, Music Week news editor Philip Palmer last week received the Ear Of The Year Award, a special press honour for outstanding news journalism, given by GM Records during the company's launch party at London's Ritz Hotel.

The Award was presented by television's Janet Webb, who also supplied her own congratulations. Representing GM was Brian Hitch, the company's managing director.

Royalties clash

FROM PAGE 1

rate in relation to today's costs should be 10 per cent. However if this proposal were to be put formally, there is no doubt that the record industry will offer determined resistance, even though in so many cases the royalty paid goes directly to the manufacturers' own publishing company.

Nevertheless, the feeling among manufacturers is that without an opportunity to increase prices to compensate for paying out higher royalties, their profitability stands to suffer and that despite 17 unchanged years publishers have benefited enormously from the growth in sales of records.

If agreement cannot be reached on a new royalty rate, then the matter will have to go before an

independent tribunal for a decision.

First step is for a case to be presented to the Department of Trade and evidence is being compiled by counsel acting on behalf of the GMR, the MPA, the Songwriters' Guild, the Composers' Guild and BRITICO. Bertram Pratt managing director of the MCRS, which negotiates on behalf of the Mechanical Rights Society, told Music Week that it was hoped to put the evidence before the DTI within one month. However, even if the DTI approved, a committee would have to be formed to investigate the application before any change could be made.

Pratt added that there were still some aspects of the negotiations to be agreed and that any new arrangement would probably be for a three-year term. However, even if the rate remained unchanged under a new contract, it would not be binding if the Copyright Act was amended.

BBC 'bribes'

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manager Roger Bolton, theatrical agent Len Tucker, and Eric Gilbert, a clerk.

Warrants have also been issued for six other people, among them music publisher Edward Kassner, head of President Records, former BBC-2 producer Steve Turner and the New World group, all of whom are abroad. The charges revolve around allegations of the corrupt acceptance of expense-paid trips to Malta and Gibraltar, the supplying of a prostitute, attempts to pervert the course of justice, payment of

bribes to BBC staff and conspiracy to defraud by falsifying record sales figures.

Jane Jones and Gilbert were remanded in custody at Bow Street for a week and the others charged were given bail and will appear in court on June 15.

It is understood that the investigation is regarded by the police as one of the longest ever conducted and that the trial, when it comes to court, will be something of a legal marathon. As many as 20 detectives were involved, more than 1,000 statements were taken, over 80 hours of tape recordings were transcribed and enquiries were made abroad, chiefly in Malta, Gibraltar and Germany.

MUSIC WEEK

Their new
sensational single

Hallelujah Day
TMG 856



**See My Baby Jive
at No.1**

Well done Roy Wood and Wizzard
EMI Records

EUROPE

Cost control the key says Polygram president

UTRECHT - THE importance of cost control in maintaining the prosperity of the record/tape industry was emphasised by Coen Zolleveld, president of Polygram, when he spoke at the Phonogram International World Convention, "Mayfair" held here May 10 and 11.

Expressing gratification that the annual turnover of Polygram had quadrupled in ten years to a total of 1,000 million marks, Solleveld warned that turnover was not the sole objective of the Polygram group. "Turnover is not profits", he said. "Neither is a rapid turnover growth necessarily compatible with continuity and the long-term well-being of our business."

"We all know the story of the film industry. A period of prosperity and boom was brought to an end by a single technological break-through - the television set. The tragedy of the film industry is that its days of prosperity, it did little to safeguard its long-term well-being. We all know the result - thousands of people who depended on the film industry for their livelihoods have been let down."

Solleveld said the record industry had been more fortunate so far. It had gone through a period of relative prosperity and the outlook remained favourable for years to come. "But we must not slip into the pit-falls that the film industry did and, for the sake of our long-term well-being, I request you to be vigilant in keeping down your organisation, personnel and other costs."

He said that during the last 10 years one of the basic features of the record industry had been a steady decline in its prices. At the

same time there had been rapid rate of inflation and a general rise in the cost of living. The chief way to overcome this unfavourable trend was by ensuring that the number of personnel employed was increased only when absolutely necessary and by seeing to it that the quality of staff and their productivity were of the highest standard.

"The number of personnel employed by Polygram has nearly doubled in the last 10 years - but it is certainly not one of our objectives that this figure should again double in the coming ten years."

Solleveld said that today 11,000 employees and their families depended on Polygram for their livelihoods. "If we are going to give them security and prosperity, then we must not follow the example of the film industry".

Urging the adoption of a flexible outlook, Solleveld quoted the example of the emergence of pre-recorded tape some years ago. "Some people viewed this as an unfavourable development for the music industry. However, we took the lead in this field and turned the development to our advantage."

"In the same way, if and when home video becomes viable, we will not hesitate to take advantage of the opportunities. Through our willingness to accept such technological changes, as well as changes in marketing and repertoire concepts, public tastes and other trends, we hope to ensure the long-term prosperity of the group". Solleveld's address was one of the keynote events of what became dubbed by the 220 delegates "the unconventional convention".

Mayfair 1973 took the form of a trade fair with each department of Phonogram International being allocated a booth - advertising, packaging, market research, pop repertoire, classical, tape, audio equipment... and so on.

Each delegate had a personally tailored schedule which brought him into contact with all the divisions and management people important to him in his particular field.

There were special pop, classical and tape presentations, run continuously throughout the convention, plus a quadraphonic demonstration which presented the various four channel disc systems and the JVC quadraphonic cassette.

Dealing with technical



On the Pop stand at the Phonogram International Convention, held at the Utrecht Convention Centre, delegates, including Polygram International vice president Dieter Blietnerbach, front row, second from left, listen to the repertoire presentation.

developments, the presentation referred to the more positive tape guidance and controlled friction which were features of the latest type of cassette, plus the elimination of rattling and "speaking" during fast rewinding. The ultimate aim, it was said, was

to achieve for the cassette the same quality of reproduction that was afforded by the disc.

On view in the exhibition hall was the prototype of a high speed cassette tape leader developed by Philips which was designed principally for companies operating in relatively small markets. With cassette cases and slide spools supplied by a central duplicating plant, the small outfit could assemble pre-recorded cassettes extremely rapidly to meet the small demands of the local market.

It was pointed out that one operator could handle two or three machines, producing 25 to 30 finished cassettes from each slide spool.

German Scon label, whose repertoire includes Bach's complete organ works and Mozart's complete violin concertos. Phonogram planned to release between 12 and 14 albums a year in trilingual sleeves.

There were plans for Colin Davis to complete the recordings of all the major works of Berlioz and a major cycle recorded live and in stereo at Bayreuth principally in 1965 with the Festival Orchestra under the direction of Karl Boehm. This would be released on 16 LP's with four tri-lingual booklets.

Another project announced was a new series of budget classical albums, Fontana Gold, featuring works by Arthur Grumiaux, I Musici, the Concertgebouw and Henryk Szeryng.

It was stated that Phonogram had made good progress in the classical field in the UK, Germany, Austria and Spain.

In the pop category, Phonogram had enjoyed considerable success with Rod Stewart, Muth & MacNeal, Paul Mauriat, Lindisfarne, Ekseption, the Otten Brothers, Los Paraguayos and Mort Shuman, but more could be done to develop sales of the Shelter and Family catalogs.

Dealing with the jazz market, Phonogram announced plans to release a series of albums from the Mercury catalogue featuring Lionel Hampton, Art Blakey, Charlie Mingus, Erroll Garner, Louis Armstrong and Miles Davis. If these proved successful there would be further releases of albums by Woody Herman, Roland Kirk, Earl Bostock, Ben Webster, Benny Goodman, and Oscar Peterson.

STEVIE NICKER



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Wooden Horse 2
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SINGLES

Injun Jo

Feel The Rhythm Inside
SYK 560 York

Frankie McBride Five Little Fingers

MDS 1167 Emerald
A maxi-single

Brian Marshall

Hey Now What Do
You Say?
SYK 553 York

Moving Finger

So Many People
F 13406 Decca

Tyrone Davis

Without You In
My Life
BR 4 Brunswick

Gi-Gi

Daddy Love
C-R 10 Contempo

Gerry Monroe

Goodbye, Bobby Boy
SCH 187 Chapter One



The Decca Record Company Limited, Decca House, Albert Embankment, London SE1 7SW

EUROPE

The German dealers call for higher margins

ESSEN — A CALL for the recommended retail prices of records to be increased so as to afford a bigger margin was made by German record retailers at the annual meeting of their association. Association chairman Berthold Liebernickel said dealers needed a trade margin of at least 30 per cent and this would mean that the price of a single would have to be raised from five marks to six marks and LP prices in the various categories would have to go up by ten per cent.

"Only in this way can we stop

dealers from going out of business", said Liebernickel. He said that sometimes terms offered to dealers by the record companies were just not realistic. "We cannot be put into a position where we have to beg for discounts and bonuses. We sell the full repertoire of recorded material, not just the current hits, and we deserve a better deal".

The dealers also expressed concern about the increasing pilferage problem and about the galloping increase in staff costs. There were complaints, too, about the large numbers of charity records

being produced — estimated to account for 20 per cent of trade turnover. "We earn nothing on these records", said Liebernickel.

Austrians in Peking

VIENNA — THE Vienna Philharmonic under its principal conductor Claudio Abbado gave three concerts in Peking in mid-April — it is one of the first Western orchestras to perform in China. The concerts — featuring well-known classical works from Beethoven, Mozart and Schubert, spiced with popular Viennese waltzes — were presented at the special invitation of the Chinese government.

Accompanying the Philharmonic on their Peking journey is Dr. Uli Markle, Polydor International's classical artist promotion chief.

Polish 4-channel

WARSAW — CONTINUUM, the excellent composition by Kazimierz Serocki which was the sensation of the Warsaw Autumn '72 Festival, has been recorded in quadraphonic by the Polish Radio Experimental Studio. It was presented at the Sound Festival in Paris. The Polish composer has dedicated his work to the French ensemble, Les Percussions de Strasbourg.

Intertalent contest brings big response

PRAGUE — SINGERS from the USSR, GDR, Poland, Hungary, Bulgaria, Rumania, Yugoslavia, Czechoslovakia and Cuba participated in the second Intertalent contest organised by the Czech Pragokont Agency. Each of the contest agencies participating send two singers with new songs. The singers must not be established international stars, neither should they be beginners.

To avoid promoting too much new talent, the contest is held every second year. In its first year, agencies from abroad sent performers to appear only outside the contest in gala concerts but this year they agreed to compete.

Locally, the contest involves 31 concerts in 31 different towns, judged by audience voting. The ten best singers qualify for the finals which are judged by a professional jury. The jury selects two Czechoslovak representatives for the international contest.

The finals were held in Gottwaldov, a Moravian industrial city which provided a young, enthusiastic audience. The jury of representatives of the contest agencies from all the participating countries awarded the first prize to the Czech, Pabel Barton, a young singer with a recording contract with Supraphon whose style is reminiscent of Karel Gott.

The silver medal went to Klara Katonova from Hungary and the bronze to Donika Venkova from Bulgaria. Honorary mentions were made of Roma Bulhanovska from

Poland, Olimpia Panciu from Rumania, Christa Kidkovic from Bulgaria and Zoran Milivojevic from Yugoslavia. The Russian singer, Antonia Shmakova won the prize for the song of special social significance.

Non-competitive gala concerts comprised programmes by star singers such as Karel Gott, Helena Vondrackova (Czechoslovakia), Tereza and Miro Ungar (Yugoslavia) and Maryla Radowicz (Poland). A special concert was devoted to political songs; and among the participants were the Italian group Canzoniere delle Lame.

The united effort by all East European contest agencies to promote new talent seems to be successful in creating a healthy demand for the winners in all participating countries and it is good that the organisers try to avoid flooding the market with too many new names by organising the concert every other year.

Polish opera first show

WARSAW — PREPARATIONS are being made for the performance of *The Devils* of London, the opera by Krzysztof Penderecki. This will be the first Polish staging of the new version of the opera and the first performance is expected towards the end of September, during the 17th Warsaw Autumn Festival.

Arne Bendiksen wins

OSLO — THE Arne Bendiksen organisation produced more local records during 1972 than any other disc company in Norway, according to industry statistics compiled and released for the first time to facilitate the Spellemann award.

The total number of records produced domestically in 1972 was 87 LPs and 67 singles, impressive figures in view of the fact that the population of Norway is only about four million — less than that of the city of Chicago.

The Bendiksen total was 22 LPs and 17 singles, approximately 25 per cent of the entire output. Polydor produced 20 LPs and 13 singles, Phonogram 18 LPs and 17 singles, EMI 16 LPs and 3 singles,

Disco eight LPs and 12 singles, Eilertsen 2 LPs and 3 singles, and Talent one LP and two singles.

The figures cover albums in all price categories and apply to local artists only and not the Norwegian pressing of foreign repertoire.

EMI celebrations

COPENHAGEN — KAI Green, production manager with Danish EMI, celebrated 50 years of service with the company on May 1. He was presented with the Queen Margrethe honour medal to mark the occasion and also received a special gold record award from Danish EMI managing director Kurt Hivj. Mikkelsen.

Nice One!
Cockerel Chorus have done it again
Another Smash!
'ONLY A 1,000 A DAY'

c/w 'Do Do Be Do'
YB 1046

YB 1045

'Honey whats the matter'

c/w 'Looking for a place to sleep'

Stu Stevens



Young Blood International
THE NEW RECORD COMPANY
Distributed By CBS Records

YB 1044

'That's Nice'

ALAN FREEMAN
RECORD OF THE WEEK

Programmed on Radios 1 & 2

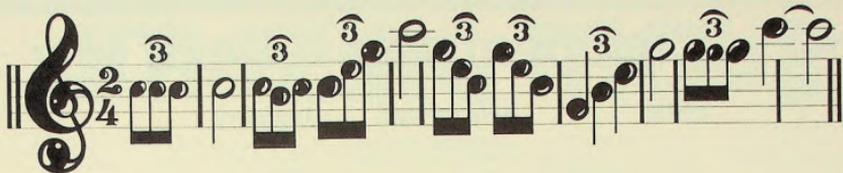
Neil Christian

YB 1042

'Besame Mucho'

c/w 'Apollo goes West'

Apollo 100



Ladees and Gen'lemen. Announcing the birth of a giant. The Record and Tape Company is specifically designed to make money for overseas record companies, artists, producers and publishers - in Africa. No kidding.

We've got a nation-wide distribution network plus the latest in studio and manufacturing facilities.

Although we like money, we're not bank type people who think they can make a fast buck selling music to kids. We're music professionals from way back with a healthy respect for the sounds of today. Experience in the music industry of our top three men totals 32 years.

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EUROPE

The German dealers call for higher margins

ESSEN — A CALL for the recommended retail prices of records to be increased so as to afford a bigger margin was made by German record retailers at the annual meeting of their association.

Association chairman Berthold Liebernickel said dealers needed a trade margin of at least 20 per cent and this would mean that the price of a single would have to be raised from five marks to six marks and LP prices in the various categories would have to go up by ten per cent.

"Only in this way can we stop

dealers from going out of business", said Liebernickel. He said that sometimes terms offered to dealers by the record companies were just not realistic. "We cannot be put into a position where we have to beg for discounts and bonuses. We sell the full repertoire of recorded material, not just the current hits, and we deserve a better deal".

The dealers also expressed concern about the increasing pilferage problem and about the galloping increase in staff costs. There were complaints, too, about the large numbers of charity records

being produced — estimated to account for 20 per cent of trade turnover. "We earn nothing on these records", said Liebernickel.

Austrians in Peking

VIENNA — THE Vienna Philharmonic under its principal conductor Claudio Abbado gave three concerts in Peking in mid-April — it is one of the first Western orchestras to perform in China. The concerts — featuring well-known classical works from Beethoven, Mozart and Schubert, spiced with popular Viennese waltzes — were presented at the special invitation of the Chinese government.

Accompanying the Philharmonic on their Peking journey is Dr. Uli Markle, Polydor International's classical artist promotion chief.

Polish 4-channel

WARSAW — CONTINUUM, the excellent composition by Kazimierz Serocki which was the sensation of the Warsaw Autumn '72 Festival, has been recorded in quadraphonic by the Polish Radio Experimental Studio. It was presented at the Sound Festival in Paris. The Polish composer has dedicated his work to the French ensemble, Les Percussions de Strasbourg.

Intertalent contest brings big response

PRAGUE — SINGERS from the USSR, GDR, Poland, Hungary, Bulgaria, Rumania, Yugoslavia, Czechoslovakia and Cuba participated in the second Intertalent contest organised by the Czech Pragokontest Agency. Each of the concert agencies participating send two singers with new songs. The singers must not be established international stars, neither should they be beginners.

To avoid promoting too much new talent, the contest is held every second year. In its first year, agencies from abroad sent performers to appear only outside the contest in gala concerts but this year they agreed to compete.

Locally, the contest involves 31 concerts in 31 different towns, judged by audience voting. The ten best singers qualify for the finals which are judged by a professional jury. The jury selects two Czechoslovak representatives for the international contest.

The finals were held in Gottwaldov, a Moravian industrial city which provided a young, enthusiastic audience. The jury of representatives of the concert agencies from all the participating countries awarded the first prize to the Czech, Pabel Barton, a young singer with a recording contract with Supraphon whose style is reminiscent of Karel Gott.

The silver medal went to Klara Katonova from Hungary and the bronze to Donika Venkova from Bulgaria. Honorary mentions were made of Roma Bulharova from

Poland, Olimpia Panciu from Rumania, Christí Kidíkov from Bulgaria and Zoran Milivojević from Yugoslavia. The Russian singer, Antonia Shmakova won the prize for the song of special social significance.

Non-competitive gala concerts comprised programmes by star singers such as Karel Gott, Helena Vondráčková (Czechoslovakia), Teresa and Miro Unger (Yugoslavia) and Maryla Radowicz (Poland). A special concert was devoted to political songs and among the participants were the Italian group Canzoniere delle Lame.

The united effort by all East European concert agencies to promote new talent seems to be successful in creating a healthy demand for the winners in all participating countries and it is good that the organisers try to avoid flooding the market with too many new names by organising the concert every other year.

Polish opera first show

WARSAW — PREPARATIONS are being made for the performance of *The Devils* of London, the opera by Krzysztof Penderecki. This will be the first Polish staging of the new version of the opera and the first performance is expected towards the end of September, during the 17th Warsaw Autumn Festival.

Arne Bendiksen wins

OSLO — THE Arne Bendiksen organisation produced more local records during 1972 than any other disc company in Norway, according to industry statistics compiled and released for the first time to facilitate the Spellemann award.

The total number of records produced domestically in 1972 was 87 LPs and 67 singles, impressive figures in view of the fact that the population of Norway is only about four million — less than that of the city of Chicago.

The Bendiksens total was 22 LPs and 17 singles, approximately 25 per cent of the entire output. Polydor produced 20 LPs and 13 singles, Phonogram 18 LPs and 17 singles, EMI 16 LPs and 3 singles,

Disco eight LPs and 12 singles, Ellertsen 2 LPs and 3 singles, and Talent one LP and two singles.

The figures cover albums in all price categories and apply to local artists only and not the Norwegian pressing of foreign repertoire.

EMI celebrations

COPENHAGEN — KAI Green, production manager with Danish EMI, celebrated 50 years of service with the company on May 1. He was presented with the Queen Margrethe honour medal to mark the occasion and also received a special gold record award from Danish EMI managing director Kurt Hvid Mickelsen.

