

# WEEK

Europe's Leading Music Businesspaper

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## Decca - Polygram discuss possible 4-channel alliance

by RICHARD ROBSON  
THERE IS a chance that the duos of the different quadraphonic systems are expected to cause in the marketplace but are averted following the news this week that a number of major European record companies are hoping to agree amongst themselves on the use of one system for their respective 4-channel releases.

Spearheading the move are Decca in this country and the Polygram group — the two major international firms still to make any sort of commitment, long or short-term, to 4-channel. Decca technical director, Arthur Haddy, told Music Week that his company would certainly not be making any quadraphonic record releases until some form of unofficial agreement had been reached with Polygram over which system to back.

Haddy emphasised, however, as did Steve Gottlieb, chairman of Polygram UK, that although the two companies were initially seeking to

reach some sort of agreement together, each is also individually discussing the problem with several other European firms that have yet to make a long-term commitment to one of the systems.

Haddy also stressed that no decision on which system to adopt had yet been reached and that with the 4-channel market still developing only very slowly in the UK, there was "no real hurry".

He commented: "I think it's very necessary to try and get some sort of standardisation — we don't want the confusion that is developing in America happening over here. We are examining all the 4-channel systems although no decision has been taken yet."

Gottlieb also confirmed that his company is still evaluating the various 4-channel formats although he commented that Polygram's policy is to try and establish one system — and a system that preferably, is compatible with stereo and mono which could indicate that

the firm is beginning to lean towards one of the matrix formats.

He said: "In principle, we would greatly favour one major format and with this in mind, we have been talking with many major manufacturers. I think the hardware manufacturers will contribute a lot to the confusion because they have rushed out rather hastily with their respective systems".

But he added: "The 4-channel market is moving very slowly in this country — people are only just getting used to stereo — so we are in no hurry to make a decision".

The collaboration between Polygram and Decca could well be the deciding factor in the fight between the various quadraphonic systems for supremacy in the UK.

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## BPI's Midem subsidy rethink

THE BPI has had second thoughts about its decision not to support members with a DTI subsidy at next year's Midem.

Publication of the news in Music Week (July 7) brought protests from some sectors of the membership and an attempt was made to call an extraordinary general meeting. However, it was decided instead to reconvene the council and after further discussion it was agreed to reverse the decision. But in so doing, the BPI is insisting that the only companies eligible for a subsidy are those which have a substantial involvement in the exporting of recordings.

The restricted scope of the subsidy is necessary, it is believed, as a result of complaints from the DTI not only that some companies involved in both records and publishing were benefiting from a double subsidy, but also that the Department's financial contribution to what is after all regarded as an opportunity to improve export trade was being utilised advantageously by firms more concerned with bringing records into the country that shipping them out.

In reconsidering its decision, the BPI has recognised that while most companies also operate a publishing subsidiary — which would remain eligible for a subsidy through the MPA — this is not exclusively the case and that to have excluded them would have been unfair.

BPI director Geoffrey Bridge explained to Music Week that apart from the export requirement there was no "that" in the rate of defining to which organisation a company in both record production and publishing should make its application for a subsidy. He felt the matter might be resolved by an assessment of which of the two areas the company considered itself to be most active in. He was hopeful of a meeting with the BTI and MPA for clarification of the situation.



THE NEW heads of the Warner-Reprise, Atlantic and Elektra companies, from left are, Des Brown, Phil Carson and Jonathan Clyde.

## Brown, Carson, Clyde, new label chiefs

WEA THIS week announced the names of the new heads of the three autonomous labels, together with some key staff appointments, following the decision to decentralise the company.

Named as general manager of Warner Bros. is Des Brown, one of the joint company managers at WEA while Phil Carson has been named head of Atlantic. Elektra will be run by Jonathan Clyde.

All three heads will report directly to the respective presidents of the American companies.

Joining Brown at WB — which will take in Reprise, Bearsville and Capricorn, will be WEA promotion manager Bill Fowler who assumes the title promotion director, Warner-Reprise press officer will be Meira Belas, while Derek Taylor will remain as head of special projects. Brown is currently seeking new offices for the operation as are Carson and Clyde.

Formerly Atlantic's European general manager and joint company manager of WEA, Carson will be responsible for the Atlantic, Rolling

Stones and Manticore labels. Annie Ivy, previously head of WEA publicity has been appointed head of creative services and she will be assisted by Stephen Jukes, Geoff Grimes, who has been with WEA for 18 months is promotion manager and working with him will be Paul Sargent. One of the most important aspects of the Atlantic operation will be the acquisition and development of new product and Dave Dee will operate in this capacity as head of a and r.