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YB 1045

'Honey whats the matter'

c/w 'Looking for a place to sleep'

Stu Stevens

YB 1044

'That's Nice'

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RECORD OF THE WEEK

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Neil Christian

YB 1010

'Besame Mucho'

c/w 'Apollo goes West'

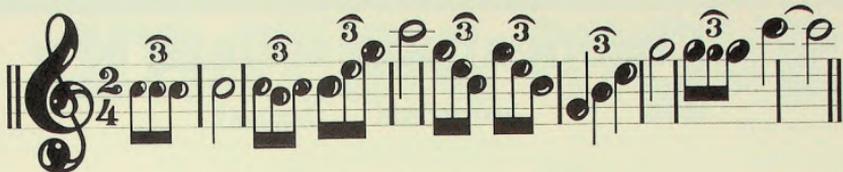
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CHARTS

Norway

- 1 POWER TO ALL OUR FRIENDS, Cliff Richard (Columbia)
- 2 JEG OF DU OG VI TO O G M A N G E FLERE, Wenche Myhre (Polydor)
- 3 RING RING, Bjorn & Benny, Agnetha & Annifrid (Polar)
- 4 TITTEN TEI ANDRE VON DREI, Birgit Strøm & Kjell Karlsen ork (Polydor)
- 5 TU TE RECON-NITRAS, Anne Marie David (Epic)
- 6 IT NEVER RAINS IN S O U T H E R N CALIFORNIA, Albert Hammond (Epic)
- 7 GET DOWN, Gilbert O'Sullivan (MAM)
- 8 CAN'T KEEP IT IN, Cat Stevens (Island)
- 9 CROCODILE ROCK, Elton John (DJM)
- 10 20TH CENTURY BOY, T. Rex (EMI)

Courtesy Verdens Gang

European top sellers

Spain

- 1 IT NEVER RAINS IN S O U T H E R N CALIFORNIA, Albert Hammond (CBS)
- 2 CHARLY, Santabarbara (EMI)
- 3 ERES TU, Mecedades (Zafiro)
- 4 LE LLAMAN JESUS, Raphael (Hisvavox)
- 5 HI, HI, HI, Wings (EMI)
- 6 el GATO QUE ESTA TRISTE Y AZUL, Roberto Carlos (CBS)
- 7 LIBRE, Nino Bravo (Polydor)
- 8 THE JEAN GENIE, David Bowie (RCA)
- 9 I'D LOVE YOU TO WANT ME, Lobo (Philips-F)
- 10 VELVET MORNING, Demis Roussos (Philips-F)

Courtesy of "El Musical"

Switzerland

- 1 DER JUNGE MIT DER MUNDHARMONIKA, Bernd Cluver (Hansa)
- 2 MAMA LOO, Les Humphries Singers (Decca)
- 3 GET DOWN, Gilbert O'Sullivan (MAM)
- 4 IN DEN AUGEN DER ANDERN, Christian Anders (Chranders)
- 5 YELLOW BOO-MERANG, Middle of the Road (RCA)
- 6 CUM ON FEEL THE NOIZE, Slade (Polydor)
- 7 BIANCA, Freddy Breck (BASF)
- 8 DANIEL, Elton John (DJM)
- 9 POWER TO ALL OUR FRIENDS, Cliff Richard (EMI)
- 10 TU TE RECON-NITRAS, Anne-Marie David (Epic)

Courtesy of SRG German Service Swiss Bdest. Corp.)

Denmark

- 1 MAMA LOO, The Les Humphries Singers (Decca)
- 2 MAMA LOO, The Les Humphries Singers (Decca)
- 3 POWER TO ALL OUR FRIENDS, Cliff Richard (EMI)
- 4 SOUND '73, The Les Humphries Singers (Decca)
- 5 FOR WHAT WE ARE, Olsen (Philips)
- 6 GARDEN PARTY, Rick Nelson (MCA)
- 7 SA GAR VI TIL ENKEAAL, Katy Bodtger (Sonet)
- 8 GET DOWN, Gilbert O'Sullivan (MAM)
- 9 DRIVE ON, Middle of the Road (RCA)
- 10 SHA-LA-LA-LA-LA, Walkers (Philips)

Courtesy of IFPI

Holland

- 1 POWER TO ALL OUR FRIENDS, Cliff Richard (Columbia)
- 2 FOREVER AND EVER, Demis Roussos (Philips)
- 3 LE LAC MAJEUR, Mort Shuman (Philips)
- 4 TU TE RECON-NITRAS, Anne Marie David (Epic)
- 5 GET DOWN, Gilbert O'Sullivan (MAM)
- 6 THE SHOW, Dizzy Man's Band (Harvest)
- 7 I'M JUST A SINGER IN A ROCK AND ROLL BAND, The Moody Blues (Threshold)
- 8 WOMAN FROM TOKYO, Deep Purple, (Purple Records)
- 9 DADDY'S HOME, Jermaine Jackson (Tamla Motown)
- 10 DOWN BY THE LAZY RIVER, The Osmonds (MGM)

(Courtesy Radio Veronica and Bas Mul

Dave Edmunds has a new single "Born To Be With You"

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TAPE

IREDA exhibition planned for May

THIS YEAR'S International Radio And Electrical Distributors Association Exhibition (IREDA) will once again be held at the Bloomsbury Centre hotel, Coram Street, London. As usual, the show will coincide with the Radio Trades Shows and will run from May 20 to 24.

The exhibitors at the event will be Veritone, distributor of Sansui, Denon & Morley; distributor of JVC, Mackair Electronics, Electrical & Overseas Equipment, Hanimec, J. Parker & Co., Amerex, M.F.M. Audio Products, Sharp, Teleton, Sanyo, H. O. Thomas, Crown and Uni Com Electronics.

The exhibition will be open daily from 9.30 a.m. to 8 p.m. from May 20 to 23 and 9.30 a.m. to 6 p.m. on May 24.

Meanwhile, among the many new exhibits which will be on Hitachi's stand at the Churchill hotel during the Radio Trades Shows will be the

company's SDT 3420 music centre system. The unit comprises an amplifier, AM/FM tuner and record and cassette decks and measures 20 1/2 ins by 4 ins by 1 1/2 ins. It is finished in either walnut or teak veneer.

The cassette deck features auto-stop, separate controls for bass, treble and balance, two VU meters and 3-digit tape counter.

Complete with two speakers, the system is priced at £145 including VAT.

Hitachi also announced this week that as a promotion, the company will be sponsoring the Swedish Grand Prix in Anderstorp on June 17. Commented Stan Fenner, Hitachi sales director: "Many of our trade friends are interested in motor racing — not least the in-car entertainment dealers — and we intend to bring them an opportunity to tie in with the race."



A NOVEL WAY of promoting in-car entertainment systems has been devised by enterprising automotive outlet J. G. Woodhouse of Boston, Lincolnshire. The company, local distributor for Motorola, Hitachi, Pyc and several other hardware firms, has converted a caravan into a mobile showroom for cassettes and cartridges and in-car equipment. Through arrangements with local garages, the caravan is parked on forecourts to stimulate interest from motorists calling at the garage to buy petrol.

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- 3. Radio/TV management & broadcasters
- 4. Mfrs./producers of records, tapes, re-issues
- 5. Talent-artists, performers, agents, managers
- 6. Schools, colleges, libraries, ad agencies
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The International music, record, tape news weekly



HITACHI'S NEW SDT 3420 music centre system retailing at £145 including VAT which will be unveiled by the firm at its exhibition at the Churchill Hotel, London, during the Radio Trades Shows.

Halfords signs deal with Precision Tapes

HALFORDS, THE nationwide chain of motor accessory outlets, has become the latest automotive firm to back tape following the signing of a cassette and cartridge supply deal with Precision earlier this month.

The agreement was negotiated by the tape company's sales manager, Andy Moore, and under its terms, Halfords will only be able to stock Precision product.

The chain will initially be selling

tapes at 53 branches which will each carry a basic stock of 100 titles — 50 on cassette and 50 on 8-track. If Halfords find a demand from its customers for the tapes, the company has told Precision that further shops in the chain will be brought into the scheme and that the stock carried by each outlet will be considerably increased.

Precision is supplying Halfords with merchandisers and point-of-sale material to promote the tapes.

EMI offers its dealers new Fittall tape rack

FOLLOWING THE success the company has had with the Securette pilfer-proof racks, EMI is making available to its tape accounts another merchandiser manufactured by Fittall Products of Northern Ireland. The rack, which was first made available in this country earlier this year, is being offered by EMI at an extremely attractive price of £11.50.

The rack, which revolves, holds 60 cassettes or cartridges and is available as a counter standing, wall-mounted or free-standing unit, although if the

Decca changes

SLIGHT ORGANISATIONAL changes in Decca's cassette and cartridge marketing department were announced by the firm this week. With effect from the beginning of this month, Eric Lotings, who has worked in the tape division for two-and-a-half years prior to which he was employed in Decca's studios, has been appointed Product Manager and will in future assume greater responsibility for the scheduling of new tape releases.

Co-ordinating with the appointment, Richard Caselton has been given the newly-created post of sales co-ordinator, tape products, a job in which he will be offering advice and back-up support on tape matters to Selecta. Caselton has been with the Decca Group for the past year working for one of the organisation's subsidiaries, Ablex Tools.

Both Lotings and Caselton report to Graham Smith, marketing manager tape products.

Two more promos for tape this month

TWO MAJOR software companies, CBS and Polydor, have both launched similar dealer tape promotion campaigns built around an offer of free hardware on minimum quantities of product ordered.

The CBS offer was launched last month and will run for several more weeks — the promotion has proved so successful that a closing date for the campaign has yet to be fixed by the company.

The promotion involves a Golding Audio M60/62 car cartridge player and speakers normally worth at retail just under £40 which is being offered free to any dealer ordering 150 tapes in either configuration from the CBS catalogue.

According to Andrew Pryor, CBS tape product manager, the company has shipped to date nearly 100,000 tapes as a direct result of the campaign. He commented: "We feel it is a good incentive and enables the manager or owner of a shop to obtain a free 8-track system for his car by ordering a few extra CBS tapes."

Dealers taking advantage of the Polydor offer are able to obtain, again free, a Lear Jet 8-track satellite deck on orders of any 75 Polydor 8-track tapes. The company decided to offer a satellite deck as it was felt that there might be many dealers who would welcome such a unit which can be connected to amplifier and speakers would serve as a shop demonstration system.

Unlike the CBS offer, the Polydor promotion enables dealers to also obtain the unit on smaller orders plus a modest cash payment. In fact, the deck is being offered at £4 excluding VAT on orders of 50 cartridges and £8, excluding VAT, on orders of 25 tapes.

OPPORTUNITY FOR

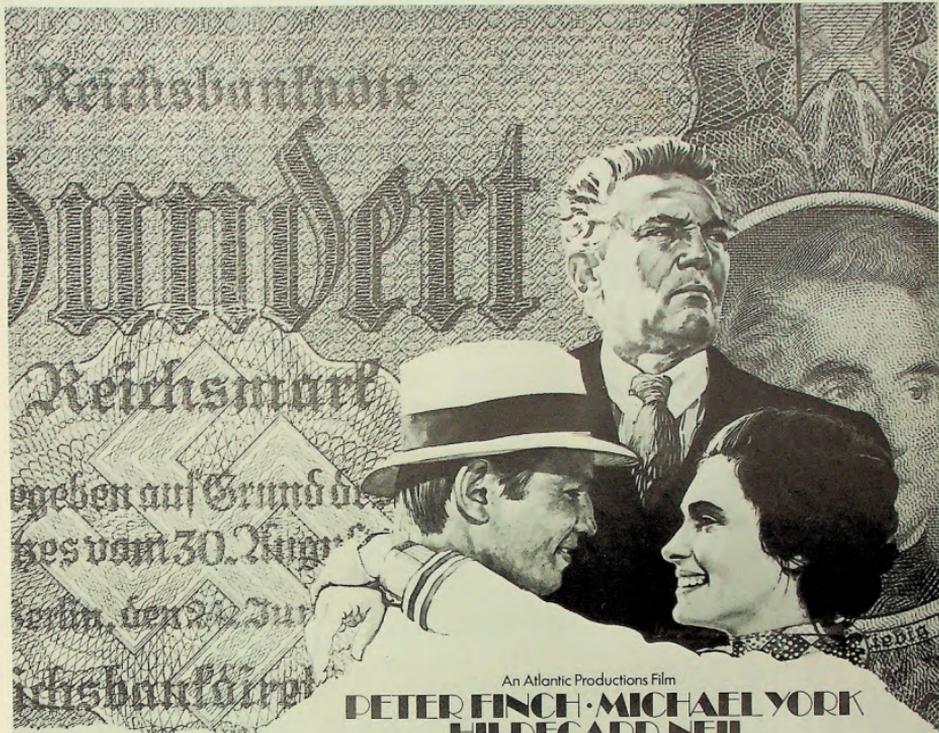
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STATESIDE '73

Moving on from beautiful downtown Burbank, Mike Hennessey flies in to Las Vegas, Nevada, the show-business-and-slot-machine capital of the world. "The multi-millionaires of Las Vegas," says Hennessey, "have taken an area of windswept, barren desert and with rare ingenuity, turned it into an air-conditioned wilderness." It's a paradise for gamblers, a mecca for criminals, a town of convenience foods and convenience marriages, a town which strains every nerve, uses every device, to channel tourist dollars and cents into its fruit machines and onto its crap tables. However, while the major Las Vegas industry is gambling, the town is internationally renowned as a showcase for the top entertainers. But just how important is it to the music-record industry?

YOU PULL the little lever to flush the water in your bid room at the Las Vegas Hilton, and somehow you are rather surprised to find water, rather than nickels, gurgling forth. Las Vegas gets you that.

I flew in from San Francisco... and there in the terminal, rattling off the names of the Caran International Airport were the shiny slot machines, just in case I couldn't wait to get to the nearest restaurant, but, of course, store, or grocery shop, or supermarket, or gas station. They haven't yet put slot machines in the international parlors... but they'll eventually work out something tasteful in black with a jackpot if you get the three tokens to come out side by side.

Of course, it's easy to be cynical about the relentless dedication of Las Vegas to gambling and all the attendant tawdry glamor... but it really is so much more extreme in its commitment to non-stop "pleasure" that satirizing it become a form of self-defense.

There are bedside slot machines in the hotel rooms slot machines in the toilets, and I even saw an estate agent's office with a couple of one-armed bandits. The Hilton itself has around 1,500 of these machines, constantly rattling and humming away night and day. Except that there is no night and day. Just the perpetual dreary half-light of the casino, with breakfast served round the clock. When you drag yourself off to bed at 2:30 a.m., Edgar B. Huttmacher of Chicago, Hilton's general manager, surfaced to start his gambling day.

The Las Vegas strip, a two-and-a-half mile streak that runs through the town like a lead, neon scar, is surely the most brazenly garish of all the bright light pleasure centres of the world. It has a surprising similarity to all the sad desperation of an area intensely, obsessively and monolithically dedicated to the somewhat endlessly ritual of "fun".

Fluorescent lights and multi-coloured bulbs, flash and explode in great scorching clusters, immense neon signs and billboards clutter the skyline - posters, panels, facias notices, display cards, electric signs, banners, all compete shrilly for attention for attention. It's a signwriters' paradise.

More than 50 casinos - some boasting a jackpot every 27 seconds, immense entertainment venues, discount liquor stores, hamburger joints, porno bookshops - and a handful of souvenir and gift shops which defiantly uphold the international souvenir shop rule that nothing of any intrinsic value or of any major artistic merit must ever be exposed for sale.

As you walk along the sidewalk of the strip, your steps punctuated from time to time by the expensive swish of a slot machine, you are, by your eye, assaulted by one beseeching, imploring sign after

another. "New environmental BabO - the non-phosphate, non-polluting cleanser!" (Does that mean they've actually found a cleanser to cleanse the cleanser?)

And here's a nice little traditional

"If you draw well, you win" draw well

service announcements:

"Love carefully... visit our local contraceptive clinic."

Or you might tune in to station KVVU-TV and catch the regular commercial for the local executive health club. You really will need to keep fit to find the strength to pull those handles and scoop up those heavy jackpots every 27 seconds.

And then, it's out for an evening's entertainment - first a meal at the Steak Pit, which diffidently describes its steaks and lobsters as "WOW!" Or, if you want something more exotic, what about one of the "pies du jour" offered by the chef at the Hilton?

Then it's out on the town - perhaps to the Red Garter lounge to see the strip fight of the week. Or maybe hubby would like to take in a porno movie - and while he's doing that the little woman can

in the continental United States - provided you are not a Nevada resident. "Why not call your folks and let them know how much fun you are having and how much you are winning at the Lady Luck." Or, alternatively, why not buy you two folks and have them bail you out?

Gambling, after all, is the heart, soul and lifeblood of Las Vegas - and gambling is second nature to Americans. Says Wayne Pearson of the Nevada Gaming Control Board, "It is the non-gambler who is abnormal in American society." And the only state where an American can gamble - outside the lotteries and on-course betting facilities that exist in some states - is Nevada.

The industry gives Las Vegas's 300,000 residents a high standard of living, but it also has a black side, like one of the highest crime rates in America, and a severe drug

Vegas property holdings have been assessed at \$1.5 billion. Burton Hillman and Del Webb among others have invested vast sums in Las Vegas, it has not been primarily for the pleasure of presenting Perry Como, Tony Bennett or Steve & Eydie Gorme to a grateful public. But as Laura Deni, Billboard's Las Vegas correspondent points out, "In order to bring in the high rollers, the hotel has to offer some incentive since gaming tables can be found all over town. Superstar entertainers bring in the gamblers. The big game players may not want to see the shows, but the girls they are with do, so to please these fates, the men take in the show and then gamble afterwards."

And competition among 14 major venues has done first harm at all to the paychecks of the top entertainers. Artists like Tony Bennett, Como and Dean Martin can earn upwards of \$100,000 a week. Tony Bennett has been quoted as saying that to have played Vegas is to have arrived at the top of the tree as an international entertainer, and I asked Laura Deni if she agreed with this.

"Definitely. It is probably the pinnacle. If an artist is headlining a room here in town - then it's the peak achievement. If you draw well in Vegas, you draw well anywhere."

I wondered vaguely how Don Rickles might have done first harm Monday at the Glasgow Empire - but in general there's no doubt that the catch of playing Vegas is vitally important to an artist's career. However - just as is the case in the gambling steno - it is vital to play Las Vegas and win.

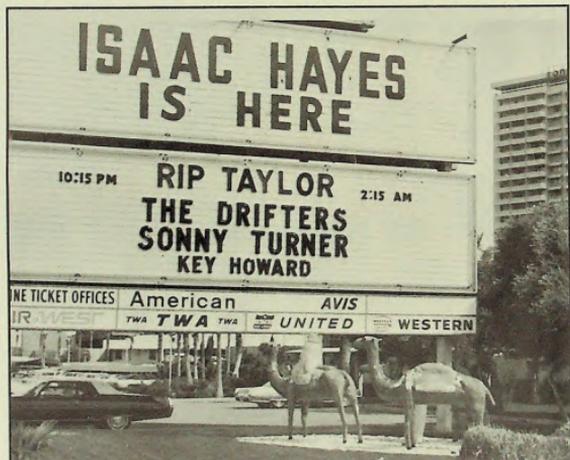
Said Laura Deni: "If an artist plays Vegas and does a bad job, it can really affect his bookings in other locations. Bookers look to Vegas more than anywhere else when they hire acts. And, of course, not every act makes it. For example, George Hamilton IV brought in one of the greatest acts ever to play Vegas and he flopped. Then again Isaac Hayes - despite his Grammy award and gold records brought his show into the Sahara and really didn't draw well at all."

Certainly Las Vegas is a focal point for talent, although it tends to be talent of the mature and not-so-progressive variety. One doesn't see Frank Zappa or Alice Cooper taking the stands by themselves, and even though the indelible Elvis is a consistent sell-out performer, managements tend to have slight reservations because of his more than a little "wild" when they hire acts. And, of course, he tends to attract the beer drinkers and the nickel slot machine players.

It is not generally thought that Las Vegas companies see any kind of direct, dramatic effect on record sales - in fact records with Las Vegas in the title have performed better than the average Vegas around the world, that Vegas has done to sell artists internationally.

But, on the other hand, the record companies see a great promotion potential in Vegas appearances. They will often release a new album to coincide with the Vegas opening and have the record on sale to the foyer, plus special displays in the local record shop.

Said Laura Deni: "When the Royal Cays at Caesars Palace, Boston brought a market of disc jockeys from all over the country. And when not have rushed to be the first when MGM had Joey the Heron at Caesars Palace and Kenny Rogers



ISAAC HAYES' appearance at the Sahara wasn't exactly kept secret - but his show did not draw all that well.

hotel, built in neo-Neoclassical style, called by the Nevada Court. It must date back to 1963 - and I imagine it has little notices inside offering to accept ye olde credit cards and signalling at special dish of the day, ye old jumbo-size banana split.

If you want to get married in Las Vegas you can do so almost every hundred yards - with a background of electric candles, plastic hydrangeas, discreet taped Hammond organ and signalling at a polaroid set of wedding pictures. The chapels, built like mini-churches, have irresistibly appealing names like Little Chapel of the Flowers and are awarded by vast signs which say, "Married - Open - Florist - Photos - Best By Far!"

Don't deny, get hitched today; after all, if you do make a mistake, Reno is only a day's drive away. If you should get married and you book into the honeymoon suite of a hotel, you can switch on the colour television and might be lucky enough to catch a timely transmission of one of the public

work off some of the effect of the pies du jour by enrolling at Princess Nyella's Turkish Belly Dancing School. How, one wonders, did Las Vegas get along for Turkish belly dancing instruction before Princess Nyella came along?

But really, the main purpose of your being in Las Vegas is to gamble - and this is where you are faced with a bewildering multiplicity of choices. All kinds of inducements are offered by the gambling establishments to get you to win a fortune at their tables rather than at the tables of their competitors.

So, taking everything into account, you might well settle for the Lady Luck Casino. Here's what you get. First of all, a free fun book, adult only (judge, judge), value \$10.95. Then you can get coupons for a free drawing, a free photo, five free pulls on a slot machine, a free gift with purchase, a half-price pizza, a 10-cent hot dog and beverage or a half-price dinner.

And that's not all. If you decide on gambling at the Lady Luck Casino, you can have a free three-minute phone call to anywhere

problem. And now that America has lowered the voting age to 18, there is pressure to give 18-year-olds other rights, such as the right to impoverish themselves at the gaming tables.

Nevada has qualms about this because of the possibility of students losing all the money they've earned to pay their way through college; it would be bad public relations for the gambling industry and would look, they fear, like legalised stealing.

"It," says the casino owners, "a tourist comes in and wants to lose all the rent money, that's his problem; but if you get a kid who is just 18 and awestruck by the machines and if he loses all his savings, it is very bad for the industry."

All this is relatively remote from the show business side of Las Vegas, without gambling, there would be no show business. No other venues in the world can pay vast sums to the world's top international talent on the scale that prevails in Vegas.

If Howard Hughes (whose Las

STATESIDE '73

Vegas

e"

at the Riviera, they flew in 143 de-jays. RCA did the same for Wilson Pickett.

"If the openings had been in Pittsburgh, the disc jockeys would not have rushed to be there, but when it's Las Vegas, they stand in line."

It is just about 20 years now since Sinatra really put Vegas on the entertainment map with an appearance at the Sands. Since then there has been a regular procession of S.O. performers like Presley, Barbara Streisand, Steve & Eydie, Como, Tom Jones, Engelbert Humperdinck, Pet Clark, Paul Anka, the Diamonds, Johnny Carson, Vic Damone, Tony Bennett, Sammy Davis Jr., and a whole string of comedians. All of them are financed by the desire of millions of Americans to turn one dollar into two, ten dollars into twenty, ten thousand dollars into 100 thousand, by the pull of a handle, the spin of a wheel, the roll of the dice, the fall of the cards. All of them are sustained by a fairy tale belief in the possibility of getting something for nothing.

No gambler wants to spoil his fun by doing the very simple equation, the basic arithmetic that would reveal the fatality of his endeavours. He doesn't want to know that the Las Vegas motto might well be Heads we win, tails you lose.

No one wants to reflect that in a room with 200 machines, even when there is a jackpot every 22 seconds, there are still 26 x 200 seconds when a hell of a lot more nickels are going in than are coming out. And that were the case, where on earth would Tony Bennett's \$100,000 come from?

But as Dr. Ralph R. Greenstein said of America's six million compulsive gamblers who annually chuck away \$2,000 million, "All compulsive gamblers share a common failing that differentiates them from those who gamble for fun, they must lose."

Well, their loss is show business' gain; but these are, I believe, more desirable ways of financing entertainment.

As I drove out to the airport - congratulating myself in a smug and hypocritical British way upon not having spent one cent on gambling, I passed a huge billboard on the outskirts of the town which said:

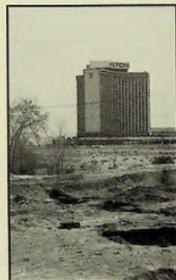
"Next time, try London - the odds are better at the Casino Association of Great Britain."

And I thought that my municipality that could cheerfully accept such an impertinent poster from the transatlantic competition couldn't be all bad!

Next Week: Mike Hennessy visits Nashville and meets a very go-ahead young record retailer in New Klein.

City of a thousand contrasts

BOTTOM LEFT - In Las Vegas they concentrate on the basic essentials - get the hotels up and the gaming equipment by the gaps can be filled in later. The Hilton was built off the main strip in an effort to start a parallel playground, but to give the Hilton stands in virtual isolation. **RIGHT** You want the best weddings. Las Vegas can offer them, complete with polaroid photos, electric candles and piped organ music. **TOP LEFT** Billboard's Las Vegas correspondent Laura Dem pictured with Perry Como.



Quad opens up the green light in U.S.

from ELIOT TIEGEL.

LOS ANGELES - Slowly, the marketplace is accepting what quadronic product is out and available. Consider the recent news from Columbia Records that its matrix SO albums are breaking new sales life into titles which had hit their peak in regulation stereo.

Consider also that a number of tape duplicators are high on Q-sound and you can see how the combination of disk and tape will produce a good windfall this year. Record companies seem to have changed their fly attitudes about 4-channel and are now accepting the idea that quad in disc or tape form is a viable commercial reality.

The tape duplicators, notably Ampex, GRT and Magtec, also feel surrounded music has finally arrived.

From a vantage point a bit above the turmoil of the retail market, where most customers and dealers are still dazed and confused by new data and systems, the software executive sees the 4-channel state of affairs as follows:

● They will be in the marketplace with or without any standardization in the battle between matrix and discrete.

● They will be in the stores with both systems and will wait for the public to decide on the best system.

● They will agree that there will be no shortage of 4-channel music this year.

"The release of music titles, whether on 8-track cartridges or whether on tape, will generate interest at the consumer level that will lead to important sales this year," predicts Jerry Stone, president of Magtec, which duplicates open reel

tapes for RCA, Elektra, Warner Bros., Reprise, Decca and United Artists.

Stone feels that the development will mean a renaissance for open-reel recorders.

Ampex's involvement will enable store owners to stock tapes by a number of companies that have tape duplicating and marketing agreements with Ampex, which has released a large quantity of 8-track cartridge and open-reel titles from a number of disc catalogues.

Vanguard, the pioneer record label in quadronic, even records 4-channel with Dolby noise reduction systems, making it possible for the label to have some Dolbyized 4-channel open-reel tapes for sound purists.

Thus, the cloud of uncertainty hovering over 4-channel appears lifted, some people feel, and the prospects for the tape and disc business look rosy this year.

"There certainly is plenty of hardware for 4-channel sound," Magtec's Stone says, "but there is a drastic shortage of programming. The virtual nonexistence of software (up to now) is the reason why so many retailers consider quadronic as no more than an afterthought. But we have commercial potential is here and we are going ahead."

Columbia is already tasting the potential as Stan Kaveny, vice-president for planning and diversification, points out when he states that the label is enjoying a half-million dollars a month in sales from its SO matrix disks.

In some cases the SO version of an LP even outstrips the stereo version, Kaveny points out, "We feel there is an expanding market in

records via quadronic. SO sales are especially strong in classical and middle-of-the-road music."

While CBS pursues further licensing agreements for both hardware and software, the discrete people - RCA and JVC - are pushing ahead themselves trying to line-up more software licenses.

There are many people in the American industry who believe the 4-channel disc is the answer to the growth of quad music. Tape is tremendous, they say, but the disc is the answer to breaking the concept.

There are pressures from all the systems developers. Speculation about a potentially exciting new sound has created a peppy market environment for 4-channel disc and tape experimentation.

There are pleas from several industry officials to avoid a simulated 4-channel disc.

And if in fact a quadronic boom is starting to develop in the U.S., then both record companies and tape duplicators have to be a co-operative part of the scene, believes Freeman Stone. He calls quadronic a valid means, not a gimmick.

"To prove it, Magtec has just issued its first open-reel 4-channel product at 9.95 dollars for pop titles and 10.95 dollars, for classical material under the Warner Bros.-Reprise and RCA labels. All the product is released in the 7 1/2 inches per second format.

"We view the 4-channel market as an additional sales avenue for music, rather than taking the place of standard stereo product," Stone says. "Each system has its own consumer niche."

The fact that Columbia is now

openly talking about how its SO sales are developing, and the fact that RCA is building a library of pop and classical titles and the fact that Warners, Atlantic and Elektra will shortly be issuing their own discrete discs, all carries a heavy message to the other companies.

And the message is not to get lost without any quadronic product on the shelf. ABC is using the Sansui system extensively on its jazz product through its impulse and Blueway subsidiaries. Other labels are subliminally being moved to make a decision on which system they will align with.

The Americans know that the Japanese market is two years ahead in awareness, selectability and acceptance.

The cloud of uncertainty appears to be lifting and more attention is being made to the development of albums, and the availability of the proper machinery on which to play it.

Equipment manufacturers have promised promotional dollars to support 4-channel units and record companies are taking this pledge to mean go-go-go.

Although some companies are still reluctant to release a large quantity of 4-channel tapes and discs, the fence-sitters are at least being motivated to get into the picture.

They are getting involved and trying to avoid adding fuel to the war between discrete and matrix which at this point is still a wide open race. CBS, which has one year up on the RCA-JVC discrete disc, has the most software licenses, but that doesn't worry the JVC crowd which is now on its own signings horse and galloping around the

country looking for interested people.

While it's frustrating watching the two systems run along parallel courses, it's still adding a bit of excitement of the business.

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IRELAND

New pop show kicks off with Donovan

RTE Television began its series, *The Music Makers*, on May 21 with a programme on Donovan which was recorded last year, towards the end of his stay in Ireland, which lasted about a year.

Other subjects of half-hour shows are Rory Gallagher, Planxty, Louis Stewart and Horslips.

RTE says that the series is the forerunner in the new popularity of a head of light entertainment, Adrian Cronin, to present a pattern of programme which is a departure from the standard presentation of music and musicians.

The series has been produced by Bill Keating, Michael Mangan and Brian MacLochlainn.

Irish Record Factors distribute deal

IRISH RECORD Factors will distribute the Enterprise, Double Gold New World and Slicky labels on the Irish market, following an agreement between IRF's Michael Geoghegan and Paul Ellis, director and general manager of Enterprise, who was in Dublin recently.

Freshmen finally get out to retailers

THE FRESHMEN, whose last disc, *Soothsayers*, was supplied to reviewers and deejays, but was not put on sale to the public, have a new single on general release for everyone.

It's a medley of All My Trials and Neil Diamond's Child Song, it's on Dolphin (DOS. 104), and Billy Brown (who returned to the band recently) and Derek Dean are heard on the record. The review is Randy Newman's Hold On.

Jigsaw. The game people play.

Jigsaw is five guys singing to a girl. And then another. And another. Until those five guys are singing to thousands, upon thousands of girls. All at the same time. On their latest single. "That's what it's all about."

"That's what it's all about" is Tony Blackburn's Record of the week. It's in the Luxembourg charts right now. It'll be in the UK charts next week. But only if you record retailers out there have got it in stock. And while you're stocking it up, you'll need a whole pile of Jigsaw's latest album. It's called 'Broken Hearted'. And if you don't have it when they ask for it you'll be broken hearted.

Both records are available from Lugton's in London, H. R. Taylor's in Birmingham, And Clyde Factors in Glasgow.

That's what it's all about - 05-19572-9 is from the album 'Broken Hearted' BAG 22 29106-5.

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Louis Solomon's seen at the changes over in Ireland

BY KEN STEWART
LOUIS SOLOMON, manager of the Dublin branch of Solomon & Peres, is one of the veterans of the Irish recording industry.

Born in Belfast, he joined Solomon & Peres there in the late 1920's as a messenger. During the war years he worked in an aircraft factory, then, in 1947, he was appointed manager of the Dublin depot of Solomon and Peres and he's been there ever since.

"I'm happy I made the move," he recalls, "though at the time I wasn't so enthusiastic about it." Going back to the '20s, he remembers selling discs by such singers as Arthur Tracy, Street Singer, Al Jolson and Flanagan and Allen. Singles retailed at nine old pence apiece then.

By 1947, singles were 2s. 6d. and a good-sized hit in Ireland would sell 1500.

Dublin retailers include May's, Moosile's (The Gramophone Stores), Harris's, Walton's, the Dolls' Hospital, Fagan's, MelHugh, Pegg's, Gil's and Worth's.

There were only two major wholesalers: the Gramophone Company (EMI) and Solomon & Peres. Walton's were also active in that sphere with Irish records.

"The real boom started in 1954 with Bill Haley's Rock Around the Clock. A No. 1 hit then would sell about 10,000 copies. That was one of the biggest hits I ever sold. Others were Bing Crosby's Silent Night/Advent

Calendar's and Bridie Gallagher's The Boys from Co. Armagh. The main means of selling records was Radio Luxembourg. That was around the time Ruby



Louis Solomon

Murray had five records in the Top 20 at the same time," says Solomon.

"Around 1951, the LP came along like the public were very, very curious. Some of the big sellers earlier on were Bing Crosby, Frankie Laine, Kathleen Ferrier, Slim Whitman, Bridie Gallagher and Mary O'Hara."

For Louis Solomon, the advent of the LP was something of a relief. "Previously, you had to have 5% (one side was blank) to six 12-inch shells: 78's for an opera - so it was a great advantage transferring to the unbreakable vinyl LPs."

"To despatch a £20 order, it would take 30 minutes' packing and then 2 or 3s would arrive broken at the destination; whereas the same packer could despatch a £50 order today in a matter of five minutes and they would arrive at their destination without any breakage."

"The biggest faux pas I made was when a dealer in Ballyshannon asked me for 12 copies each of Bing Crosby's Quicksilver and Have I Told You Lady That I Love You. I despatched the 12 copies of Quicksilver, but I told him I wasn't able to trace the other song. It was on the B side."

In 1947, Solomon & Peres were based in Upper Liffey Street, in the premises now occupied by Liam Brennan. In 1953 they moved to where they are now, in Dame Lane - and by May 1974 the firm will have moved on to bigger and better premises.

Louis Solomon gives the reasons for the change as "expansion of business and to facilitate the customers' parking requirements."

S. & P. distribute Decca, RCA and CBS and several independent labels. They have their own labels, too, Emerald and M&M, which cater mainly for Irish, Scottish and country music.

"We hope to sign other first-class Irish artists to Emerald," says Louis Solomon.

Nowadays, Solomon & Peres have a staff of 16.

"Maureen McNamee has been one of the mainstays of the depot. She is very efficient in all aspects of the

record business and she's been my right hand in the running of the depot."

Miss McNamee returns the compliment: "If it wasn't for the good boys I have, I wouldn't have stayed in the business from the beginning!" And she goes on: "It's hard to get experienced staff now because there are so many record shops that they're all used up."

"The number has increased more than threefold in 20 years," Louis Solomon agrees. "There are over 20 now. Is there room for more? It wouldn't say many more. Dublin is at its limit. But more outlets outside Dublin, in the rest of the country, would be beneficial to the trade."

"I'd like to see more of the Dublin dealers catering a bit more for the classical-minded person. Of the total number of shops in Dublin, roughly one third carry what I would call a comprehensive range of the classics."

"The budget classical lines, such as Decca's World Of... series and CBS's Harmony, have helped make the public more aware of the classics."

"A big selling single today, says Solomon, will go as high as 22,000 copies for a No. 1."

"I think singles will be less influential - in the future," he believes. "Budget LPs have had a bad effect on singles. So have tapes."

"I still make mistakes in buying. It's harder now to forecast a hit because there are so many more releases than there were in the early days. Then, there were about six new releases a week; now, with the extra labels, there are 40 a week."

"When a doctor makes a mistake, he buries it - when I make a mistake I'm burying on the radio." An innovation at Solomon & Peres a few years ago was the appointment of a press officer.

"Our present press officer is Danny Hughes, a well-known disc jockey. We find him a necessary asset to the sale of records."

Looking to the future, Louis Solomon sees the tape business improving.

"Tapes account for 25-30% of our turnover and they're gaining all the time. It's very hard to say but they will over take our completely. But I think the records will always be there. Tapes may eventually take 50 or 60% of the business."

"Yesterday, my order to one manufacturer was for more cassettes than records."

Louis Solomon also mentioned the influence of Music Week in Ireland.

"You know what stocks to bring up from the stores by looking at the Music Week Top 50. A lot of shops won't order without consulting it. We had a certain number in stock for a month recently and there was no movement at all. Then it went into the MW chart at No. 32 and suddenly the shops wanted it."

"We can ring up a shop and they'll tell us that they won't order yet because their MW list isn't arrived. They want to check the chart positions."

"I'd like mention all the trading years I've had with our record dealers. We've always had a very cordial relationship and I can only hope that it will continue."

"I appreciate they have many problems, but, despite rumours to the contrary, it isn't always the distributor who is to blame!"

Such is the world of Louis Solomon.

MUSIC WEEK

CLASSICAL SCENE

surveying the complete classical music market

Changes at LSO

Tragic death of Owen Brannigan

NEW JOB later this year for London Symphony Orchestra general manager Harold Lawrence, prominent recording personality. He leaves London in the autumn to become manager of the New York Philharmonic.

Lawrence came to the LSO in 1967 and has developed its concertizing and recording to the point where it is now one of the world's greatest symphony orchestras. In his five and a half years with it he has led it on 16 overseas tours including many countries not previously visited, has vastly expanded its recording commitments, and was mainly responsible for the appointment as principal conductor of Andre Previn.

DEATH in May of widely-popular opera, recording and concert bass Owen Brannigan has removed one of Britain's best known and best-loved singers. He was 65. Brannigan has been featured on many recordings, including five of Benjamin Britten's operas for Decca and Argo. He created the role of Bottom in *A Midsummer Night's Dream*, which he sang on Decca's recording SET 338-40; and he sang Swallow in Peter Grimes (SXL 2150-2), Danker in Billy Budd (SXL 379-81), the Superintendent in Albert Herring (SET 274-6) and Noah in Noyes Fludde (Argo ZNF 1). He also sang Silvano in Argo's *La Cullaio* (ZNF 11-12), in the Eridippe reissue of

Handel's *Messiah* under Sir Adrian Boult (ECS 613-5) and in Britten's recording for Decca of Purcell's *The Fairy Queen* (SET 499-500).

Brannigan also recorded in six of the Gilbert & Sullivan operas recorded under Sir Malcolm Sargent for HMV — he was the Mate in *HMS Pinafore* (SXL 30088-9), the Grand Inquisitor in *The Gondoliers* (ASD 265-6), Private Willis in *Iolanthe* (SXL 30112-3), the Police Sergeant in *The Pirates of Penzance* (SXL 30131-2), the Usher in *Trial by Jury* (SXL 30088-9, coupled with *HMS Pinafore*), and Wilfred Shaboli in *The Yeomen Of The Guard* (SXL 30120-1).

CRD deal with big French label is on

NEW LABEL for Britain is French classical output of *Le Chant du Monde*, one of the most important in France. It comes to us now through Continental Record Distributors which has the franchise for importation and distribution.

In France, *Le Chant du Monde* also has the franchise for Russian label Melodiya, many productions of which are issued here on HMV by

EMI. It is understood that CRD will only import Chant du Monde issues from Melodiya not to be issued here on EMI which only puts out an HMV-Melodiya a carefully chosen selection of the large Russian output. CRD importation of non-EMI Melodiya will enlarge enormously the Western-pressed repertoire available from the Russian label.



Harold Lawrence

Born in New York in 1924, he studied piano and composition both in Paris and New York, ran the New York Times radio station WQXR between 1950 and 1956, and in the latter year became music director for U.S. recording company Mercury, later merged with Phonogram. He has produced many recordings in Britain for Phonogram, and Unicorn, and was initially responsible for the current Callas and Di Stefano recordings for Phonogram now taken over by Erik Smith. Many of his recordings have won major international prizes.

"I'm sorry to be leaving London," he told *MUSIC WEEK*, "but this new job presents an enormous challenge, and a tremendous opportunity. LSO board chairman Howard Snell said 'We greatly regret his leaving. His contribution has been crucial to the orchestra's growth, with planning and forward looking more advanced than ever before in the orchestra's history.' Replacement is to be announced later.

Forgotten opera is recorded

AN OPERA by French composer Jules Massenet long forgotten was recorded this month by Decca. It is *Therese*, written by Massenet in 1907 and last staged in London at Covent Garden during the 1919-20 season. Unlike Massenet's other operas *Manon* and *Werther*, it is almost unknown today.

There is a one-act work, lasting a little over an hour and is to be fitted on to disc. Revival for recording has long been one of the pet projects of conductor Richard Bonynge, who is an enthusiast for the music of Massenet. Opera tells the story of the struggle of its heroine *Therese* and her former lover Armand during the early days of the French Revolution, examining in self-sacrifice of all three. Mezzo Huguette Tourangeau sings *Therese*, baritone Louis Quilico, former Covent Garden star, is *Armand*, and the Royal Opera's tenor Ryland Davies is *Armand*. Bonynge conducts the New Philharmonia Orchestra and Decca's Ray Minshall has produced.

Bonynge told *MUSIC WEEK*: "I have long admired so much of the

music of Massenet, and next year I am to conduct another of his forgotten operas, *Les Gardiennes*, in San Francisco, with Joan Sutherland singing it. I hope that later on it may be possible to record this, too."

During Bonynge and Joan Sutherland's London stay for revivals of Donizetti's *Lucia di Lammermoor* at Covent Garden, both are working on a new Decca recording of Bellini's opera *I Puritani*, which Sutherland recorded for Decca nine years ago and which is still available on SET 259-61, conducted by Bonynge and made in Italy. New recording, which also has Ray Minshall as producer, will co-star Luciano Pavarotti and Nicola Giurano.

Evening Concerts

STARTING ON June 13, a series of six more 'summer evening concerts' are to be given by the Philharmonia of London in the Long Gallery of the Royal Academy in Piccadilly. Concerts last year were so successful that the Academy has decided to continue them, this year on Wednesday nights of Sundays. This is understood to be because of Sunday staffing problems.



(PART) To mark 50th anniversary of music publishing by Oxford University Press last week brought together many London classical music personalities. In picture are (from left) the music department head Alan Frank, BBC music controller Robert Postonby and OUP's London publisher John Brown.