Clyde will assume total responsibilities for promotion, marketing and administration duties as well as continuing to function in the a and r and talent areas. Clyde, joined WEA two and a half years ago as label co-ordinator. At Elektra he has been responsible for signing Plainson and Dennis Coulton to the label. He will announce his Elektra team when he returns from an American visit.

Unaffected by the new look WEA operation is Larry Yaskie who continues as international a and r head of Warner Bros.

## Miles and Casperz cleared

TWO DIRECTORS of Multiple Sound Distributors of King Street, Hammersmith, were cleared of all charges last week in a case at the Crown Court, Middlesex. Guildhall, involving a dishonest transaction relating to records alleged to have been stolen.

In Miles (37) of Hamilton Terrace, N.W.8., and Ryle Casperz (35) of Cheltenham Place, Kenton, Middlesex, were discharged on the direction of Judge A. Gordon Friend at the close of the prosecution evidence. He told the jury that there was insufficient

evidence of guilt to satisfy them beyond reasonable doubt.

Miles and Casperz had pleaded not guilty to dishonestly receiving 30 records on or about April 17 1972, and also denied dishonestly assisting in the retention of 10,000 records on or about the same date.

Accused of a number of offences relating to the alleged theft and receiving of the records are John Michael Gray (28) of Gipping Way, Harlington and Jeffrey Collins (32) of The Mall, Harrow.

Gray has pleaded not guilty to TO PAGE 4

## CBS is busting out all over

CBS IS having one of its best sales periods ever and for the month of June is 83.5 per cent ahead of the same period last year, itself a record month in the history of the company. CBS reports that figures show that July will also see an upsurge in sales, continuing its most buoyant period ever.

CBS claimed this week that its rating of its minimum order is an important factor in the company's current success and managing director Dick Asher said that less than one half of one per cent of UK record dealers have complained to CBS over the introduction on June 1 of the surcharge on orders below £25. The surcharge was designed to streamline the company's distribution — network and to give a

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carole king



fantasy.

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## NEWS

## Sweet confusion

THERE IS still considerable confusion this week as to who actually has the rights of management for The Sweet. Following reports from Nicky Chin and Mike Chapman, as well as director Laurence Myers, that the Gem-Toby Organisation had undertaken worldwide personal management of the group, there have been denials from the band's original managers, New Dawn Productions.

Phil Wainman, who produces The Sweet, discovered them and is a co-director with Chin of New Dawn, claims that the Sweet are still managed by New Dawn under an agreement dated May 9, 1971 to expire in August 1976. Negotiations are underway, he says, between New Dawn and GTO but no management agreement has yet been reached.

Clarifying this, David Walker, speaking as Wainman's legal advisor, said that New Dawn still had the management rights to The Sweet and that while GTO was physically managing the band with the sanction of Chin and Chapman, the organisation has no power as yet to sign anything on behalf of The

Sweet.

However, Myers has denied that there is any doubt over The Sweet's management. He says that in fact New Dawn ceased to manage the group in January this year and responsibility was taken over by Chinnichap who approached GTO in May. "We do have a management agreement with the group which was drawn up and signed by the group and can be produced as proof," he added. "We are collecting their money, paying their bills and generally looking after them."

As to GTO's legality in signing contracts on behalf of the group he said that GTO's policy was to leave the signing of any such contracts to the group itself. Sweet are contracted to RCA up until December this year.

## Reader's Digest

READER'S DIGEST now have a new Oxford Street showground for its wide selection of records.

The new Reader's Digest Centre is based on the ground floor of Gannages department store.

## Eurovision Song Contest rescued

ONCE AGAIN, Britain has come to the rescue of the Eurovision Song Contest. For the second time in three years, the future of the contest has been threatened because the winning country which traditionally hosts the contest the following year, has backed down. Next year's event should be held in Luxembourg again but the country has said that it cannot afford to stage the expensive contest for the second year running.

The 1974 contest will be held in Britain for the fifth time at the Dome Theatre, Brighton, after the BBC agreed to stage it to keep the event going.

Presenting the contest at Brighton is expected to cost the BBC around £40,000. The event was watched this year by an estimated 400 million people throughout the world.