DGG's first

FIRST SINGLE on the Deutsche Grammophon label is to appear within a week or so. It is the third of American composer William Russo's Three Pieces For Blues Band And Orchestra, already issued complete on DGG 2530 309 coupled with Leonard Bernstein's Symphonic Dances from *West Side Story*, played by the San Francisco Symphony Orchestra under Seiji Ozawa and, in the Russo pieces, the Siegel-Schwall blues band. DGG have also issued the complete coupling on cassette 3300 285.

Russo's Three Pieces were commissioned in 1967 by the Illinois Arts Council and the idea was suggested by Ozawa. They combine classical and pop techniques, and were first played under Ozawa in 1968.

Complete Caruso package deal

DESCRIBED by RCA as the 'virtually complete' collection of recordings made by Enrico Caruso for RCA-Victor between 1904 and 1920, the Italian-RCA-made set of 12 LPs comes out on May 25 as the company's celebration of the centenary of Caruso's birth.

On the discs are a total of 167 songs and opera arias, some of which have not been included on the many LP Caruso reissues and a number of which never appeared at all in Britain even on the original 78s. All have been re-mastered for the special issue, which comes in a presentation box with a 60-page illustrated booklet, retailing at £15.

The ragtime revival goes on...

...and on

Now in a single one-record edition, the U.S. and Canadian editions of the complete works of Scott Joplin include the recordings of the "Ragtime King" Joplin's compositions and classic ragtime, including the complete works of the great ragtime pianist, from "Ragtime" to "Magnetic Rag," which recorded history in the U.S. and Canada in the 1910s. It is Volume 1, recorded in the U.S. and Canada. It is the first complete set of his recordings. It is the first complete set of his recordings. It is the first complete set of his recordings.

Ragtime from the Transatlantic Group

FEATURE

Capitol Records looks for U.S. repertoire on the stereo market.

SIGNS of a rising classical market in America and optimism for the future of EMI's U.S. associate Capitol were outstanding impressions brought back from Los Angeles by EMI International Classical Division chief Peter Andy and deputy general manager Michael Allen. Andy and Allen were in California as guests of Capitol at a full meeting called by Capitol head Bhaskar Menon gathered together the company's chief executives, merchandising and creative services heads.

"Until some months ago", Michael Allen told Music Week, "there had been a great deal of pessimistic talk about the state of the classical record market in America, so much so that over here an impression was gained that it was in a state of total disarray. This is certainly not so now. Things generally have taken a noticeable turn for the better, and we were particularly pleased to see that Capitol, whose repertoire on Angel and Seraphin is in fact ours, under license, seems to have been doing very well, not just over the last year but over an even longer period. This is all the more cheering to see against the background of a couple of years or so ago."

Both Andy and Allen stressed

that it was difficult to estimate accurately Capitol's share of this rising market, because there is no complete accurate central source of information on this in the U.S.

"But our impression", said Andy, "that Capitol was the market leader at the moment — by a point or so, but clearly in the lead. Seraphin, Capitol's mid-price label, which also takes our repertoire, is certainly the budget-price leader in the classical field. And the two labels together certainly appear to be leading the field. Anybody could make that claim, of course, but we examined the figures pretty closely, and that is the impression we gained."

"The American classical record market is a strange one, and occasionally it throws up things that you might not expect. Our new complete recording of Trianon and Isolde, for example, a five-LP set which at no time could really be called a best-seller, has all of a sudden taken off with a considerable bang. Such recordings, which cost a great deal of money to make, do very great sales to justify the expenditure, and this interest in America looks like continuing. Of course, we know all about the isolated best-selling

productions like our Beethoven Triple Concerto and the Gershwin records."

Michael Allen stressed that the rising-sales impression was not just an inspired guess, but the result of various kinds of sampling undertaken by Capitol and reported back to the Los Angeles meeting, and was based on these reports and Capitol's own sales figures as to successes not only of current issues but of the whole line including some released up to 15 years ago and still selling at a rate of hundreds a month. "Important classical albums don't shoot in and out of the sales returns anywhere in the world, but this trend is more common in America, which is why it is such a satisfying market."

What is the reason behind this up-turn in Capitol fortunes in the large and competitive U.S. classical market? Both Andy and Allen combine to give much of the credit to the efforts of Capitol president Bhaskar Menon and the high quality and enthusiasm of the Capitol team with its classical chief Brown Meggs. "There are many factors responsible, in no particular order, but all combining to create the Angel scene in the States. Apart from the individuals, there is the strength of

the EMI repertoire that Angel puts out, basically supplied by EMI. That's one reason why they merchandise it. We are of course familiar over here with their Creative Services department, which does a large part of many of the fine sleeve-designs used here in Britain. International Art Director Marvin Schwartz is based there, working in close collaboration with Michael Allen here in London, and we were struck anew by the absolute quality had the splendid sleeves of last year's and this year's product all around the conference room."

This year Angel is marking its 20th anniversary. It was founded just before the final severing of relations between EMI and its then American associates RCA-Victor and Columbia. At that time RCA, as heirs of the Victor company, retained ownership of the famous dog and gramophone trademark associated with HMV, using it in North and South America and in Japan. EMI has the Angel trademark, the original mark of the old Gramophone and Typewriter Company, in the Americas and in Japan. EMI also retains the Columbia label for most of the world except in the Americas and Japan, where it is owned by CBS.



Bhaskar Menon

Andy, as general manager of EMI's International Classical operations, has one great regret about the U.S. scene. "It's a shame that we can't record there more often. If the conditions were right, there's nothing we'd like more than to be able to go back there. But recording costs in America with the big orchestras are now so high that they've become almost prohibitive. All the same, it's not a closed position. Talks are going on all the time with the U.S. Musicians' Union, and if the two sides come only a little closer together life would be a good deal easier for the American musicians and for us. As it is, it's a great shame, because some of the American orchestras are splendid — the Chicago, which we are continuing to record when possible, and the Philadelphia are orchestras of world standard. But when recording costs are of the order of three to one as against Europe, obviously you have to give ten times as much thought to any project as to whether it could be a viable commercial operation."

Berkeley's 70th birthday

ONE OF Britain's best-known and most popular contemporary composers, Leonard Berkeley, will be 70 on May 12, and many performances of his music are being planned to celebrate the occasion. Since there are no new recordings being issued, but Berkeley is well represented in the classical catalogues.

Berkeley is one of the few English composers to have remained completely unaffected by the tendency to the use of English folk-song. This is largely because most of his early training was in fact French — after being Oxford and deciding to take up music composition seriously, he went to Paris where for six years from 1927 until 1932 he worked as a student of the now-famous veteran French composer and conductor Nadia Boulanger, one of the important teachers of American composer Aaron Copland. His output has been large, in opera, instrumental and orchestral music, songs, choral music and film scores.

In 1954 his full-length opera Nelson opened the season of the Royal College Opera, which the role of Capt. Hardy was sung by bass David Ward who had served during the war in the navy with the Royal Marines. The comedy *A Dinner Engagement*, was produced at Sadler's Wells in the same year by the English Opera Theatre, and has remained a popular work in the repertoire of smaller opera companies ever since, but neither has been recorded.

During this month many of his works are being performed as birthday tributes, outstanding being the *Stabat Mater* to be given by the Royal Choral Society's concert in St. John's, Smith Square, conducted by Meredith Davies on May 11, with four vocal chorals. Also on the same night pianist Malcolm Binns plays Berkeley's Piano Concerto in the Queen Elizabeth Hall with the

Polychorus Orchestra conducted by Bryan Fairfax. The London Mozart Players include the Windsor Variations in their Queen Elizabeth Hall concert on May 18, and on May 21 in the same hall recording pianist John Opdon includes his *Scherzo* in a recital program. Yehudi Menuhin is violinist with horn-player Anthony Halstead and conductor David Atherton as pianist in a Brighton Festival performance of Berkeley's Trio for Horn, Violin and Piano on May 9, and also in the Brighton Festival on May 16 Julian Brierley and John Williams will play some of his music.

Berkeley's Violin Concerto has been recorded by EMI on ASD 2759 with Yehudi Menuhin as soloist with the Menuhin Festival Orchestra conducted by Sir Adrian Boult. Lyrita Edition has Colin



Leonard Berkeley

Horsley playing a number of piano pieces on RCS 9, and Berkeley himself conducting the London Philharmonic Orchestra playing his Catalan Dances on SRCS 50. Guitarrist Juan Ramirez plays the Soutaino Op.9 on RCA's RB 16239,

and on Decca's Eclipse 545 Peter Pears sings Berkeley's song *How Love Came In*, with piano accompaniment by Benjamin Britten.

Berkeley's music is also featured through 1973 in the Aldeburgh and Cheltenham Festivals, and at the Three Choirs Festival which will have the first performance on August 22 of a new work, *Voices of the Night*.

Attilla in stereo

FIRST STEREO recording of Verdi's opera *Attilla* comes from Phonogram in the May release in a two-LP set on Philips 6700 056, starring Christina Deacock, tenor Carlo Bergonzi and baritone Sherill Milnes from RCA. As with the recent Philips recording of the same composer's *Lombardi*, orchestra is the London Philharmonic conducted by Lamberto Gardelli.

Visit to London of conductor Joseph Krips to conduct Beethoven's opera *Die Ruine* at Covent Garden and concerts in the Festival Hall tie up with issue of Krips' recording with the Concertgebouw Orchestra of Amsterdam of two Mozart symphonies Nos. 39 and 40, on 6500 43.

Pianist Claudio Arrau's 70th birthday this year is being made an occasion for issue of Arrau recordings on Philips this month, in May. Arrau comes to London for concerts and solo recitals in May, including a solo recital in the Festival Hall on May 7, and Phonogram are putting out in May his recordings of two Schubert sonatas, the Fantasy-Sonata in G, D.894 and the unfinished C Major Sonata, D.840.

Three more operas planned by Phonogram

THREE MORE operas are planned for summer production by Phonogram, all to be conducted by Colin Davis and to be made in London. Works are a new Mozart Don Giovanni following Davis's new production of it at the Royal Opera House, continuation of the Berlioz cycle with the *Damnation of Faust*, and a Gulbenkian Trust assisted recording of Sir Michael Tippett's opera *The Green Garden*.

The Don Giovanni will be the first to be taped, at the end of June in Watford Town Hall, with Davis conducting the Covent Garden orchestra and chorus but only one of the principals who sang in last month's stage performance — tenor Stuart Burrows as Don Ottavio. Others in the cast are to be baritone Ingo Wissek as the Don, Marina Arroyave as Donna Anna, half-Mozart soprano Kiri Te Kanawa in her first recorded opera role as Donna Elvira, Vladimir Gantarov as Leporello, Richard Van Allen as Masetto, Mirella Freni as Zerlina, and bass Luigi Roni as the Commendatore.

The *Damnation of Faust*, of which there is no current recording, will be recorded after a planned album of Festival Hall concert performances to be conducted by Davis. It will star tenor Nicolai Gedda, mezzo Josephine Veasey and bass Jules Bastin. Orchestras will be the ISO.

The Knot Garden will have its original Covent Garden cast from the premiere in 1970. Phonogram will record another in their abridged series of Verdi operas, the first in the series of Verdi's earlier issues of other early Verdi operas. The cast will include the London Philharmonic Orchestra for this.

Phonogram also plan for summer recording some Wagner operas, and recording for them for the first time, Wagnerian tenor Helge Brilliotti, conductor being newcomer from Finland, Leo Sesterman who is due to give a Covent Garden debut conducting *Tosca* in autumn, more Mozart piano concertos with Alfred Brendel and Neville Martin's recordings of Wagner's operas, some solo recordings from mezzo Janet Baker.

A new role for Zukerman in May

VIOLINIST PINCHAS Zukerman comes into the new-release lists for May in a new role, as conductor as well as soloist. Both EMI and CBS have recordings of him conducting due for release on May 4.

For his own company, CBS, Zukerman is both soloist and conductor in a performance of the Vivaldi cycle *The Four Seasons* on 7307. And for EMI he has recorded, again with the English Chamber Orchestra, as conductor alone, in a performance of Mozart's *Haffner Serenade* in D, K.450. Zukerman comes to the English Chamber Orchestra in a performance of the Vivaldi cycle *The Four Seasons* on 7307. And for EMI he has recorded, again with the English Chamber Orchestra, as conductor alone, in a performance of Mozart's *Haffner Serenade* in D, K.450. Zukerman comes to the English Chamber Orchestra in a performance of the Vivaldi cycle *The Four Seasons* on 7307. And for EMI he has recorded, again with the English Chamber Orchestra, as conductor alone, in a performance of Mozart's *Haffner Serenade* in D, K.450. Zukerman comes to the English Chamber Orchestra in a performance of the Vivaldi cycle *The Four Seasons* on 7307. 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company must know and like each other. It's personal relationships which mean everything - you can't work with a person, no matter how good he is at his job, if you lack respect for him.

"That's why we've been very careful with people at GM Records. We have a team of people who know and like each other. That might sound obvious, but it's a point often missed by other companies.

"Joe Smith once told me that you spend most of your life working and, if on Monday morning, you can't bear to bring yourself to start working again, then you're not looking for another job. I did. I owe a lot of my experience to Ian Ralfain and all my friends at WEA, and it's a great asset having Terry Stanlan on our board.

"Warner Brothers shocked a lot of people in the industry by not doing things by the book. We were determined to do things our way. Everything was new and, of course, we inevitably made our mistakes. I'm sure we're going to make mistakes at GM Records, but someone once said that if you're right at least a third of the time, you're not doing too badly."

"When Hutch arrived at GM Records on March 1, Gaff and Horowitz had organised the 'A' side of the company. "The technical side had to be pulled together and a day-to-day working relationship with Phonogram had to be formed. We had to relate everything together," says Hutch. "The basic idea of Phonogram had been instigated by Billy and Jimmy. I came in to sort out all the details. Having worked for both a small company - and then as its grow - a large organisation, I think I can look at our relationship with Phonogram from both sides of the fence.

"I know how to fit our needs into the Phonogram organisation and get the best out of the relationship. I'm pleased with the Phonogram operation in Britain; it has a very efficient sales force, nice people, and I think Alan Wade can pull together both companies - GM's promotion and their sales expertise."

Wade joined GM Records because "it was a case of being a small cog in a big machine or a big cog in a small one. I needed a lot more involvement with the company I worked for and now I'm responsible for GM's sales and marketing. My attitude is that when Phonogram salesman is selling our records, he's working for us. My job is to create that kind of relationship."

GM Records also has plans for its own limited sales force. Gaff is eventually planning five vans to be on the road each carrying record supplies and displays. The salesmen, however, will be responsible for much more than merely selling records into shops. "I want our van service to be a promotional tool. Basically, they will be promotion men, making sure dealers have the right promotional displays when our acts play in each area and generally keeping people informed of our activities," says Gaff.

One of the company's prime business beliefs in fact, is the value of promotion. "I don't see any other way for our company to operate," says Gaff. "We have to be promotion conscious - although I'm sick and tired of hearing that 'hype' fallacy being mentioned whenever a record company does try to think in terms of creative promotion. It's vitally necessary, and of course, it adds enormous fun to the business.

"Our promotion budget for the first year will be in the region of £70,000. That might sound excessive for a small company but, of course, we're also banking on selling the odd record."

Mike Gill, who has been involved with pr for the past eight years will be responsible for "overseeing" GM Records' general image. "I wanted to move on from pr - not because I didn't enjoy it, but because I wanted to get involved in all aspects of promotion", he comments. With the idea for GM Records taking shape last November, Gaff asked Gill to transfer from MGA to the new company. "It just snowballed from there. I became director of creative services which encompasses everything from artists liaison to promotion. It's a tight company and we aim to work very closely with the artists. I think we all want to see a situation whereby GM is synonymous with high quality product in the eyes of the public and the dealer.

The company is hosting for regional parties for the local press and radio - and 2000 badges with the slogan 'I Am A GM Progress Chaser' have been produced for sales reps., dealers and shop assistants in addition to the 200 major window displays throughout the country GM Records have planned for next month.

"It doesn't appear to any of us as work - it's serious fun, Gill comments.

Dave Colyer will be responsible for radio and television promotion. He started in the music industry with the Robert Sigwood Organisation and, before joining GM in January, he was a plugger with Polydor.

"I'm going to be concentrating on the BBC, local radio, Radio Luxembourg every way in fact, I can get exposure for our records. We've got the regional receptions in late May for instance, and we're inviting local radio people as well as press and television.

"I also plan to take our artists to as many stations as possible. They are good guys on local radio, and it's possible to establish good working relationships with them. And with commercial radio coming in the near future that will be one more outlet for our records. We're all very conscious of the potential of commercial radio - it figures quite highly in our future plans", says Colyer.

Bill Stonebridge will be handling press relations for the company. "I started working for Mike Gill Associates a year ago when I was more or less the office boy. And then Mike asked me to cover the teenage magazines - Fables and asked me to cover the rest of them I progressed to contacting the Fabulous 200 - and from there I progressed to contacting the local press", he says.

Stonebridge's coverage of the local press and teenage magazines so impressed Gill he was asked two months ago to join GM Records. "I was delighted to join the company. I'd been working with a few of the people for some time and we



Gale Williams (Sec./Pia Billy Gaff and Jimmy Horowitz), Carolynne Shortt (Sec./P.A. Brian Hutch and Mike Gill).

got on very well together. So, I took the job", he comments.

His first priority was compiling mailing lists. "With MGA, of course, we didn't have this problem - mailing promotional records was the responsibility of the record companies. But now we've got our own company, I have to make sure our records reach the right people."

He will, however, continue to service the same publications he covered at MGA. "People laugh when you mention some of the teenage magazines, but they have an enormous circulation and I aim to keep in contact with them.

"And the local papers, too, are vitally important. Some of the major provincial press have similar circulations to the London evening papers so it's foolish to ignore them. The Leeds Evening Post, for instance, recently did a 14-page colour special for the Faces and Status Quo when the bands were playing there. That kind of coverage must sell records". And of course, Stonebridge will also be responsible for the music and national press.

"Production problems at GM will be the responsibility of Chris Beckwith, although his job will encompass much more than the title 'production controller' implies.

"I'll be involved with stock control, print buying, technical problems and even copyrights and 'ake' - the lot. But that's what appealed to me about the job. It's a small involved operation and everyone shares the responsibilities for running the company", he says.

Beckwith, who joined the company nearly two months ago, as immediately faced with a problem. The single label designs for GM were not suitable for Phonodisc's new system of 'pointed labels' (printing straight onto the records) so, in liaison with designer Dave Field and Gill, Beckwith had to find a new label design.

"I'm there to make sure everything goes smoothly. It's my job to create a working relationship with Phonogram on the production side", he comments.

In the final analysis, however, the strength of a record company is obviously the quality of its music. And that's the responsibility of Jimmy Horowitz.

He started in the music business as the student promoter for dances at the London School of Economics in 1963, moving directly into music during the mid-sixties by joining a band called the Five Proud Walkers, which subsequently became Elmer Gantry's Velvet Opera.

Horowitz also played with a soul band before meeting Billy Gaff. The two opened a club in Salisbury, but the project collapsed after the premises were reclaimed by the owners. Horowitz moved on to John Baldry's Bluesology and Gaff joined the Robert Sigwood Organisation.

And it was Gaff at Sigwood's office who recommended Horowitz for an arranging session. It was a success, and Horowitz has subsequently become one of Britain's most respected arrange/producers, with a track record which

TURN TO PAGE 8

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FROM PAGE 3

includes Dusty Springfield, Burt Bacharach, Lulu, the Marbles and his wife, Lesley Duncan.

As a&r director and staff producer however, Horowitz will have the major say in the musical direction of GM Records. "There's no limit. We have a wide musical philosophy - there's no point in selling just to a small section of the population. I'd love to have Tom Jones for example.

"GM will have contemporary rock as a basis and Cherub will be for the more lightweight and MOR stuff. But if an artist can sell records, we'll have him - we want to make money.

"It just won't be one kind of music on GM. At the moment, for instance, I'm producing the soundtrack of a new cartoon, Dadeye, with Ian Samwell. The cartoon is based on Gilbert and Sullivan and we've taken songs from seven of their major works and given them a, shall we say, contemporary sound.

"We're also very close to the Czechoslovak classical label Supraphon, so we might work out some future deal with them and have a classical catalogue. The thing to remember is that we're not trying to be super-hip. We've deliberately chosen a nice anonymous name, GM, which could mean anything. That gives us scope to create our own image - it's a name which is malleable enough to fit any image, like, say A&M" says Horowitz.

His feelings are shared by Hutch. "I'd like it to be a broadly based company with very good contemporary music, pop and classical records. I have a broad background in music and we all have an ear for what's good in its own right", he says.

"But we're also going to be careful not to saturate ourselves with too much product. It's very easy to sign five bands a week, and sometimes we have to turn away good artists just because we lack the capacity to handle them. Music is something very special and we must be sure we have the resources to cope with the acts we've got before moving on.

"After all, it's not tins of beans we're selling. It's music."



Back row:

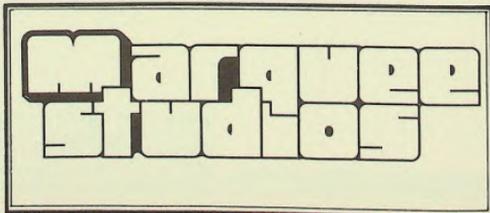
1 to r: CHRIS BECKWITH, ALAN WADE, BRIAN HUTCH, MIKE GILL, BILLY GAFF, DAVE COLYER

Front row:

PETER BURTON, GAIL WILLIAMS, CAROLYNNE SHORTS, BILL STONEBRIDGE

*Jimmy Horowitz was unable to attend as he was busy having a baby!

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MAHLER: SYMPHONY No. 1 Philips 6500 342

Haitink/Concertgebouw

MAHLER: SYMPHONY No. 8 Decca SET 534/5

Sir George Solti/Chicago Symphony Orchestra

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Ashkenazy

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Leonard Bernstein/London Symphony Orchestra

TOGETHER: RCA SB 6862

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Neville Martin/Academy Of St. Martins

WALTON: VIOLIN CONCERTO Decca SKL 6601

Kyung-Wha Chung

MID-PRICE

ALKAN: CONCERTOS FOR PIANO Op.39 RCA LSB 4078

John Ogden

BACH: BRANDENBURG CONCERTO No. 6 Decca TV 24044/5

WCF/Olauber

BETHOVEN: PIANO CONCERTO No. 4 Philips 6580 060

Aran/Concertgebouw/Haitink

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Leonard Bernstein/New York Philharmonic

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CHOPIN: RARITIES EMI HGS 1290

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RACHMANINOV: SYMPHONY No. 3 Decca SDD 360

André Previn/London Symphony Orchestra

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JUNE

1 Festival Hall - April Canto

(Decca); Covent Garden - Sir

Geraint Evans (EMI, Decca);

Glyndebourne - Bernard

Haitink (Phonogram);

Eastbourne, Congress Theatre;

John Williams (CBS); Manchester

David Lloyd-Jones

(Phonogram).

2 Covent Garden - Martina

Arroyo (Phonogram, EMI);

Florence Cossotto (RCA);

Festival Hall - Willy Boskovsky

(Decca, EMI); Queen Elizabeth

Hall - John Ogden (RCA, EMI,

Decca).

3 Festival Hall - Georges Petre

(EMI), Shirley Verrett (RCA,

EMI), Plácido Domingo (RCA,

EMI); Queen Elizabeth Hall,

Rada Lupu (Decca); Bristol,

Colston Hall - Jessye Norman

(Phonogram).

4 Covent Garden - Sir Geraint

Evans (EMI, Decca); Festival Hall

- Rudolf Serkin (CBS); Queen

Elizabeth Hall - Nicolas

Kynaston (CFP, EMI);

Manchester - David Lloyd-Jones

(Phonogram).

5 Festival Hall - Lamberto

Gardelli (Phonogram, EMI),

Roger Woodward (EMI); Covent

Garden - Jean Sutherland

(Decca, EMI), Luciano Pavarotti

(Decca); Richard Bonnyge

(Decca); Queen Elizabeth Hall

- Early Music Consort

(EMI, Decca).

6 Covent Garden - Florence

Cossotto (RCA); Martina Arroyo

(EMI, Phonogram), Charles

Mackerras (EMI, Decca, Argo);

Festival Hall - Tamas Vasary

(DGG).

7 Festival Hall - Andre Previn

(EMI, RCA, CBS), Isaac Stern

(CBS); Covent Garden - Sir

Geraint Evans (EMI, Decca);

Queen Elizabeth Hall - Paul

Crosley (RCA); Glyndebourne

- Bernard Haitink (Phonogram).

8 Festival Hall - Hans Werner

Henze (DGG); Liverpool - John

Ogden (RCA, EMI).

9 Covent Garden - Joan

Sutherland (Decca, EMI),

Luciano Pavarotti (Decca);

Richard Bonnyge (Decca);

Queen Elizabeth Hall -

Meredith Davies (EMI, Decca);

James Bowman (EMI, Argo);

Glyndebourne - Bernard

Haitink (Phonogram).

10 Festival Hall, 3 - Andre Previn

(EMI, CBS, RCA); Isaac Stern

(CBS); 7.30 - Michael Tilson

Thomas (DGG); Queen Elizabeth

Hall - Earl Wild (RCA);

Birmingham - Claudio Arrau

(Phonogram).

11 Covent Garden - Fiorenza

Cossotto (RCA), Martina Arroyo

(Phonogram, EMI); Charles

Mackerras (EMI, Decca, Argo);

Festival Hall - Yehudi Menuhin

(EMI); Queen Elizabeth Hall -

Ralph Downes (EMI); St. John's,

Smith Square - Stephen Bishop

(Phonogram); - Lancaster

University - Paul Crosley (RCA).

12 Festival Hall - Claudio Arrau

(Phonogram); David Atherton -

(Decca, CBS); Queen Elizabeth

Hall - Gabrieli Quartet (CFP);

St. John's, Smith Square - A

cademy of S. E. M. (Phonogram, Argo).

13 Covent Garden - Sir Geraint

Evans (EMI, Decca); Festival

Hall - Hans Schmidt-Isserstedt

(DGG, EMI); Rada Lupu

(Decca); Queen Elizabeth Hall

- Evelyn Barbinoff (Pye, EMI);

Glyndebourne - Raymond

Leppard (Phonogram, Argo).

14 Festival Hall - James Levine

(EMI); Stephen Bishop

(Phonogram); Glyndebourne

- Bernard Haitink (Phonogram);

Manchester - Claudio Arrau

(Phonogram).

15 Covent Garden - Teresa

Berganza (DGG); Hermann Prey

(DGG, EMI, Phonogram); Aldo

Ceccato (EMI); Festival Hall -

Raymond Leppard (Phonogram,

Argo).

16 Aldeburgh Festival, Maltings -

John Shirley-Quirk (Decca,

EMI); Peter Pears (Decca, EMI);

James Bowman (EMI, Argo);

Aldeburgh, Blythburgh, Murray

Pearlita (CBS); Glyndebourne -

Bernard Haitink (Phonogram).

17 Festival Hall, 7.30 - Lawrence

Foster (Decca, EMI); Kiri Te

Kanawa (Phonogram, Decca);

EMI); Peter Pears (Decca, EMI);

Aldeburgh Festival, Snape -

Julian Bream (RCA).

18 Covent Garden - Sir Geraint

Evans (EMI, Decca); Festival

Hall - Montserri Caballe (EMI,

RCA); Bernabe Marti (EMI,

RCA).

19 Festival Hall - Janet Baker

(EMI, Phonogram, Decca, Argo);

Covent Garden - Teresa

Berganza (DGG); Hermann Prey

(DGG, Phonogram, EMI); Aldo

Ceccato (EMI).

20 Queen Elizabeth Hall - Yehudi

Menuhin (EMI); Aldeburgh

Festival - John Shirley-Quirk

(Decca, EMI); George Malcolm

(EMI).

21 Festival Hall - Lawrence Foster

(EMI, Decca); Helen Donath

(EMI, DGG); Aldeburgh Festival -

George Malcolm (EMI).

WHO'S ON WHERE

Henze (DGG); Liverpool - John

Ogden (RCA, EMI).

9 Covent Garden - Joan

Sutherland (Decca, EMI),

Luciano Pavarotti (Decca);

Richard Bonnyge (Decca);

Queen Elizabeth Hall -

Meredith Davies (EMI, Decca);

James Bowman (EMI, Argo);

Glyndebourne - Bernard

Haitink (Phonogram).

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Festival Hall - Yehudi Menuhin

(EMI); Queen Elizabeth Hall -

Ralph Downes (EMI); St. John's,

Smith Square - Stephen Bishop

(Phonogram); - Lancaster

University - Paul Crosley (RCA).

12 Festival Hall - Claudio Arrau

(Phonogram); David Atherton -

(Decca, CBS); Queen Elizabeth

Hall - Gabrieli Quartet (CFP);

St. John

ALBUM REVEALS

CLASSICAL ALBUM OF THE MONTH

RUBINSTEIN

Rachmaninov: Piano Concerto No. 2 Arta Rubinstein (piano), Philadelphia Orchestra conducted by Eugene Ormandy. Produced by Max Wilcox. RCA Quadradic ARDI-0031. — RCA's claim that this Quadradic production in four-channel stereo is amplified sound when played on ordinary stereo is amply borne out. But all technical improvements in sound reproduction aside, this must take second place in view of the magnificent performance given here by both veteran soloist and the orchestra. It is not possible to make comparisons with all the other versions — about 20 now existing in the catalogue. But this one is far and away above all others heard recently, a tight and taut reading without a hint of the sentimentality that so often spoils performances otherwise admirable for splendid recording. You can go back to Rachmaninov's own rerecued RCA performance if you like (LSB 4011) but this is something to rank with it for authenticity and for piano playing — starting and phrase-perfect, quite apart from the glittering sound of the recording. A disc to be treasured.

the work can satisfy everyone. But oh, if only Myra Hess had recorded it!

BEECHAM AGAIN

Delius: Appalachia, North Country Sketches. Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Royal Philharmonic Chorus CBS Classics 61354. — If anyone was capable of giving authentic Delius, it was Beecham, and it is one of the featherers in the cap of the gramophone that it has preserved so much of the work of this arch-protagonist of the Yorkshire composer. There is another existing recording of Appalachia, which is Delius's reflection of America, 10MVs by Barbairlli; but this is now the only available recording of the North Country Sketches, the composer's mood-music of his native county. The recording of the Sketches dates from 1951, the Appalachia is from 1954, but from the enhanced sound on these you would hardly think so. It helps the performances to come up with brilliance and with Beecham's own obvious involvement and love. Welcome returns.

**

PERFORMANCE

DON GIOVANNI/
FIDELIO

TWO OF the Royal Opera House's most recent presentations, the new production of Mozart's Don Giovanni and the revival of Beethoven's Fidelio, had entirely different first-night receptions. For Don Giovanni on April 18 there was at final curtain-fall more audience bowing than you could remember at Covent Garden in the last 25 years. For Birgit Nilsson, singing Leonore in Fidelio, there was as much cheering as ever there has been.

Resentment against the new Don Giovanni was, one felt, so much for conductor Colin Davis and most of the singers as for the avant-garde settings by Stefanos Lazaridis — plastic tubes for Mozart upset the upper tiers of the opera house where the true music-lovers and opera buffs mostly came from the more expensive seats was from first-night socialites who probably wouldn't know whether they were listening to Don Figaro or The Marriage of Figaro. Finest singing of the performance came from Stuart Burrows as Don Ottavio — the only one of the stage cast who is to appear in the forthcoming Colin Davis recording by Phonogram. There was, it goes without saying, a magnificent Leporello from Sir Geraint Evans, and a fine debut as the Don from Peter Glossop.

By contrast, the roar of applause that followed the Fidelio revival was amply justified. Not only was there one of the finest performances of the opera ever given at the Garden, under conductor Josef Krips; but Birgit Nilsson was making her first appearance here in the role of Leonore. It might have been expected that this great voice would dominate and perhaps over-weight the performance. It didn't. Nilsson held herself in check so that her singing became a notable part of the teamwork as a whole, performing as an artist rather than as a prima donna. And there was hardly a weak link anywhere in the performance, Donald McIntyre singing a powerful Pizarro, James King a dramatic Florestan, and Robert Tear and Sheila Armstrong making their debuts as Jacquino and Marzellina giving promise of even better things to come. But the stars were Krips, Nilsson and the Covent Garden Orchestra — serving Beethoven with style and enthusiasm.

EVAN SENIOR

New
BERNSTEIN
Entries

In the Classical Charts!

BEETHOVEN SYMPHONIES

Nos. 9 & 10
No. 9 in D Major Op. 92 / No. 10 in A MajorLEONARD BERNSTEIN
NEW YORK PHILHARMONIC

BEETHOVEN
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Symphony No. 7

78203

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THE LONDON SYMPHONY ORCHESTRA

STRAVINSKY
Rite of Spring
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London Symphony Orchestra

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Leonid Kogan/Paris Conservatoire/Silvestri 40031



Borodin: String Quartet No. 2 in D 'Kismet'
Dvorak: String Quartet in F 'American'
The Gabrieli String Quartet 40041



Beethoven: Symphony No. 9 in D minor, Op. 125
'Choral'. Soloists/Choir of St. Hedwig's Cathedral,
Berlin/Berlin Philharmonic/Cluytens 40019



Berlioz: Highlights from 'La Damnation de Faust'
Soloists/Paris Opera Orchestra and Chorus/
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*All stereo release available early June.

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pleasure **84p**

ALBUM REVIEWS

COUNTRY

HANK SNOW

The Best Of Hank Snow: Vol. 2. — RCA Victor LSA 3139. Producers: Chet Atkins/Ronny Light. — Hank Snow, with 37 years on RCA behind him, has accumulated numerous hit titles and covered many styles. The ten tracks here provide proof of his versatility and moves from My Way to the Robert Service poem The Face On The Barroom Floor as well as including such personal successes as Marriage Now and These Hands. The older mono recordings have, gratifyingly, been left in their original state. Hank Snow has many British fans and this release should attract strong sales.

HANK SNOW

Hits Covered By Snow. — RCA Victor LSA 3160. Producer: Chet Atkins. — This album presents a collection of outstanding country songs given the unique Hank Snow touch. Although his music remains more in a traditional vein, his albums continue to attract large sales and this release — with his distinctive voice that never shows signs of tiring, his brilliant guitar solos and the beautiful touches of Hawaiian steel — should prove no exception to the rule.

WAYLON JENNINGS

Ladies Love Outlaws. — RCA LSA 3142. Producer: Ronny Light. — If any country artist deserves to break out big in the British Isles, then Waylon Jennings is a very likely contender. Already he's gaining attention of rock fans and following air plays on Never Been To Spain — featured on this release — should cause more than casual country demands for this album. Imaginative production mingled with Jennings' distinctive vocal style and solid — veering towards heavy — accompaniment makes an outstanding album.

VARIOUS ARTISTS

Country Music Festival Volume 2. — RCA International INTS 1419. — As with most other country music compilation albums, this collection of titles should quickly become popular fare. A strong combination of top rating artists, including Jim Reeves, Waylon Jennings, Bobby Bare, Skeeter Davis and Hank Snow, and best selling titles, together with its low price, guarantees the demand. Attractive cover design makes the album stand out.

JACK GREENE & JEANNIE SEELY

Two For The Show. — MCA MPMS 6. — One of America's recent country team's make it on to record with an attractive array of material that features such well known titles as The World Needs A Melody, If It Ain't Love and You And Me Against The World. Their recent appearance at the Wembley Festival, where enthusiastic audience response for their polished performances created one of the event's highlights, should create extra demand for this release.

**

MARGO

Country Lovin'. — One-Up OU 2016. Producer: Bob Barratt. — On her first album to be released in the Ireland's Kingdom Margo, one of United Kingdom's leading artists, has gathered together a nice sounding selection of country titles. Recorded at EMI's Abbey Road Studios, the solid album's country accompaniment should make it appealing to the enthusiasts and particularly strong product to the numerous Irish record buyers.

CHART CERTAINTY

Sales potential within respective market

*** Good
** Fair
* Poor

VARIOUS ARTISTS

Country Sides. — MGM 3253 080. — Another compilation album which is a little different than the usual run-of-the-mill compilations. Although featuring top country names like Hank Williams Jr., Tompall & Glaser Brothers and Mel Tillie, it also draws heavily upon artists who have not had tracks previously released in the British Isles. A balanced selection of material and vocal styles, together with fourteen tracks, should make it an interesting compilation for collectors.

**

TOMMY OVERSTREET

Heaven Is Woman's Love. — Dot SLPD 543. Producer: Ricci Mareno. — Although Tommy Overstreet has yet to break big with British record buyers he does have the asset of a previous album release on his side. However Van Doornick's recent cover of his hit Heaven Is My Woman's Love may not help the cause. But, if aided by some programming, Overstreet's pleasant voice and the material's pop-styled treatment could win over to easy listening audiences.

DEL REEVES

United Artists Before Goodbye. — United Artists UAS 2947. Producers: Scott Turner/Keslo Herston. — Although in the major league of U.S. country entertainers, Del Reeves' album releases have been rather overlooked on this side of the Atlantic. This release displays his talents well and proves that he is equally capable of handling ballads or up tempo numbers. My Old Buck Jones Guitar, with its humour and improvisations, should be particularly appealing to country fans. His recent UK appearances should heighten sales.

**

JIMMY DEAN

These Hands. — RCA LSA 3120. Producers: Jerry Bradley/Chet Atkins/Felton Jarvis. — Stylish production featuring a beautifully contrasting array of material which, following on the heels of Dean's mass exposure on U.S. television, casts him as an entertainer capable of all handling all manner of songs. Unfortunately the final product falls between two markets. It's a little too sophisticated for the country market and Dean's name is not strong enough to make much impression in the easy listening fields.

**

KITTY WELLS

I've Got Yesterday. — MCA MPMS 5. — Christened the "Queen of Country Music" and with nearly forty years of music behind her, Kitty Wells may just be a little too old fashioned for the majority of today's country record buyers. The re-working of other artists' hit titles — including Delta Dawn, Funny Face and I Can't Stop Loving You — probably won't help the situation. The basic appeal lies with the Kitty Wells fans.

**

JACK GREENE

Green Country. — MCA MPMS 3. — The man who had the original smash recording of There Goes My Everything comes up with an album of gentle ballads which he handles with complete ease. Kristofferson's I'd Rather Be Sorry and Hank Cochran/Red Lane's Hanging Over Me are just a couple of the fine tracks which, aided by past record releases, should ensure a certain amount of demand and attention.

**

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PHILIPS

TALENT

Mitchell puts Hi back on the map

by ROBB PARTRIDGE
 AL GREEN was America's top singles artist last year — a simple confirmation of his vocal and songwriting talents. It was also proof that producer Willie Mitchell has succeeded in his aims. "We've consciously tried to create a hit record, not just hit records," he says. "When you hear one of Al's records on the radio, from the opening few bars you know it's an Al Green track. That's what I mean by a hit sound." The sound in fact, now characterizes most of the records on Hi Records, released in Britain on Decca's London label. It's

a hit sound which has injected new life and vitality into the Memphis recording scene.

Memphis of course, is one of the important sources of black American music, reaching a peak during the Sixties with a stream of classic soul records from the Stax label which, for a long time, has seemed to dominate the town's recording activities. In 1970, however, Hi Records had the first of a subsequent stream of national — and international — hits by Al Green. A new Memphis sound had been created by Mitchell.

Hi has had its periods of success

in the past. Formed in 1957, the label had 18 national hits by the Bill Black Combo, including such numbers as Smoke and Josephine, as well as chart successes by Ace Cannon and, in 1964, by Willie Mitchell.

At that time he was a trumpet player who also had an interest in producing and arranging. His first hit, 20-75, which reached number 31 in the Billboard chart, was in fact, very much a do-it-yourself record giving Mitchell his first real taste of producing.

Eight more Mitchell singles made the charts, reaching a peak with Soul Serenade, a Top 30 record, in 1968. After that however, Mitchell became increasingly involved in producing and his career as an artist was curtailed.

In June 1970 the company's president died and Mitchell, by that time a vice-president of Hi, assumed brief control of the label. "The whole company panicked. We didn't know what the future of the company was going to be after the president died," comments Mitchell. He was lucky however, because in August that year Hi released Part Time Love by Ann Peebles and I Can't Get Next To You by Al Green, both produced by Willie Mitchell. The two records were both Top 50 hits.

Since that time Ann Peebles has enjoyed three large American hits — although she still has to make an international impression — and Al Green has become America's biggest soul artist. Last year for instance, Green had six gold records and three gold albums — everyone of his records has passed the million sales mark.

Mitchell remains firmly in control of the artistic policy of the label. He even picks the songs for Ann Peebles for instance, as well as producing and arranging her records. With Al Green, Mitchell is content to stay in the background — three records today includes Otis Clay, Syl Johnson, the Boxtops, Quiet Elegance — a group managed by the Temptations — and Tommy Vance, a group of Chicago educators.

"I don't know why there should be such a distinctive Memphis sound," comments Mitchell. "We obviously have the same recording equipment as other towns, so there must be something about the place itself. We have our own house band, something along the lines of Stax' Booker T. and the MGs, which might have something to do with it."

And of course, there is Mitchell's hit sound, which remains unaltered from the first Green hit. Mitchell tried to create both a sound and artists. I believe a hit sound is vital because it makes the artists immediately recognizable. It's better than just trying to have hit records," he says.

There's nothing wrong with having a hit sound of course — just look what it has for Tamla Motown. And for Al Green.

with guitars out of tune and so on, but now the sound has improved and the songwriting reflects contemporary attitudes. That's why soul music is on the charts", claims Mitchell.