## MUSIC DEALS

DART RECORDS boss Clive Stanhope (seated) pictured with Robin Taylor and Al Constande of



## Orlake moves into tape

RECORD CUSTOM pressing firm, Orlake plan to expand production to include tape duplication early next year. The move is part of an expansion plan by Orlake, a subsidiary of Movitex, involving a new factory near its Dagenham plant. The whole expansion involves about £200,000.

Movitex group managing director Wilton Thayer said: "We have been holding off from tapes for a little while to see how they went. But we

the Record and Tape company following the signing of a deal whereby Dart product will be released in South Africa. Deal is for three years and the first product available in South Africa will be albums by Incredible Hog and Chris Seward and Steve Hall.

Dart has also concluded a two-year deal with BASF for Venezuela.

plan to move into them now, as well as introduce a much more automated process for our records at Dagenham."

Thayer said Movitex was now negotiating to buy premises for the proposed expansion. And former Pye works director John Moon, recently appointed to Movitex's executive committee, will have special responsibility for the Orlake records division and will assist in the expansion and move into tapes.

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65717

Soon to be released

Argent, Glencoe and Ellis appear at the London Music Festival '73 on Friday, 27 July, Beck Bogert & Appice on Sunday, 29 July, and Gary Moore on Sunday, 5 August



## LETTERS

IN ANSWER to the criticisms made by Mike Davison in Music Week about the field display activities from RCA, may I make the following points:

His comments regarding the Kinks window display are very difficult at this time to comment upon for these installations were carried out in October 1972 and as contracts for the display are of approximately 300 per month in all parts of the country, this I consider is not difficult to understand. If, at the time of the non-appearance of the display contractor, he had contacted my department at RCA, even via his RCA representative, we could have, I am sure, quite easily remedied the situation.

His comments regarding the Feliciano and Bowie windows are, after some investigation, apparently justified, but again Mike Davison must consider the amount of installations that are happening at any one time and realise that it is completely impossible for a record company department, usually concerned with many other aspects of company business, to check on each display individually and one must rely on the chosen contractor.

It is unfortunate that there are, as far as I know, just three or four alternatives when deciding on a display firm, with many record companies requiring their services at the same time. The contractors are obviously commercial enterprises and are going to achieve as much as possible. Therefore it is not unusual for them, without informing the record companies, to alter their original schedule, either to make room for another company's work or simply to increase the quantity so that each display man installs so that individual turnover is greater.

We have at RCA recently adopted a simple form which the dealer is asked to sign after each window ensuring that the display was installed to his satisfaction and

on the correct day. Payment for work will only be made on receipt of these forms duly signed, which I am sure will rectify the current situation.

I must once more reiterate that had Mike Davison complained direct at the time of these events, then they would have been remedied immediately. John Dyer, Manager, Creative Services, RCA Records.

## MUSICAL CHAIRS

CONTINUING PROGRESS within musical Rendezvous, the two-year-old Polygram budget label organisation, has resulted in a number of management changes.

Lionel Burdge, former product manager, has been promoted to A&R manager, with Eddie Bourne, previously administration assistant, as his assistant.

Ray Wilcox has been promoted to general sales manager from sales manager.

John Clark, area manager in Scotland, has moved to South-West England in a similar capacity.

Chief Brown, Ontario's salesman in Scotland, has become area sales manager for Scotland.

John Mewis, previously salesman in Birmingham, has been appointed area sales manager for the Midlands.

Paul Cox was recently appointed area sales manager, London.

CHRIS STONE, promotion manager at Apple, leaves the company at the end of the month. Stone, formerly with Decca, is seeking a new post.

RAY CAMERON who was responsible for producing Clive Dunn's Grandad, has joined the Mervyn Conn Organisation, as head of the record division. Cameron will be responsible for finding new talent.

## 'Accidental' loom for classics?

A NEW-FOUND and largely accidental appreciation of classical music is playing a major part in opening up new markets for the Contour budget label.

That's the theory of Tom Parkinson, Contour's managing director.

With this partly in mind, the company released an album on February 23 called *Rock Gently*, a light rock compilation of compositions by Beethoven, Bach and Brahms.

A further album, of Strauss, entitled *Swing Gently*, is scheduled for release in October or November.

Explained Parkinson, "These records are not the traditional classical sound but a lighter version with emphasis on rock."

"They are designed to appeal to a public which before would not have bothered about listening to classical music."

Parkinson said much of the new-found interest was largely accidental, based on films and TV

advertisements. He cited the commercial for Hamlet cigars, which includes music from Air On A G-String.