Three years of hit singles has once again established Hi as one of the most important Memphis-based record companies. Mitchell, born in Memphis, records all the company's artists in the town — and Hi's artists roster today includes Otis Clay, Syl Johnson, the Boxtops, Quiet Elegance — a group managed by the Temptations — and Tommie Vance, a group of Chicago educators.

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BRIDGET ST. JOHN (second from left), formerly a Dandelion artist, last week signed a five year worldwide record deal with MCA. Also at the signing were, left to right, David Howells, head of a&r, Shirley Seewood, Bridget St. John's manager, and Derek Everett, MCA managing director. A first single on MCA, *Passing Thru* (MUS 1203), will rush-released last week, to be followed by an album in the autumn.

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Elektra poem album

ELEKTRA IS entering the spoken word market in July with *Collected Poems*, an album which was recorded almost by accident. It is, in fact, the result of Elektra label co-ordinator Jonathan Clyde's personal interest in poetry, especially the works of the Irish writer Patrick Kavanagh.

One evening just before Christmas last year Clyde attended a crowded poetry reading at the King's Head pub in London's Islington district. He took with him a portable Revox tape recorder — just for his own pleasure.

It was to be a memorable evening. The highlight of the event, organised by the Islington Theatre Club, was the reading of a selection of Kavanagh's poems by actors John Welsh and Patrick Magee, which was of course, privately recorded by Clyde.

"He just recorded the reading for his own use, not thinking of releasing the poems on an album," comments Steve Jakes of Elektra. "But later, in the office, he played the tapes and we were all impressed by the quality of sound. It seemed good enough to release."

And from there, of course, Elektra formulated its plans to release Clyde's personal tape as an album, a project made all the more poignant by Kavanagh's death earlier this year.

Kavanagh had been in the forefront of Irish literature during

the past 25 years, assuming a position comparable to Dylan Thomas' place in Welsh culture after the War. Welsh and Magee had devoted most of their reading to poems from Kavanagh's *Collected Poems 1964* which obviously also forms the basis of the album.

Elektra's involvement in the British spoken word market is perhaps apt; in the United States, the company's two labels Explorer and Nonesuch have both pioneered experimental projects.

The release of *Collected Poems* is also something of an experiment for WEA. The company is tentatively planning to establish new methods of retailing for spoken word material — not relying merely on the orthodox record outlets.

Elektra, throughout the project, has been encouraged by Kavanagh's publishers Martin Brian and O'Keefe and the two companies are presently planning to establish new methods of retailing for spoken word material — not relying merely on the orthodox record shops. "We'd like to reach a far wider market than poetry albums usually have. We have vague plans to make the book available to record dealers so it can be sold alongside the record. And the same would apply to book shops," says Jakes.

The album has additional sales potential because Kavanagh has just been added to the A level syllabus by certain universities.



CLIFF RICHARD, who has just completed a three week gospel tour of Australasia, being welcomed to New Zealand by Leslie Hill, newly appointed managing director of EMI (New Zealand).

World sales of this record now exceeds
1,000,000 copies.



*Thanks Larry, and all at
Penny Farthing Records for your
original faith and continued confidence
in the record.*

John Carter

JOHN CARTER

PUBLISHING



CHRIS WRIGHT of Chryslis (left) pictured with singer-writer Brian Protheroe (second from left) and Chryslis Matic, general manager Nigel Haines and professional manager Roger Watson. Protheroe, is writing a musical called *Mr O*, based on Homer's *Odyssey*.

ATV loses execs

ATV MUSIC'S financial controller Tony Prior and the company's business affairs manager Bob Newby, leave at the end of the month to start their Music and Entertainment Management organisation on June 4. They will operate from 47, Victoria Street, London SW1 (01 222 6603).

One of their first projects will be the filming and recording of a special

concert at the Cavern, Liverpool, which is being staged on the closing night of the club on May 27.

Newby and Prior acquired the option to record the sessions from Roy Adams, manager of the Cavern. The concert will feature several local bands including Strife, Heckmack, Super Charge and Bill's Flat, and the recording will be done by Pye's 16-track mobile unit.

The concert will be filmed by Eurotel and Claude Hopper Productions.

Intune renews deals

MITCH MURRAY's and Peter Callander's Intune publishing company has renewed its catalogue deal with Francis Day and Hunter of South Africa and has re-negotiated its deal with Toshiba of Japan for a further period. The Toshiba deal was scheduled to finish at the end of the month.

PRS grants
£5,000

THE PERFORMING Right Society has announced this year's grants from its donations fund which totals nearly £15,000. The list of 59 recipients includes organisations from all areas of the music industry.

The list includes the Songwriters' Guild of Great Britain, the Composers' Guild of Great Britain, National Music Council, Schools Music Association, and the Gibraltar Music Centre.

The PRS is able to make these donations because its constitution authorises it to use a small proportion of its revenue "for any purpose conducive to the improvement or advancement of the composition, teaching or performance of music."

William Wallace, assistant comptroller, Industrial Property and Copyright Department of the Department of Trade and Industry, will be the guest of honour at the PRS luncheon to celebrate its 59th anniversary. The lunch is being held at the Connaught Rooms, Great Queen Street, London WC2 on June 29.

SHEET
MUSIC

- 1 GET DOWN, MAM
 - 2 AND I LOVE YOU SO, United Artists
 - 3 MY LOVE, McCartney/ATV
 - 4 AMANDA, KPM
 - 5 TWEEDEE DEE, Robbins
 - 6 TWELFTH OF NEVER, Frank
 - 7 DRIVE-IN SATURDAY, Chryslis/Titmic
 - 8 HELLO, I'M BACK AGAIN, Leeds
 - 9 ALL BECAUSE OF YOU, Red Bus
 - 10 BROTHER LOUIE, Chocolate/RAK
 - 11 GIVING IT ALL AWAY, Blamsted/Compos
 - 12 I'M A CLOWN, Carlin
 - 13 POWER TO ALL OUR FRIENDS, Big Secret
 - 14 WONDERFUL DREAM, Louvigay-Marque
 - 15 LETTER TO LUCILLE, Mustard
 - 16 NEVER NEVER NEVER, Southern
 - 17 WORLD'S A CIRCLE, Screen Gems
 - 18 HELL RAISER, Chinnich/RAK
 - 19 DUELLING BANOS, Warner Bros
 - 20 CRAZY, Chinnich/RAK
 - 21 SOME KIND OF A SUMMER, Chappell
 - 22 THE RIGHT THING TO DO, Warner
 - 23 TAKE ME HOME COUNTRY ROADS, ATV
 - 24 GOOD OLD BAD OLD DAYS, Warner
 - 25 SLEEPY SHORES, KPM
 - 26 CUM ON FEEL THE NOIZE, Barn
 - 27 THAT'S WHEN THE MUSIC TAKES ME, Kirshner/Warner
 - 28 SEE MY BABY JIVE, Wood/CAP
 - 29 SWEETLY LOVE, Famous Chappell
 - 30 HELP ME MAKE IT THROUGH THE NIGHT, KPM
- COMPILED BY Music Publisher's Association.

CHARTBUSTERS
VOL 9CHART
BUSTERS
VOL 9

HELL RAISER
SEE MY BABY JIVE
GIVING IT ALL AWAY
AND I LOVE YOU SO
BROTHER LOUIE
MY LOVE
WONDERFUL DREAM
ALSO SPRACH
ZARATHUSTRA
TIE A YELLOW RIBBON
BROKEN DOWN ANGEL
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CHART
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QUAVERS AND
SEMI-QUAVERS

ALL PROCEEDS from George Harrison new single, Give Me Love will be donated to a special fund set up by Harrison called the Material World Charitable Foundation. The song is from Harrison's forthcoming album, *Living In A Material World*.

Material World Charitable Foundation is credited as the publisher of the song, although Harrison's own Harrison company will handle the copyright through Apple Publishing.

CLIVE BRIGHT, manager of the Boosy and Hawks brass band department, who has been with the company for 12 years, joins Chappell in July as manager of the serious music and educational division.

Reporting to managing director Bob Montgomery, Bright fills the position previously held by Jemmy Dyer who left the company recently to join Hinrichsen Edition.

IAN ELLIS, formerly in the Chryslis act Clouds, has been signed as a writer to A&M's Rondor Music firm. Ellis has been signed on a worldwide basis by Rondor Music's general manager Bob Grace.

EAMONN SHERLOCK has joined Compass Music to work in the exploitation department. Sherlock has joined Compass from Chappell where he spent two and one-half years.

FORMER PRODUCER for RCA in New York, Paul Robinson, has established a production, management and music publishing organisation, Paul Robinson Enterprises, in London, a subsidiary of Paul Robinson Music of New York. Songs penned by various of the composers Robinson will represent will be co-published by Apple Music, the publishing arm of CBS.

Among the talent that Robinson will represent is Bobby Scott, who wrote Taste Of Honey and e All's Heavy, He's My Brother, who has signed with Robinson to perform his own songs. He will be releasing an album on Phonogram. He is also representing Chris Sedgwick, a singer/songwriter who has just concluded a deal with RCA, John Winder and Roy Hasneman who have an album scheduled for release on Phonogram.

Paul Robinson Enterprises is based at Suite 1, 3 Abbey Orchard Street, London SW1 (01 222 4444).

WARNER BROS Music director and general manager Tony Roberts has signed a new band called Sundance. The act, produced by Nick Tauber, who was responsible for The Thin Lizzy records, will debut on Decca in the near future.

Roberts signed Sundance through their manager John Talley.

FROM NEXT Monday onwards, Folkman Music will be based at 21 Denmark Place, London WC1 (01 240 1832).

NEW



MR. PICKWICK 7" RIDDIE RECORDS

MP 9001 THREE BLIND MICE
Three Blind Mice, Goldlocks & The Three Bears, All Around The Mulberry Bush, Mary Had A Little Lamb, Hickory Dickory Dock, Little Bo Peep, Little Boy Blue, Pussy Cat Pussy Cat.

MP 9002 THE OLD WOMAN WHO LIVED IN A SHOE
The Old Woman Who Lived In A Shoe, Lying Mary, Simple Simon, Little Jack Horner.

MP 9003 THREE LITTLE KITTENS
Three Little Kittens, A Tisket A Tasket, To Market, To Market, Diddle Diddle Dumpling, Sing A Song Of Siam, The Gingerbread Man, The Muffin Man, London Bridge Is Falling Down.

MP 9004 MARY POPPINS
Supercalifragilisticexpialidocious, Chim Chim Cherese, A Spoonful Of Sugar, Let's Go Fly A Kite.

MP 9005 DO-RE-MI
Do-Re-Mi, So Long, Farewell, The Lonely Goatherd, My Favourite Things.

MP 9006 SOMEWHERE OVER THE RAINBOW
Somewhere Over The Rainbow, We're Off To See The Wizard, Thankyou Song, Humpus.

MP 9007 COWBOY FAVOURITES
Comin' Round The Mountain, Big Rock Candy Mountain, The Streets Of Laredo, Cowboy's Dream, Red River Valley, The Yellow Rose Of Texas, Old Chisholm Trail, Home On The Range, Whoopee Ti Yu Yu.

MP 9008 THE STORY OF CINDERELLA
The Story Of Cinderella and Jack & The Beanstalk.

MP 9009 THE STORY OF LITTLE RED RIDING HOOD
The Story Of Little Red Riding Hood and The Story Of Goldilocks and The Three Bears.

MP 9010 THE STORY OF THE SLEEPING BEAUTY
The Story Of The Sleeping Beauty and The Story Of Dick Whittington and His Cat.

MP 9011 NURSERY RHYMES
Old King Cole, There Was A Crooked Man, This Old Man, Twinkle Twinkle Little Star, Pussy Cat, Hey Diddle Diddle, Little Jack Horner, I Had A

MP 9012 HAPPY BIRTHDAY TO YOU
Happy Birthday To You, Jolly Good Company, The More We Are Together, The Gay Gordons.

MP 9013 THE STORY OF MOWGLI
From Rudyard Kipling's "Jungle Book".

MP 9014 HOW MUCH IS THAT DOGGIE IN THE WINDOW
How Much Is That Doggie In The Window, Polly Wolly Doodle, Ding Dong Bell, Old McDonald Had A Farm.

MP 9015 THE MAGIC ROUNDOABOUT
The Magic Roundabout, Follow Me, Look, Like A Bird.

MP 9016 MUSICAL CHAIRS AND PARTY GAMES
Ring-A-Ring Of Roses, Oranges and Lemons, Old McDonald Had A Farm, Alouette.

MP 9017 THE LITTLE ENGINE THAT COULD
The Little Engine That Could, Toy Town Choo Choo, I've Been Working On The Railroad, Fatsy Grry Grry Ave.

MP 9018 ROCK-A-BYE-BABY
Rock-A-Bye-Baby, All Through The Night, Brahm's Lullaby, Hush Little Baby.

MP 9019 THE TEDDY BEAR'S PICNIC
The Teddy Bear's Picnic, Goosey, Goosey Gander, Ride A Cock Horse, Hey Diddle Diddle.

MP 9020 T.V. CARTOON THEMES
I Taut I Taw A Puddyst, The Pink Panther, Top Cat, The Magic Roundabout.

MP 9021 THE HAPPY BANJOS
You Are My Sunshine, Row Row Row, Beer Barrel Polka, Yes Sir That's My Baby.

MP 9022 THE MARCH OF THE SIAMSE CHILDREN AND OTHER MARCHES
The March Of The Siamese Children, National Emblem, Stars and Stripes, The Entry Of The Gladiators.

MP 9023 MR. PICKWICK'S MINSTREL SHOW
Dixie, Camptown Races, Oh Susanna, Shor min'

MP 9024 JOIN IN THE CHORUS
Skip To My Lou, Comin' Round The Mountain, Clementine, Gimme Crack Crack.

MP 9025 FRENCH NURSERY FAVOURITES
Alouette, Sur le Pont D'Avignon, Frere Jacques, Au Clair de la Lune.

MP 9026 COUNTING SONGS
Ten In A Bed, One Man Went To Mow, One, Two, Three, Four, Five, Ten Green Bottles.

MP 9027 WHAT ARE LITTLE GIRLS MADE OF?
What Are Little Girls Made Of? Polly Put The Kettle On, Little Bo Peep, Little Fly Flinders.

MP 9028 WHAT ARE LITTLE BOYS MADE OF?
What Are Little Boys Made Of? Tom, Tom, The Piper's Son, Little Boy Blue, Simple Simon.

MP 9029 SONGS ABOUT COLOURS
Little Boy Blue, I Can Sing A Rainbow, Baa, Baa, Black Sheep, Oranges and Lemons.

MP 9030 SONGS OF THE SEA
My Bonnie Lies Over The Ocean, Shenandoah, What Shall We Do With A Drunken Sailor, Blow The Man Down, Rio Grande, A-Roving.

MP 9031 FARM YARD ANIMAL SONGS
Little White Duck, Mary Had A Little Lamb, Little White Bull, Goosey, Goosey Gander.

MP 9032 PLAYTIME
Girls And Boys Come Out To Play, Looby-Loo, Tom Tom The Piper's Son, Ring-A-Ring Of Roses, Skip To My Lou, The Grand Old Duke Of York, Here We Go Round The Mulberry Bush.

MP 9033 TOP OF THE TOT'S VOL. 1
Sugar Sugar, Tweedle Dee Tweedle Dum, Yellow Submarine, Lily The Pink.

MP 9034 TOP OF THE TOT'S VOL 2
Yellow River, Bridge The Midget, Knock Three Times, Granddaddy.

MP 9035 TOP OF THE TOT'S VOL 3
Chirpy Chirpy Cheep Cheep, Ob-La-Di, Ob-La-Da, Two Little Boys, The Push Bike Song.

MP 9036 TOP OF THE TOT'S VOL 4
Popcorn, Dick-A-Dum Dum, Jack In The Box, Can't Buy Me Love.

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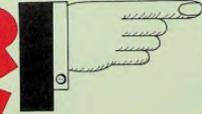
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ALBUM REVIEWS

POPULAR

ORIGINAL ARTISTS

20 Fantastic Hits. Arcade ASD 5
It would seem from the track listing of this latest (TV-promoted) compilation album from Arcade that the definition of the phrase "fantastic hits" is at least open to argument. It's certainly difficult to appreciate what claim the songs of Holly Sherwood, the DeLificos, the Peels, Millie Jackson and Curtis Mayfield have to deserve the description "hits" — unless it be that they fall into the nomenclature turntable-hit, the sort of such reservations apart, the album has obvious sales appeal with a repertoire lineup which includes recent hits by Slade, Gary Glitter, Sweet, Jimmy Osmond, David Bowie, Jimmy Helms and the Cockerly Chorus and does not sound overly entry at Number Four in this week's chart.

STATUS QUO

Best Of. Pye NSPL 18402.
Producer: John Schroeder — Pye's release of this album is immediately intended to take full advantage of Status Quo's now well-established best-selling reputation. However, the music comes from the group's more Vertigo days which produced some excellent, but largely unappreciated sides, including Mean Girl, now enjoying full Top 50 recognition. Unleashing an extended showcase for Mick Rossi's guitar, in My Chair and Railroad, all good examples of Quo's relentless boogie style.

PAUL SIMON

Three Goes Rhym'n' Simon. CBS 69035. Producer: Paul Simon — A much more satisfactory release than Paul Simon's previous solo album. This album contains a profusion of musical styles, ranging from the New Orleans' Take Me To The Mardi Gras, complete with the Onward Brass Band, to the gently rocking Loves Me Like A Rock and One Man's Ceiling Is Another Man's Floor, perhaps the most original and rock Simon has ever written. There are also many delicate moments, such as the lovely Tenderness and the superb St. Judy's Comet, apparently written for his child. The only lightweight track, oddly enough, is American Tune, a song which sounds as though it was written for Simon and Garfunkel — but without the latter's vocal work it seems distorted and out of place. An excellent album however, and one with obvious commercial potential.

DAWN

The Yellow Ribbon. Bell T21. Production: Hank Kress
Dave Arnold & The Takers
Defined by high sales on the strength of the number-one hit alone, this album is closer to a collection of material. Production is superb and Tony Orlando's voice deserves success. This album is splendid party material. It ranges from the peppy country sound of the title track through an improved rendition of Skellern's You're A Lady to some Shalt-type funk.

SPOOKY TOOTH

You Broke My Heart So I Busted Your Jaw. Island LIPS 9227.
Producer: Gary Wright/Spoooky Tooth
Spoooky Tooth was always ahead of its time. When the band recorded Spooky Two three years ago, the album sounded oddly at variance with the kind of music which was then in vogue. Today however, that album sounds freshly contemporary. And this new album sounds as though it was recorded immediately after Spooky Two — the heavy rock orientation, handled with skill and subtlety by the band, still forms the dominant feature in Spooky Tooth's music, and Gary Wright's keyboard playing, together with Mick Harrison's vocals, are still the driving force of the band. A well done design however — and the three years which have elapsed between the two Spooky Tooth bands — will limit sales appeal. A long term item however, and well worth stocking.

EDGAR BROUGHTON BAND

Oora Harvest SHVL 810.
Production: Edgar Broughton Band
— Another chapter in the increasing sophistication of the Edgar Broughton Band which has considerably progressed in musical terms since the early days of Out Demons Out. The album contains a number of surprising musical surprises, together with excellent arrangements from David Bedford. The band's songwriting talents too, have improved and a number of tracks, especially Green Light, Hurricane Man and Oh! You Crazy Boy are quite impressive. Expect reasonable sales for this album.

ANDY WILLIAMS

The First Time Ever. CBS 65559
Andy Williams' albums follow each other with predictable regularity and even if they have attained a sort of conveyor-belt precision, then it's not something which other dealers or customers have any cause to complain about. The album has the usual quota of chart hits, like Again Naturally, Song Sung Blue, Day By Day and the title track — plus a couple of attractive, but somewhat unfamiliar titles like Pieces of April and I Need You which combine towards making up a relaxing, well-balanced selection.

JOHN ENTWISTLE

River Morris Sets In. Track 2406
116. Super. Producers: John Entwistle/John Alcock
Return to vintage rock styles for John Entwistle, the Who's bass player. The album is his third — and most successful — solo outing, backed by such musicians as Tony Ashton on piano and a fine saxophone player and a fine Casio. Most of the songs are self-penned and include a number of excellent tracks which manage to capture the feel and excitement of original rock and roll — Do The Dangle, Big Black Cadillac and Gimme That Rock 'n' Roll. Expect moderate sales.

RONNIE DYSON

One Man Band. CBS 65551.
Producers: Thom Bell/Sian Vincent/Billy Jackson
Ronnie Dyson's One Man Band seems destined to remain one of the great non-hits of the year — a great pity because it is one of the finest pop/outré efforts of producer Thom Bell. It is well arranged and the song. This album also includes When You Get Right Back To It, Dyson's first solo recording which didn't fulfil its true commercial potential. A lovely album, with Bell's contributions figuring heavily. It is responsible for Dyson's overall sound — and a number of fine tracks. Limited sales appeal however, due to Dyson's comparative obscurity in Britain.