"People have been going into dealers not at all certain what to ask for. They say 'Have you got the music from the Hamlet advert?'"

Beethoven's Ninth Symphony, used as incidental music in *A Clockwork Orange*, was another factor, he thought.

"With films like *A Clockwork Orange* and, to add, normally non-classical people have accidentally concentrated on the music, portrayed in a lighter vein."

"We are now providing that lighter style of classical music for them on record."

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## Blue Thumb imports test

ISLAND IS importing four albums on the Blue Thumb label to test the market in this country, reserving definite release until it is possible to bring the respective American artists into the UK for personal appearances.

The releases are *Last Train To Hicksville* (BTS 51) by Dan Hicks and the Hot Licks, *Second Crusade* (BTS 500) by the Goodies, *The Pointer Sisters* (BTS 48) and *Limings* (BTS 6006), a satirical view of pop festivals by the staff of *National Lampoon* magazine. Island is also importing the first Blue Thumb album by Dan Hicks and the Hot Licks called *When's The Money* (BTS 29).

The albums will retail at £2.42 with the exception of the *Second Crusade* album, which is a double LP set, retailing at £4.38.

## Agency expands

BRON AGENCY has announced the acquisition of a dozen new acts bringing the total represented by the firm to 35. The signings follow Neil Warnock's appointment as a director of the agency. Warnock left NEMS to join Bron and has been responsible for signing a number of name bands including Alexis Korner, Beck, Burger and Apted, Family, Manfred Mann, Incredible String Band, Linda Lewis, Duster Bennett and Brinsley Schwarz.

Says Warnock: "This is just a nucleus for what we want to do in the future." The agency has five bands touring the US in September - Incredible String Band, Linda Lewis, Medicine Head, Nazareth and Spencer Davis - and is presently negotiating for five top US acts to come to the UK.

There are also plans to expand the agency to cover all tastes in music. The agency already represents Gene Pitney and intends to expand into the middle-of-the-road market as well as the contemporary field.

He says: "At NEMS I didn't really have the scope I wanted but now, with Steve Barnett, we are manning the whole ship between us. There is a lot more incentive to get a big operation together and make it into an all-round entertainment agency."

We have two very good college bookers in Joe Slattery and Clive Fisher, which leaves us free to look after the bigger things and search for new talent.



SOUTHERN MUSIC managing director Bob Kingston (centre) pictured from left with manager Ron Rowbotham, Frank Gilly and arranger Andrew Jackman. Gilly has been signed to the Spark label and the first release will be *Pain! The World With Love* with which Gilly won the *Ljubljana Song Festival* in Yugoslavia with last month.

## Spark Re-plays albums

SPARK, The Southern Music owned label is introducing a new series of albums called Re-Plays this month. The initial release of four albums features material by artists which have all since become famous.

The albums, all retailing at £1.42 are *Trump* (SRLM 2001) which features Mick Fleetwood, Danny Kirwan, Dave Kelly and Bob Hall, *Ravi Shankar's Transmigration*

*Macabre* (SRLM 2002), *Fireport* (SRLM 2003) which includes Mike Cooper and Duffy Power and the *Original Killing Floor* (SRLM 2004).

Spark will make available substantial point of sale material to back up the release and further releases will be made in September. Future releases will include product by Alex Harvey, Duffy Power, Art Wood, Gene Vincent and the Fugs.

## Pye and RCA go abroad for sales conferences

AS THE record industry conference season approaches it looks as though the emphasis this year will be on internal marketing plans, Europe and staff relations. Sales conferences provide an excellent opportunity for staff to get together and, apart from deciding upon marketing and sales schemes and ideas for the coming year, promote the sort of team spirit that makes a sales force really effective.

Only one major Decca has so far announced no plans for a sales conference, and may well not have one although a series of regional meetings similar to those held last year is being considered. Island has no plans for a sales conference and neither has Transatlantic which stopped holding such meetings some years ago.

Two firms will be taking their sales teams this year. RCA is holding its sales conference on the

Île de Bondon off the coast of France from September 7 to 9 and Pye is taking its force to Majorca later in the month - September 27 to 30. The advantage is to get personnel completely away from the home environment and to attempt to make the conference a social occasion as well as a business one.

EMI was first off the mark this year with a one-day conference at the Inn On The Park, London last month where the major topics were dealer incentive schemes and sale-or-return selling. Polydor will be a heavy month with RCA, Pye, Phonogram, from September 6 to 7 at an as yet undisclosed venue in the UK and CBS at the Avon-Hilton Hotel Stratford-upon-Avon from September 9 to 12.

# TOM DOOLEY

ISN'T IT a fact that after official announcement the WEA hierarchy had second thoughts about its decision to split the company four ways?.....confering with CBS cheiftans prior to annual convention in San Francisco on July 25 - CBS UK managing director Dick Asher.....producer Derek Lawrence planning launch of own Retreat label through EMI.....despite numerous interesting offers unlikely that Ian Ralfini will become involved with another major company following his departure from WEA.

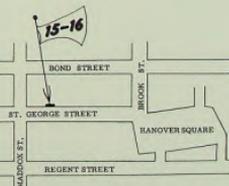
ISN'T ANOTHER Pye executive soon to join John Moon and Movietex?.....major manufacturer of auto-electrical equipment planning large-scale move into tape software retailing.....Musitapes managing director Philip Ashworth holidaying in Ireland.....re-issued for the second time - Jonathan King's Everyone's Gone To The Moon.....there will be quite a carry on at the Victoria Palace soon if Louis Benjamin's plans come to fruition.....following recent disagreement over project within the British Recorded Tape Development Committee its plan to hold National Tape Week promotion for cassettes and cartridges looks like being on again.....strange that in WEA announcement of new label heads Elektra executive vice-president Mel Pomer and not president Jac Holzman appointed Jonathan King.

IF ALL major record companies join the British Tape Industry Association isn't the work of the Recorded Tape Development Committee in danger of becoming rather superfluous?.....Sandie Shaw and husband Jeff Banks forming own music publishing company.....neighbours of Laurence Myers in new Hampstead home - Lulu and Ringo Starr.....former Undertakers drummer Chris Houston producing first album with Mick Green's new Fresh Meat act.....banned by Decca and Boots and WH Smith chains - sleeve on new Caravan album For Girls Who Grow Plump In The Night which depicts a six-month pregnant nude.....Apple not interested in purchasing King Size Taylor's tapes of early Beatles live recordings in Hamburg.

SONGWRITER GRAHAM DEE signed by John Velasco to Excellency Music.....following UK tour in the Autumn Family will disband.....former Youth Generation member Carol Forbes signed by Enterprise label.....from August 1 Rolling Stone will go tabloid.....beachside home acquired by New Seeker's manager David Joseph at Malibu.....for the first time the Mechanical Copyright Protection Society has beaten Ronson team in a golf match in a team picked by Compass Music's Terry Oates which included NEMS's Andy Gray and singer Danny Street.

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## NEWS

## CBS is busting out all over

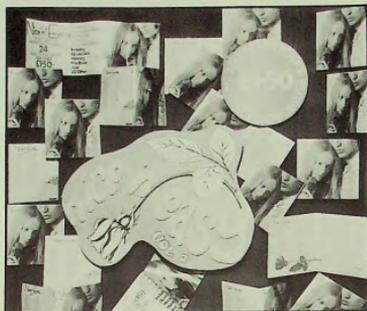
FROM PAGE 1

better service to dealers stocking in depth from the catalogue.

"The overwhelming majority of the retail trade understand and appreciate our motives for this move," added Asher "and dealers have not and will not suffer any loss from this move".

## Trojan to be distributed by EMI

AS FROM this week Lugtons and H.R. Taylors cease to distribute Trojan label products, EMI will continue to handle Trojan, Trojan Maxi, Horse, Attack, Big Shot, Green Door and Explosion. The Trojan van sales force will also continue to supply all Trojan product.



PHONOGRAM'S FIELD promotion team is dressing 250 shop windows throughout the country with this display to promote the release of *Six 'N' Easy Vol. 2*, an m-o-a album featuring the Syd Lawrence orchestra, Bobby Crush, Chuquito and the Paul Mauriat orchestra. The LP is priced at £1.50.

## Dudgeon in High Court

PRODUCER GUS DUDGEON was banned by a High Court on Monday from working for Elton John's Rocket label — although he will be allowed to complete production of John's new album.

Sonoways Service, the administrative company for Essex Music complained that Dudgeon was working for Rocket in breach of an agreement giving Sonoways his exclusive services until December 31, 1975.

Mr Justice Plowman granted Sonoways an order, effective until a

final decision in the dispute, restraining Dudgeon from rendering his services to Rocket or any other publishing or recording business.