HARVEY ANDREWS

Harvest Mine. CBS HIFLY 15.
Producer: John Worth — Harvey Andrews is rapidly emerging as one of Britain's best singer/songwriters, skillfully avoiding the usual clichés of many of his contemporaries to produce an album of many musical delights. Some of the more light-hearted songs such as The Otter Song and Focus Hocus Pocus (One Night Stand) are well suited to balanced acoustic serious songs like Headlines and Requiem. Andrews has a genuine love and appreciation of words, which makes a shiffting contrast in currently writing popular songs. Andrews has been building a committed audience during the last 18 months so this album stands a chance of reasonable sales.

KEVIN AYERS

Bananamouth. Harvest SHVL 807.
Producer: Kevin Ayers — This is Kevin Ayers' best album to date — with solid melodies and competent lyrics. A much more accessible album than previous Ayers offerings, this album utilises all the main traditions of popular music, especially rock and roll on such tunes as Shooting Stars, From Blues and When Your Parents Go To Sleep. Good music, and an album which almost demands to be bought. Well worth stocking.

MICHAEL STANLEY

Rosewood Bitters. Tumbleweed TW 3505. Production: Bill Szymczyk
The title track is sufficient to make the case. Stanley never want to beat more, Stanley's music is plaintive folk with strong rock undercurrents. The band tracks add a full and rich-sounding while the quieter reflective songs receive an equally extensive treatment. One of those that might go a long way with good promotion.

RIF-RIF

Rif-Rif. RCA Victor SF 8351.
— A pleasing mixture of acoustic guitars and quite heavy rock on the usual format of guitar, drums and keyboards. The members of Rif-Rif have put together some good material on this album and many of the songs attract good harmonies which set it off very well. Definitely a group that is better on record than on stage although the fact is there that they will become a good all-around band.

BOBBY SHORT

Mad About Noel Coward. Atlantic KGR 115.
Producer: Noel Hahn — A double album of Noel Coward songs, ably performed by Bobby Short in a kind of light jazz treatment. Among the tracks are A Room With A View, I Travel Alone, We Were Dancing and If Love Were All. Cocktail jazz with little commercial potential in Britain, especially as it's a double album release.

KING HARVEST

Barney In The Moonlight. Pye NXS 074. Producers: Barney/Robinson
Despite the claim on the sleeve, King Harvest did not have the original hit with Dancing In The Moonlight. It was by Buffalo Joe in 1970 — but their version was the most recent to achieve chart popularity. The point is probably academic anyway, since King Harvest didn't score with the song over here and there's little chance of it doing so here. However, much interest in what is quite an enjoyable album which drives along quite steadily in parts, notably Sweetest and Ira Lee and I Can Tell.

IKE ISAACS

Loves & Truffles. Rediffusion ZS 133.
Producer: Charles Bernan — It is disappointing that so many jazz virtuosi only bring out background music-type albums. The effect is pleasing without being tempting. Isaacs is one of the most accomplished saxophone guitarists in Britain and here he is giving the smooth treatment to Bach Goes To Town, Zorba's Dance and others, with his own compositions. The title track among them.

COUNTRY

LOS PARAGUAYOS

Adios, Marquita Linda. — Philip Adams. This LP reflects the return to specifically Latin American musical things which was evident during the recent visit by Luis Alberto del Parana and his colleagues. The vocal and instrumental standards are impressively high, and no longer wasted on trivialities of non-South American origin as in recent times. It's a shame that there are no details from Melle Weersma as in the earlier days of the Paraguayan's European touring career. The LP is one of their best for some considerable time, and should get some reasonable sales action in the wake of their tour.

MARI GRIFFITHS

Welsh Folk — Rediffusion ZS 131.
Producer: Desmond Waley. Twenty beautiful songs, charmingly performed by Mari Griffiths, who has adopted an easy-listening, rather than an ethnic, approach to her music. The limited sales potential in most parts of Britain, although Welsh dealers can be assured of a healthy impulse-buying market for this album.

VARIOUS ARTISTS

Good Of Country Music — MGM 2353 081 — With the majority of recent country releases concentrating on the modern sound this album which delves into the MGM vaults — should satisfy the collectors who want such items. On hand are artists like Hank Williams, Roy Acuff, The Stonemans and Jimmy Newman and, whilst possessing an old time flavour, are not too distant from contemporary Nashville. It should attract good sales.

THE STALLER BROTHERS

Country Symphony In E Major. Mercury 6338 146. Producer: Jerry Kennedy — The Staller are a completely underrated group in the British States, seen by thousands when touring with the Johnny Cash show, they have yet to hit it big their own right. It's time in Britain that the Staller country band's it's unfair to tag their vocal work with labels — simply they are leaders in attractive harmony work, and the Staller Brothers are in the MGR field if just given, the exposure but, at present, the exposure is lacking. Note the album contains two more tracks than listed on the album sleeve.

JIM ED BROWN

Brown Is Blue. RCA LSA 3140.
Producer: Bob Ferguson — Jim Ed Brown, with the successful days of The Browns behind him, has launched out into a solo career as a solo artist concentrating upon smooth, stylised ballads. He has always had a degree of respectability with pop enthusiasts and this has no doubt increased in the wake of his highly polished Wednesday Night in San Francisco — highlights the romantic ballad and all ten tracks are performed with complete professionalism.

WAR & PEACE & OTHER TV THEMES

Various Artists. — Polydor 2460 188. Producer: John Schroeder — A useful round-up of small screen themes with arranging and conducting duties shared by Harry Robinson and John Scott. Amongst the tunes are Bob Farnon's Colditz, Alexander Paris's evocative Edge of the Sword for Doctors, Downstairs and Malcolm Lockyer's Pathfinders. TV today is the source of very catchy and popular music, both in the form of programme themes like these and jingles, and an LP of this nature should command good sales prospects.

FRED WARING

Nashville Gold — Nashville International NAB 2002. Producers: Bill Blackburn/Dick Kent — Waring and his Pennsylvanians are an American musical institution of nearly five decades' standing, and bring their usual mellow polish to these country and western favourites recorded in Nashville. Whether country addicts will approve of their treatments of these numbers is debatable, but a favour to their presented Four Walls, Snowbird, Love Me Tender and a good Hank Williams medley in a manner deserving of a public beyond the country coral.

LORRETTA LYNN

Here I Am Again — MCA MPMS 2.
Loretta Lynn is one of those artists whose British career has been helped by regular album releases and persistent appearances. The fan following has just been a little disappointed with this release as the practically overlooks her normal discography, favouring a quieter ballad style. Her numerous followers will help sales and the newly created, mid-price MPMS series may lead to a new stage in her UK career.

BILLY 'CRASH' CRADDOCK

Two Sides Of 'Crash'. — Probe SPB 1072. Producer: Ron Chaney. — Another artist who has been underrated in his musical background making it into country. Although gaining status in the States Billy 'Crash' Craddock will hardly cause much enthusiasm with this debut British release. Side Two, with its uptempo numbers, strikes up an exuberance which, like Side One, the ballads, rings of slight monotony.



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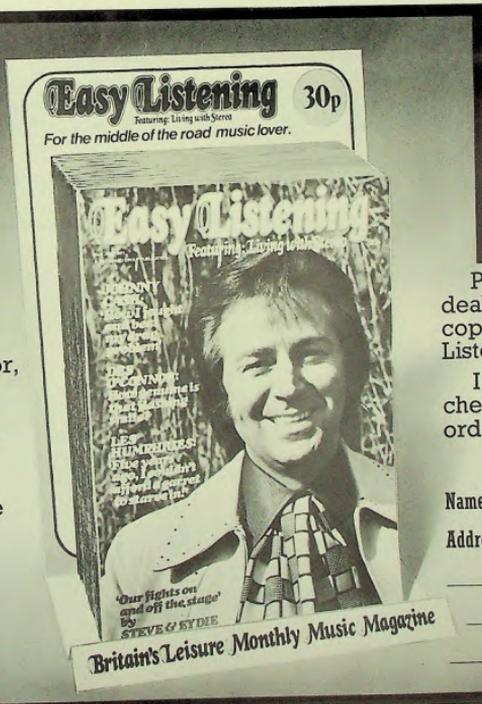
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BORN TO BE WITH YOU (EH Morris), Pick Ape Rag (Sunbury), DAVE EDMUNDS, Rockfield ROC 2 (Dave Edmunds).
BRIGHT SHINES THE LIGHT OF LOVE (Shadow), Dear John (Snodow), R Y O K O MORIYAMA, Philips 6056 026 (Emi D. Zoghy).
B Y E G O O D B Y E (Screen Gems/Columbia), Writings On The Wall (Screen Gems/Columbia), SILVER LINING, Pve 7N 45242 (Tony Rivers).

D DADDY LOVE—Part 1. (Dinsdale), Daddy Love-Part 2. (Dinsdale), GI-GI Contempo CR 10 (Hodges/Savoy).

DEAD SKUNK (Frank Music), Needless To Say (Frank Music), London Wainwright CBS 1120 (Thomas Jefferson).

F FEEL THE RYTHM INSIDE (Cuckoo), Jadebone (Cheron), INJUN JOE, York SYK 560.
FIVE LITTLE FINGERS (Moss Rose), Long Black Limousine/Burning Bridges (Cross/Cromwell), FRANKIE MCBRIDE, Emerald MDS 1167.

G GIVE ME LOVE, GIVE ME PEACE ON EARTH (Charitable Foundation/BMI), Miss O'Dell (Charitable Foundation/BMI), GEORGE HARRISON, Apple R 5988 (George Harrison).

H HEY NOW WHAT DO YOU SAY (Wimask/Chevon), Baby I'm A Dreamer (Wimask/Chevon), BRIAN MARSHAL, York SYK 553 (J. Winsley).
HONALOOCHIE BOOGIE (Island), Rose (Island), MOTT THE HOOPLE, CBS 1530 (Mott The Hoople).

HOWEY WHATS THE MATTER (Miki Dalton/Tandem), Looking For A Place To Sleep (April), MIKI DALLON, Youngblood YB 1045 (Miki Dalton).

I I DON'T WANNA CRY (Ludix), Tamika (Come Back Later), (Gamble Huff), JENSEN, Epic 1521.
JUST GOTTA FIND SOMEONE TO LOVE ME (Copyright Control), Rata Tat Tat (Copyright Control), THE GHETTO CHILDREN, CBS 1450 (Bernie Low & Cliff Note).

I KNEW JESU (BEFORE HE WAS A STAR), (TRO-Ess), On This Road (Sparta Florida), GLEN CAMPBELL, Capitol CL 15752 (Jimmy Bowen).
IT SURE TOOK A LONG TIME (Kaiser-Famou), Half & Half (Song For Sarah), (Carlin), SACHA DISTEL Polydor 2058 369 (Jimmy Warner).

I'VE BEEN WATCHING YOU (Van Leer), Have A Little Merie (Van Leer), THE SOUTH SIDE MOVEMENT, Pve 25615.

J JUST ANOTHER AMBUSH (Jamari), Another Useful Day (Jamari), HEADS HANDS & FEET, Atlantic K 10322.

L LAST TANGO IN PARIS (Southern), Chaucha (United Artists), ANTIQUE, Polydor 2001 454 (Rick Finch).

O ONLY A THOUSAND A DAY (Guvnor/Belwin Mills/Palace/Hiller), Do Do Be Do (Miki Dalton/Ethel), COCKEREL CHORUS, Youngblood YB 1046 (Martin Clarke).
ON THE FRONTIER (Feldman), Ships 'N Sails (Feldman), SHOOT, EMI 2026 (Ian McCormick).

R RAVISHING BABY (Burlington), Thats How I Got To Memphis (MCP), TOM T. HALL, Mercury 605 327.
READERS DIGEST (New Generation/Straw Bed), I Wish We'd Been All Ready (Cyril Shane), LARRY NORMAN, MGM 2005 277 (R. Edwards/J. Miller & Roger Hund).

Cut Here

Cut Here

MUSIC WEEK MAY 26

S SO MANY PEOPLE (Rondor), We're Just Happy As We Are (Chappell), MOVING FINGER, Decca F 13406 (Nick Towers).
SO MANY WAYS (Southern), Once In A While (Robbins), EDDY ARNOLD, MGM 2006178 (Mike Curtis & Don Costa).

T THE FREE ELECTRIC BAND (Rondor), You Taught Me To Sing The Blues (Rondor), ALBERT HAMMOND, MUMS 1494 (Albert Hammond).
THEME FROM 'THE THIEF WHO CAME TO DINNER' (Warner Bros.), Chavade (Comstel), HENRY MANCINI & HIS ORCHESTRA & CHORUS, RCA 2949 (Joe Reisman).
THE ME I NEVER KNEW (EH Morris), This Way Mary (Leads/Berwin), SCOTT WALKER, Philips 6005311 (John Franz).

THERE'S SOMETHING FUNNY GOING ON (Padman/ASCAP), 300 POUNDS OF HUNGRY (Combine/BMI), SAMUEL E. WRIGHT, Paramount TARA 3035 (Mark Piestle).
THINKING ABOUT YOU AND ME (Red Bus), Mama Banana (St. Amee), SUZETTE, EMI 2029 (Elvis Elvis/Robert Danove).

WHEN BOUZOUKIS PLAYED (Intersong), Jacques (Intersong), VICKY LEANDROS, Philips 600111 (Leo Leandros).
WHERE PEACEFUL WATERS FLOW (Kcaal), A Perfect Love (Rondor), GLADYS KNIGHT & THE PIPS, Buddee 201170 (Tony Carrillo).

W WITHOUT YOU IN MY LIFE (Julio/Brian), How Could I Forget You (Julio/Brian), TYRONE DAVIS, Brunswick BR4 (Willie Henderson).
WINE RIDDEN TALKS (Island), Nightmare (Island), MOONI Polydor 2058 367.

Y YOU HURT ME FOR THE LAST TIME (East-Memphis), Watch The Dog (That Brings The Bone), (Emi-Memphis), INEZ FOX, Stax 2025 151 (Randy Stewart & Willie Hall).

TOTAL ISSUED

Singles issued by major manufacturers for week ending May 25th, 1973.

	This Week	Month	This Year
EMI	5 (9)	28 (39)	275 (154)
Decca	5 (6)	29 (24)	288 (173)
Pve	2 (3)	12 (5)	89 (51)
Polydor	7 (6)	24 (23)	173 (133)
CBS	5 (6)	18 (17)	145 (98)
Phonogram	4 (3)	15 (6)	126 (115)
RCA	2 (5)	16 (29)	124 (64)
WEA	2 (3)	15 (12)	133 (12)
Others	2 (2)	12 (8)	105 (20)
Total	34 (60)	209 (210)	1858 (1246)

MONEY SPINNERS

- TOP 20
- ▲ TOP 50

● ANNE MURRAY: Children Of My Mind, Capitol CL 15750 (Sparta Florida), Brian Ahern.

BUBBLERS

TITO SIMON: Build It Up, Horse HOSS 30 (E&C/Mooncrest), C. Ectles.

▲ TIMMY THOMAS: People Are Changing/ Mojo 2027-015 (Southern).

▲ PETERS AND LEE: Welcome Home, Philips 6006 307 (MAM), John Franz.

▲ MOTT THE HOOPLE: Honaloochie Boogie, CBS 1530 (Island), Mott The Hoople.

▲ GERRY MONROE: Goodbye Bobby Boy, Chapter 1 SCH 187 (Herman Darewiski), Mike Thompson.

▲ ALLAN CLARKE: Who?, EMI 2024 (Allan Clarke/Feldman).

BLACKBERRIES: Twist And Shout, A&M AMS 7067 (Sherwin), Steve Marriott.

TRIBUTE: Bobby Charlton, JAM 48 (Carlin), Paul Lynton and Ivor Raymonde.

THE REAL THING: Listen Joe McGintone, EMI 2025 (Manna), Steve Rowland.

DOUG TAYLOR: Pheasant Plucker's Son, Avalance 67328 (United Artists), Ed Welch.

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Rose), Long Black
Limousine/Burning Bridges
(Cross/Cromwell), FRANKIE
MCBRIDE, Emerald MDS 1167.

G
GIVE ME LOVE, GIVE ME PEACE
ON EARTH (Charitable
Foundation/BMI), Miss O'Dell
(Charitable Foundation/BMI),
GEORGE HARRISON, Apple R
5988 (George Harrison).

H
HEY NOW WHAT DO YOU SAY
(Wimask/Chevon), Baby (in: A
Dreamer (Wimask/Chevon),
BRIAN MARSHAL, York SYK
553 (J. Winsley)

HONALOOCHIE BOOGIE (Island),
Rose (Island), MOTT THE
HOOPLE. CBS 1530 (Mott The
Hoople)
HONEY, WHATS THE MATTER
(Miki Dalton/Tandem), Looking
For A Place To Sleep (April),
MIKI DALLON, Youngblood YB
1045 (Miki Dalton)

I
I DON'T WANNA CRY (Ludis),
Tamka (Come Back Later),
Gamble Huff), JENSEN, Epic
1521
JUST GOTTA FIND SOMEONE
TO LOVE ME (Copyright
Control), Rata Tat Tat
(Copyright: Control), THE
GHETTO CHILDREN, CBS 1490
(Bernie Low & Cliff Note).
I KNEW JESUS BEFORE HE WAS
A STAR), (TRO-Exex), On This
Road (Sparta Florida), GLEN
CAMPBELL, Capitol CL 15752
(Jimmy Bowen).

IT SURE TOOK A LONG TIME
(Kaiser-Famous), Half & Half
(Song For Sarah), (Carlin),
SACHA DISTEL, Polydor 2058
359 (Jimmy Wisner)
I'VE BEEN WATCHING YOU (Van
Leer), Have A Little Mercy (Van
Leer), THE SOUTHSIDE
MOVEMENT, Pye 25615.

J
JUST ANOTHER AMBUSH
(Lamarr), Another Useful Day
(Lamarr), HEADS HANDS &
FEET, Atlantic K 103122.

L
LAST TANGO IN PARIS
(Southern), Chausa (United
Artists), ANTIQUE, Polydor
2001 454 (Rick Finch).

O
ONLY A THOUSAND A DAY
(Guano/Belwin
Mills/Place/Hiller), Do Do Be Do
(Miki Dalton/Ethel), COCKEREL
CHORUS, Youngblood YB 1046
(Marin Clarke)
ON THE FRONTIER (Feldman),
Ships 'N Sails (Feldman),
SHOOT, EMI 2026 (Ian
McIntock).

R
RAVISHING BABY (Burlington),
Thats How I Got To Memphis
(MCPSP), TOM T. HALL, Mercury
6052 327
READERS DIGEST (New
Generation/Straw Bed), I Wish
Ward Been All Ready (Cyril
Shanel, LARRY NORMAN,
MGM 2006 277 (R. Edwards/J.
Miller & Roger Hand).

Cut Here

RELEASES

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S
SO MANY PEOP
We're Just Happ
(Chapells), MOV
Decca F 13406 (M
SO MANY WAYS IS
In A While (Ro
ARNOLD, MGM
Curb & Don Costa

T
THE FREE ELEC
(Rondor), You T
Sing The Blu
ALBERT HAMM
1434 (Albert Ham
THEME FROM THE
CAME TO DINN
Bro's) Charade (Compass),
HENRY MANCINI & HIS
ORCHESTRA & CHORUS, RCA
2345 (Joe Reisman).

THE ME I NEVER KIEH
Morris), This Way, Mary
(Leeds/Barwin), SCOTT
WALKER, Philips 6006311 (John
Franz).

THERE'S SOMETHING FUNNY
GOING ON (Piedmont/ASCAP),
300 Hungry (Combine/BMI),
SAMUEL E.
WRIGHT, Paramount TARA
3035 (Mark Prestle).

THINKING ABOUT YOU AND ME
(Red Bus), Mama Banana (S.
Anno), SUZETTE, EMI 2020
(Eliis Elias/Robert Danover).

WHEN BOUZOUKIS PLAYED
(Interson), Jacques (Interson),
VICKY LEANDROS, Philips
6000111 (Leo Leandros).
WHERE PEACEFUL WATERS
FLOW (Kec), A Perfect Love
(Rondor), GLADYS KNIGHT &
THE PIPS, Budsha 2011170
(Tony Camillo).

Willie Hall)

TOTAL ISSUED

Singles issued by major manufacturers for
week ending May 25th, 1973.

	This Week	This Month	Year
EMI	5 (9)	28 (35)	275 (154)
Decca	5 (6)	29 (24)	248 (171)
Pye	2 (3)	12 (9)	87 (51)
Polydor	7 (6)	24 (23)	173 (133)
CBS	5 (6)	18 (17)	145 (98)
Phonogram	2 (1)	15 (12)	133 (121)
RCA	2 (5)	16 (20)	124 (68)
WEA	2 (3)	15 (12)	123 (121)
Others	2 (25)	52 (34)	505 (320)
Total	34 (60)	209 (210)	1858 (1246)

▲ TIMMY THOMAS: People
Are Changing, Mojo
2027-015 (Southern).