The judge said Dudgeon was determined not to work for Sonoways again, but rejected a submission that an injunction would compel him to honour the agreement or remain idle after hearing of Dudgeon's ability as a technician as well in the field of production. By consent, the ban will not prevent Dudgeon from completing the Elton John album on which he is working.

## Transatlantic catalogue

EVERY RECORD dealer in Britain will be able to have a free copy of Transatlantic's new catalogue by September.

The company has distributed 3,000 copies to major dealers. The catalogue will soon be advertised and other dealers sent a copy on request.

A soft-back version of the same catalogue — which lists all the Transatlantic records available — is available for consumers. The hard-back catalogue is designed on the loose-leaf principle to accommodate new-release information.

## Decca — Polygram alliance

FROM PAGE 1

market at last. Pye has adopted the Simul matrix system for its 4-channel releases, while EMI has gone SQ but it is understood that the respective moves by both firms are initially at any rate, fairly short-term and it seems more than likely that they might follow whatever event they decided by Decca and Polygram.

Contrary to an American report last week, EMI denied that it might be acquiring a JVC CD-4 label and the manager of the firm's Abbey Road studios, Gus Cook, said that his firm was quite satisfied with the SQ system which was compatible with stereo and presented no cutting difficulties.

However, he agreed that the industry is waiting for one of the systems to emerge as a preferable standard and that at present all three matrix systems, SQ discrete and QS, have their advantages and disadvantages.

Because of their personal involvement in the development of

the respective systems, RCA is committed to CD-4 discrete and CBS to SQ but there is the inevitable question that if an industry standard emerges and it is not one or either of the firm's systems, can they in the long term afford to completely ignore the format chosen?

The Polygram group had to eventually bow to the growth of the 8-track cartridge after doggedly supporting only the Philips cassette system and RCA or CBS could carry off themselves in any case on having to make a similar sort of decision.

Meanwhile, A&M, is expected to make its first release of 4-channel product in the UK later this year — using the SQ system. A&M in the U.S. will shortly be issuing Rick Wakeman's new album *The Six Wives of Henry VIII* in SQ and John Deacon, general manager of the firm's UK operation, said this week that it is more than likely the LP will be released here in the autumn together possibly with some other SQ items.

## Island-EMI agreement brings first tape releases

SIX ALBUMS recently released on disc by Island and its associated labels will comprise the company's first cassette and cartridge release under a new Island-EMI tape manufacturing, marketing and distribution agreement announced last month to replace the firm's existing licensing deal with Precision. The tapes will be available from August 1.

The albums are Cat Stevens' *Foreigner* (ZC/YS IR 9240), *Passion Play* (ZC/YS IR 1040), by Jethro Tull, *Recorded Live* (ZC/YS TU 1049), by Ten Years After, *Island* (ZC/YS IR 1048), *Toots & The Maytels' Funky Kingston* (TC/8X DR 5003) and *If It Was So Simple* (TC/8X PG 101) by Longhair.

To avoid confusion amongst dealers, all prefixes and packaging will be unaffected by the new arrangements for Island's tapes which under the agreement will be manufactured by EMI. Prefixes will be the two new labels which will make

their debut on tape in the August release are TPCP (cassette) and 8XPX (cartridge) for Rocket product and TCDB and 8NDR for Dragon titles.

Coinciding with the release, Island will be launching a major marketing campaign to re-promote the firm's existing tape catalogue which includes product by Cat Stevens, Fairport Convention, Free, King Crimson, Mountain, Proculgare, Roxby Music, Steeleye Span, Traffic, Uriah Heep and the Waiters.

Ten thousand copies of a new Island tape catalogue will be printed for distribution to dealers and the marketing campaign will also include the usual press advertising and point-of-sale material.

Island's agreement with Precision expires at the end of this month although under the terms of the deal, the tape company has a six-month sell-off period which will include the important Christmas sales season.

## Miles and Casperz cleared

FROM PAGE 1

stealing 15,000 records on or about March 22 last year and dishonestly receiving 12,000 records and 2,222 records between March 21-April 18, Collins has pleaded not guilty to dishonestly receiving and assisting in the retention of 10,000 records, 8,823 records and 50 records.

Paul Purrell (prosecuting) told the court that a lorry loaded with 15,000 Music For Pleasure records broke down on the way to Birmingham. The records were transferred to another lorry, but this was stolen and when recovered after several days the records had disappeared.