▲ PETERS AND LEE:
Welcome Home, Philips
6006 307 (MAM), John
Franz.

▲ MOTT THE HOOPLE:
Honoloochie Boogie, CBS
1530 (Island), Mott The
Hoople.

▲ GERRY MONROE:
Goodbye Bobby Boy,
Chapter 1 SCH 187
(Herman Darewskij), Mike
Thompson.

▲ ALLAN CLARKE: Who?,
EMI 2024 (Allan
Clarke/Feldman).

7067 (Sherwin), Steve
Marriott.

TRIBUTE: Bobby
Charlton, JAM 48 (Carlin),
Paul Lynton and Ivor
Raymonde.

THE REAL THING:
Listen Joe McGintong, EMI
2025 (Manna), Steve
Rowland.

DOUG TAYLOR:
Pheasant Plucker's Son,
Avalance 67328 (United
Artists), Ed Welch.

REDIFFUSION

RECENT RELEASES

TRADE:
 Lugton's 01-636 2861
 Taylor's 021-622 2377
 Enterprise Distribution (London) 01-415 5216
 Southern Tape Distributors Ltd. Broxburn (0506-85) 4291/2
 Scotland Mac Tapes Distributors Ltd. (041-336) 0626
 Record Enterprises (Glasgow) Ltd. (041-549) 2220
 REDIFFUSION (WHOLESALE) 01-549 2220

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 Let The Good Times Roll,
 & Other
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 ZS 137 STEREO

Philip John Lee
FLAMENCO VIRTUOSO
 ZS127 STEREO

Mari Griffith
Welsh Folk
 ZS 131 STEREO

The Romantic Mr. Osborne
His Piano & Orchestra
Tony Osborne
 ZS 135 STEREO

The Magic of Greece
 ZS134 STEREO

Ike Isaacs
Lutes and Flutes
Lutes & Flutes
Ike Isaacs
 ZS 133 STEREO

The Songs of Robert Burns
William McAlpine
William McAlpine
Songs of Robert Burns
 ZS126 STEREO

RE-ISSUED

Harold Smart
At the Organ
 ZS 76 STEREO

Rosetta Hightower
Every Little Bit Soul
Rosetta Hightower
Every Little Bit Soul
 ZS 88 STEREO

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Loretta Lynn/Rick Nelson/Osibisa/Persuasions
Martha Reeves/Marty Robbins/McKendree Spring
Sonny & Cher/Stackridge/Conway Twitty
Jerry Jeff Walker/Andy and David Williams
Roger Williams/Wishbone Ash**

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MUSIC WEEK

TOP ALBUMS

MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart cover week ending May 12th.

FULL PRICE (£1.89 upwards)

NEW LAST WEEK CHART POSITION	TITLE	ARTIST (Producer)	LABEL & NUMBER	NEW LAST WEEK CHART POSITION	TITLE	ARTIST (Producer)	LABEL & NUMBER
1	ALADDIN SANE	David Bowie (David Bowie/Ken Scott)	RCA Victor RS 1001	27	HOUSE OF THE HOLY	Led Zepppelin (Jimmy Page/Peter Grant)	Atlantic K 50014
2	THE BEATLES 1967/1970		Apple PCSF 718	28	TANX T. Rex (Tony Visconti)		EMI BLN 5002
3	THE BEATLES 1962/1966		Apple PCSF 717	9	FLASH BACK GREATS FROM THE SIXTIES	Various	K-Tel NE 494
4	20 FANTASTIC HITS VOL. 3 BY THE ORIGINAL ARTISTS		Arcade ADEP 5	31	2 SONGS FROM HER TV SERIES	Nana Mouskouri (Andre Chappelle)	Fontana 6312 036
5	RED ROSE SPEEDWAY	Paul McCartney & Wings (Paul McCartney)	Apple PCTC 251	31	20 TRANSFORMER Lou Reed (David Bowie/Mick Ronson)		RCA Victor SF 4807
6	DALTREY Roger Daltrey (Adam Faith)		Polydor 2406 107	25	ROCK ME BABY	David Cassidy (Wes Farrell)	Bell BELLS 218
7	YESSONGS Yes (Eddy Offord)		Atlantic K 60045	21	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John (Gus Dugden)	DJM DLPH 427
11	BACK TO FRONT	Gilbert O'Sullivan (Gordon Mills)	MAM 502	34	25 PORTRAIT OF DONNY	Donny Osmond (Curb/Costa)	MGM 2315 108
9	ALONE TOGETHER	Donny Osmond (Mike Curb/Don Costa)	MGM 2315	35	24 SLAYED? Slade (Chas Chandler)		Polydor 2383 163
10	LIZA WITH A 'Z'	Liza Minnelli	CBS 65212	36	1 LOST HORIZON	Burt Bacharach	Bell SYBEL 8000
11	6 BELIEVE IN MUSIC Various		K-Tel TE 294	29	4 SING ALONG WITH MAX	Max Bygraves (Cyril Stapleton)	Pye NSPL 18361
12	WISHBONE FOUR	Wishbone Ash (Wishbone Ash)	MCA MDKS 8011	19	NO SECRETS	Carly Simon (Richard Perry)	Elektra K 42127
9	FOR YOUR PLEASURE	Roxy Music (Chris Thomas/Roxy Music)	Island ILPS 9232	23	TOO YOUNG	Donny Osmond (Mike Curb/Don Costa)	MGM 2315 113
16	3 CABARET Soundtrack		Probe SPB 1052	30	10 THE RISE AND FALL OF ZIGGY STARDUST	David Bowie (David Bowie/Ken Scott)	RCA Victor SF 8287
15	8 40 FANTASTIC HITS FROM THE 50'S & 60'S	Various	Arcade ADEP 3/4	18	MOVING WAVES	Focus (Mike Vernon)	Polydor 2931 002
16	5 4 SINGALONGA MAX	Max Bygraves (Cyril Stapleton)	Pye NSPL 18401	26	5 GLITTER	Gary Glitter (Mike Leader)	Bell BELLS 216
12	6 OH LA LA FACES	(Glyn Johns)	Warner Bros. K 50011	17	GILBERT O'SULLIVAN HIMSELF	Gilbert O'Sullivan (Gordon Mills)	MAM 501
17	10 BILLION DOLLAR BABIES	Alice Cooper (Bob Ezrin)	Warner Bros. CBS 69003	2	WIZZARD	Brew Wizzard (Roy Wood)	Harvest SHSP 4025
19	14 SIMON AND GARFUNKEL'S GREATEST HITS			30	2 TOGETHER	Jack Jones (Jack Jones)	RCA Victor SF 8342
20	10 9 THE DARK SIDE OF THE MOON	Pink Floyd (Pink Floyd)	Harvest SHVL 8004	28	2 CLOSE TO YOU	Carpenters (Jack Daugherty)	ABM AMLS 998
21	18 5 CLOCKWORK ORANGE	Soundtrack	Warner Bros. K 46127	1	CRAZY HORSES	Osmonds (Alan Osmond/Michael Lloyd)	MGM 2315 123
22	37 3 TALKING BOOK	Stevie Wonder (Stevie Wonder)	Tamla Motown STMA 807	43	5 TEASER AND THE FIRECAT	Stevens (Paul Samwell-Smith)	Island ILPS 9154
23	46 2 LIVE	Uriah Heep (Gerry Bron)	Bronze ISLD 1	48	1 RAZAMANAZ	Nazareth (Roger Glover)	Mooncrest 1
24	41 2 ROCKY MOUNTAIN	High John Denver	RCA SF 8308	50	1 IMAGINE	John Lennon/Plastic Ono Band (John & Yoko/Phil Spector)	
25	11 1 PLEDRIVER	Stato Quo (Stato Quo)	Vertigo 6360 082				
26	23 72 BRIDGE OVER TROUBLED WATERS	Simon & Garfunkel (S&G/Hale)	CBS 63699				

OUTSIDERS

NEVER, NEVER, NEVER Shirley Bassey
AMERICAN PIE Don McLean
PARCEL OF ROGUES Steeleye Span
SPACE ODYSSEY (2001)
CHERISH David Cassidy
ABBEY ROAD Beatles
DOWN THE ROAD Steppen Stills/Mannasas

United Artists UAG 29471
United Artists UAS 29285
Chrysalis CHR 1045
MGM 2315 034
Bells 210
Apple P CS 7088
Atlantic K 40440

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1	THE WORLD OF YOUR HUNDRED BEST TUNES	Decca SPA 112
2	JIM REEVES' GOLDEN RECORDS	RCA International INTS 1070
3	WORLD OF MANTOVANI VOL. 2	Decca SPA/PA 36
4	WORLD OF MANTOVANI	Decca CP 8
5	BUDDY HOLLY'S GREATEST HITS	60's Coral CP 8
6	WORLD OF YOUR HUNDRED BEST TUNES VOL. 4	Decca SPA 264
7	WORLD OF YOUR HUNDRED BEST TUNES VOL. 3	Decca SPA 205
8	THE COUNTRY SIDE OF MIKI & GRIFF	Miki & Griff Golden Guinea GSSL 40490

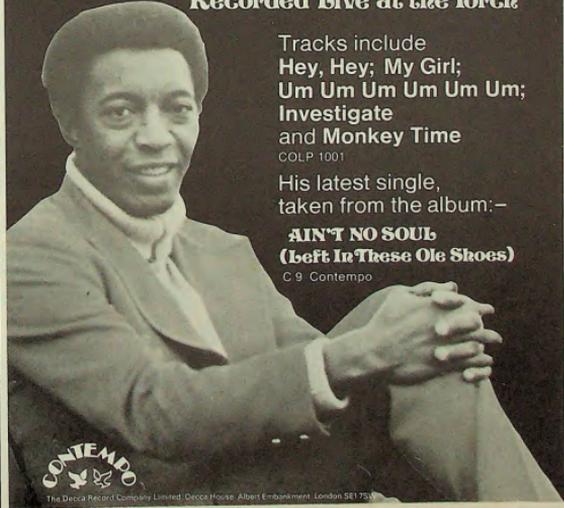
*Available on Tape

ARTISTS 'A-Z' (Full price)

Beatles.....2,3	Led Zepplin.....27	Slade.....35
Believe In Music.....1,1	Lennon, John.....50	Status Quo.....48
Bowie, David.....1,40	Lost Horizon.....36	Stevens, Cat.....26
Byraves, Max.....16,37	Minnelli, Liza.....10	T. Rex.....28
Cabaret.....14	McCartney, Paul/.....5	40 Fantastic Hits From the 50's & 60's.....15
Carpenters.....46	Mouskouri, Nana.....49	25 Flashback Greats.....15
Cosby, David.....32	Nazareth.....47	Of The Sixties.....29
Clockwork Orange.....21	Osmond, Donny.....9,34,39	25 Fantastic Hits.....4
Cover, Alice.....18	O'Sullivan, Gilbert.....8,2	Vol. 3.....12
Daltrey, Roger.....6	Pink Floyd.....20	Uriah Heep.....23
Focus.....41	Reed, Lou.....13	Wizzard.....22
Glitter, Gary.....42	Roxy Music.....12	Wizzard.....22
Johns, Jack.....45	Simon & Garfunkel.....19,26	Wonder, Stevie.....7
	Simon, Carly.....28	Yes.....7

MAJOR LANGE'S GREATEST HITS

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Chris Welch,
Melody Maker, 19 May

on CBS 1530



the music people

"... this is much closer
to what I've always
thought of as the spirit of
Mott The Hoople
and it's an excellent
single."

Steve Peacock,
Sounds, 19 May

FORECAST
QUARTER
SALES
INCREASE
LAST WEEK
LAST WEEK
SONS, H
FORECAST

MUSIC WEEK

TOP 50 SINGLES

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

LAST 2 WKS ON WKS CHART		TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer
1	1 4 6	B SEE MY BABY JIVE Wizard	Harvest HAR 5070	Roy Wood/Carlin	Roy Wood	
2	2 2 4	B HELL RAISER Sweet	RCA 2357	Chinnichap/RAK	Phil Wainman	
3	5 6 6	A AND I LOVE YOU SO Perry Como	RCA 2346	United Artists	Chet Atkins	
4	3 1 12	A TIE A YELLOW RIBBON Dawn	Bell BELL 1287	Schroeder	Dave Appell/Tokins	
5	34 - -	B CAN THE CAN Suzie Quatro	RAK 150	Chinnichap/RAK M.Chapman/N.Chinn		
6	14 24 4	A ONE AND ONE IS ONE Medicine Head	Polydor 2001 432	Bisutti/Feldman	Tony Ashton	
7	19 19 4	A ALSO SPRACH ZARATHUSTRA (2001) Deodato	Creed Taylor CT1 4000	Britvic		
8	4 3 8	B HELLO HELLO I'M BACK AGAIN Gary Glitter	Bell BELL 1299	Leeds	Mike Leander	
9	8 7 7	B BROTHER LOUIE Hot Chocolate	RAK 149	Chocolate/RAK	Mickie Most	
10	7 5 12	B GIVING IT ALL AWAY Roger Daltrey	Track 2094 110	Blannedit Compass	Adam Faith	
11	15 27 4	B BROKENDOWN ANGEL Nazareth	Moonsound Moon 1	Mountani/Carlin	R. Glover	
12	18 20 6	A COULD IT BE I'M FALLING IN LOVE Detroit Spinners	Atlantic K 10283	Gamble Huff/Carlin	Thom Bell	
13	13 13 5	F WONDERFUL DREAM Ann-Marie David	Epic 1446	Louvinny Marouee	J. J. Souplet	
14	11 9 8	B MY LOVE McCartney's Wings	Apple R 5985	McCartney/ATV Music Paul McCartney		
15	10 10 6	A NO MORE MR. NICE GUY Alice Cooper	Warner Brothers K 16282	Carlin	Bob Ezrin	
16	6 8 7	B DRIVE-IN SATURDAY David Bowie	RCA 2352	Mainman David Bowie/Mick Ronson	David Bowie/Ken Scott	
17	24 32 3	A WALK ON THE WILD SIDE Lou Reed	RCA 2303	Sunbury David Bowie/Mick Ronson	David Bowie/Mick Ronson	
18	35 - -	A YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla Motown TMG 852	Jobete Carlin	Stevie Wonder	
19	16 14 8	B BIG EIGHT Judge Dread	Big Shot BI 619	Moonsound/SBS Sinclair/Bryan/Shower		
20	21 22 7	B MEAN GIRL Status Quo	Pye 7N 45229	Valley	John Schroeder	
21	17 21 9	F GOOD GIRL Christina Chivery Tip	CBS 1258	ATV Music R.Esterby/Ken Scott		
22	12 11 11	B ALL BECAUSE OF YOU Georgie	EMI 2008	Red Bus E. Elias/R. Danova		
23	47 - -	B RUBBER BULLETS TO C.C.	UK 36	St. Annes Strawberry		
24	48 - -	A WALKING IN THE RAIN Partridge Family	Bell 1293	Screen Gems/Columbia	Wes Farrell	
25	25 33 4	A YOU WANT IT YOU GOT IT Detroit Emeralds	Westbound 6146 103	Carlin		
26	23 18 13	F NEVER NEVER NEVER Shirley Bassey	United Artists UP 35490	Southern	Noel Rogers	
27	28 16 9	A TWEEDLE DEE Jimmy Osmond	MGM 2006 175	Robbins	Mike Curb/Dan Costa	
28	38 46 3	B ALBATROSS Fleetwood Mac	CBS 8306	Fleetwood Music	Mike Vernon	
29	31 48 3	A HELP IT ALONG/TOMORROW RISING Cliff Richard	EMI 2022	RAK/Oaktree	David McKay	
30	27 40 4	A I'VE BEEN DRINKING Jeff Beck/Rod Stewart	Rak Replay RR 4	Warner Brothers	Mickie Most	
31	22 12 11	B GET DOWN Gilbert O'Sullivan	MAM 96	MAM	Gordon Mills	
32	39 - -	A ARMED & EXTREMELY DANGEROUS First Choice	Bell 1297	Carlin		
33	33 17 9	A THE RIGHT THING TO DO Carly Simon	Elektra K 12095	Warner Bros.	Richard Perry	
34	19 15 7	A I'M A CLOWN/SOME KIND OF A SUMMER David Cassidy	Bell MABEL 4	Carlin/Chappell	Wes Farrell	
35	NEW ENTRY	B STUCK IN THE MIDDLE WITH YOU Stealers Wheel	AMS 7036	Baby Bun/Ricochet	Leiber & Stoller	
36	NEW ENTRY	A POLK SALAD ANNIE Elvis Presley	RCA 2359	KPM		
37	45 34 5	B 24 SYCAMORE Gene Pitney	Pye 7N 25606	Donna	Gerry Bron	
38	26 26 12	A THE TWELFTH OF NEVER Donny Osmond	MGM 2006 199	Frank	M. Curb/D. Costa	
39	30 25 12	B PYJAMARAMA Roxy Music	Island WIP 6159	E. G. Music	John Anthony	
40	46 - -	A OVER & OVER James Boys	Penny Farthing PEN 80	Stirling McQueen	Larry Page	
41	37 28 13	A LOVE TRAIN O'Jays	CBS 1181	Gamble Huff/Carlin	Gamble/Huff	
42	NEW ENTRY	A NEITHER ONE OF US Gladys Knight & the Pips	Tamla Motown TMG 855	KPM	Joe Porter	
43	29 30 9	B AMANDA Stuart Gillies	Philips 6006 293	KPM	Norman Newell	
44	28 23 12	B CRAZY Mud	RAK 146	Chinnichap/RAK N. Chinn/M. Chapman		
45	36 29 11	B POWER TO ALL OUR FRIENDS Cliff Richard	EMI 2012	Big Secret	David McKay	
46	NEW ENTRY	B WELCOME HOME Peters & Lee	Philips 6006 307	MAM	Laurie Mansfield	
47	32 31 7	B LETTER TO LUCILLE Tom Jones	Decca F 13393	KPM	Gordon Mills	
48	41 - -	F LONG HAIRD LOVER FROM LIVERPOOL Little Jimmy Osmond	MGM 2006 109	Musford	Mike Curb/Perry Botkin	
49	50 47 2	F HEART OF STONE Kenny	RAK 144	Mess	Bill Martin/Phil Coulter	
50	NEW ENTRY	A FRANKENSTEIN Edgar Winter Group	Epic 1440	Copyright Control	Rick Derringer	

Distributors: A - 2 Armed and Extremely Dangerous.....32C Albatross.....28CW All Because Of You.....22E Also Sprach Zarathustra.....7A Amands.....43F And I Love You So.....3R Big Eight.....19BLLT Broken Down Angel.....11E Brothers Louie.....9S Can The Can.....5E Could It Be I'm Falling In Love.....12CW Drive-In Saturday.....16R Get Down.....31S Good Great Christmas.....21CW Giving It All Away.....10F Hear O! Stone.....49E Frankenstein.....50CW Hello Hello I'm Back Again.....8E Hell Raiser.....2R Help It Along.....29E I'm A Clown/Some Kind Of A Summer.....34E I've Been Drinking.....30E Letter To Lucille.....33S Long Haired Lover From Liverpool.....48F Liverpool.....41CW Love Train.....20A My Love.....14E Neither One Of Us.....42E Never Never Never.....15CW One and One Is One.....6F Over And Over.....40F Welcome Home.....46F Pyjamarama.....39E Power To All Our Friends.....45E Polk Salad Annie.....36R Rubber Bullets.....23D See My Baby Jive.....1E The Right Thing To Do.....33CW The Twelfth Of Never.....38F Tie A Yellow Ribbon.....4E Tweedle Dee.....27F 24 Sycamore.....37A Walking In The Rain.....24E Walk On The Wild Side.....17R Wonderful Dream.....13CW You Are The Sunshine Of My Life.....18E Stuck In The Middle With You.....35A You Want It You Got It.....25F

DISTRIBUTORS' INDEX 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, T - Trojan.

BREAKERS
SWEET ILLUSION, Junior Campbell, Dream D 137
ROCK-A-DOODLE-DOO, Linda Lewis, RAK 1852
IF LOVING YOU IS WRONG, Isaac Hayes, RAK 1502
SAD DAY, Roaming Stones, Decca F 13408
SNOWY VERSUS THE RED DRAGON, Hot Shots, Mooncrest 120
I'M GONNA LOVE YOU JUST A LITTLE BIT MORE, Barry, Barry White, Pye 7N 25610
STANDING ON THE INSIDE, Neil Sedaka, MGM 2006 267

Jud Strunk
Daisy a day
The original U.S. Hit Version 2016 1977



HI! IM MAXINE....



I CAN'T FLY YOU TO MIAMI....

**YOU CAN SEE MORE OF ME
AT OUR PARTY**

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midland hotel manchester 30.may

**prohibition club park st.
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royal hotel bristol 1. june

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