On April 17, police went to the Multiple Sound premises and saw outside a van which, according to the prosecution, had been hired by Collins. Enquiries revealed that Collins had left 51 records on the premises, of which all but one were alleged to have been stolen. Inside the van were 8,823 records which Collins claimed were "all straight". He later said that he had bought 10,000 from Gray who was at the time working as a GPO engineer, but was also running a sideline in selling records.

Gray, seen at his home, agreed that he had sold 10,000 records to Collins. In his garage were found

1,856 records and in his flat were a further 1,371.

In evidence, Gray told the court that he had never been in doubt before. He stated, "I did not steal any gramophone records. I bought some records, but at no time did I know they were stolen — I would not have bought them if I had". He explained that in January 1972 he took over a stall in Hayes market from another GPO engineer who sold records. In early March he told a man named Summers, who dealt in records, that he was interested in job lots. Sometime later Summers came to his stall with 80 MP records and asked him if he was interested in buying 10 MP records which he had been offered.

Gray said he hoped to get the records at 175p each and had earlier discussed prices with Collins. He hoped to offer 10,000 of the records to Collins and keep 2,000 for himself.

Summers delivered the records on April 11 and April 15, was paid in Cash and Gray was given a receipt. Gray said Collins told him on the phone that he had a buyer and would take some samples. He later gave Collins two boxes and subsequently Collins collected the rest and loaded them into his van. The case is proceeding.

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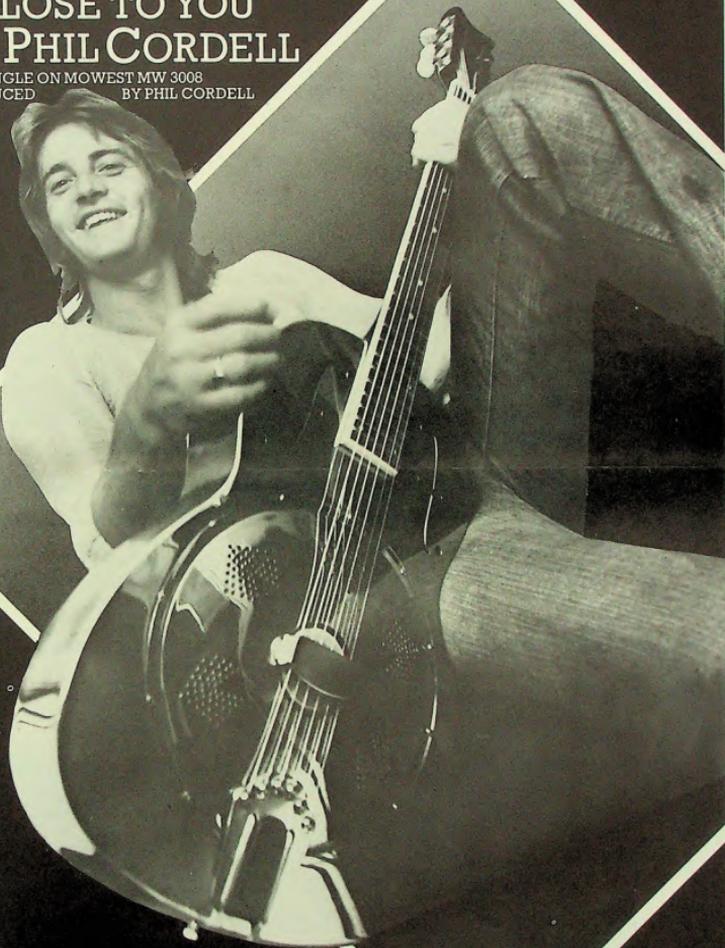
M<sup>O</sup>EST

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A SINGLE ON MOWEST MW 3008  
PRODUCED BY PHIL CORDELL



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## CHARTS

West  
Germany

- 1 GET DOWN, Gilbert O'Sullivan, MAM
- 2 HELL RAISER, The Sweet, RCA
- 3 GOODBYE, MY LOVE, GOODBYE, Demis Roussos, Philips
- 4 POWER TO ALL OUR FRIENDS, Cliff Richard, Columbia
- 5 GOODBYE MAMA, Ireen Sherr, Polydor
- 6 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT, Vicky Leandros, Philips
- 7 FLYING THROUGH THE AIR, Oliver Onions, RCA
- 8 WHISKY IN THE JAR, Thin Lizzy, Decca
- 9 MAMA LOO, The Les Humphries singers
- 10 THE GROOVER, T. Rex, Ariola

Courtesy of Der Musik-markt

## European top sellers

## Denmark

- 1 PURE GOLD, Diverse, EMI
- 2 HELL RAISER, The Sweet, RCA
- 3 RING RING, Bjorn, Benny, Agnetha & Annifrid, Polar
- 4 HVOR ER ALLE DROMMENE, Maria Stenz, Sonet
- 5 VI DANSER ROCK 'N' ROLL, Peter Belli, Polydor
- 6 ALL BECAUSE OF YOU, Georgie, BMI
- 7 HITS AGAIN 3, Klaus Wunderlich, Telefunken
- 8 SCHLAGER-RANDESZVOUS (LP), Mireille Mathieu, Ariola
- 9 HALLO MR. GENERAL, Alice & Rita, Odeon
- 10 TIE A YELLOW RIBBON, Dawn, Bell

Courtesy of I.F.P.I

## Spain

- 1 CHARLY, Santa-barbara, EMI
- 2 VELVET MORNINGS, Demis Roussos, Philips-F
- 3 GET DOWN, Gilbert O'Sullivan, Columbia
- 4 ERES TU, Mecedades, Zafiro
- 5 EVA MARIA, Formula V, Philips-F
- 6 KILLING ME SOFTLY WITH HIS SONG, Roberta Flack, Hispavox
- 7 MY LOVE, Paul McCartney & Wings, EMI
- 8 MI TALISMAN, Los Diablos, EMI
- 9 GITANO, La Compania, CBS
- 10 AMERICA, AMERICA, Nino Bravo, Polydor

Courtesy of "El Musical"

## Norway

- 1 TIE A YELLOW RIBBON, Dawn, Bell
- 2 POWER TO ALL OUR FRIENDS, Cliff Richard, EMI
- 3 RING RING, Bjorn & Benny, Agnetha & Annifrid, Polar
- 4 SOLEN SKINNER ALLTID DER DU HELST VIL VARE, Stein Ingebrigtsen, Talent
- 5 HELL RAISER, Sweet, RCA
- 6 TU TE ROCONNAITRAS, Anne Marie David, Epic
- 7 MY LOVE, Paul McCartney & Wings, Apple
- 8 GET DOWN, Gilbert O'Sullivan, MAM
- 9 CAN'T KEEP IT IN, Cat Stevens, Island
- 10 GOOD GRIEF CRISTINA, Chicory Tip, CBS

Courtesy Verdens Gang

## Sweden

- 1 THERE GOES RHYMIN' SIMON (LP), Paul Simon, CBS
- 2 HOOKED ON A FEELING, Bjorn Skifs & Blabius, Columbia
- 3 MAMA LOO, The Les Humphries Singers, Decca
- 4 TIE A YELLOW RIBBON, Dawn, Bell
- 5 LONELY LOVERS SYMPHONY, Giorgio, Philips
- 6 EVIVA ESPANA, Sylvia Vrethammar, Sonet
- 7 RED ROSE SPEEDWAY (LP), Paul McCartney & Wings, Apple
- 8 ERES TU, Mecedades, Metronome
- 9 DING DONG, Lars Berghagen, Polydor
- 10 GOOD GRIEF CHRISTINA, Chicory Tip, CBS

Courtesy of Radio Sweden

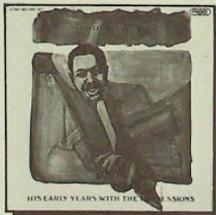
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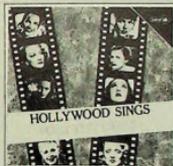
Vol. 1 (The Girls)  
Ethel Merman, Ginger Rogers, Marlene Dietrich, and others

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### John Scott Trotter

& His Orchestra  
I Remember Hal Kemp

CPS 92



### Ella Fitzgerald

The Best of Ella, Vol. 1

CP 95

### Hollywood Sings

Vol. 2 (The Boys)  
Dick Powell, Eddie Cantor, Dick Haymes and others

CP 97

### Hollywood Sings

Vol. 3 (The Boys & Girls)  
Judy Garland, Ethel Merman, Mickey Rooney, Bing Crosby and others

CP 98

## Singles

### The Brotherhood Of Man

Our World Of Love

DM 393 Deram

### Bobby Williams

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### Jonathan King

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### Mike Berry

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## IRELAND

## Patterson brings a classical touch to old Ireland's songs

by KEN STEWART

WHEN INTERVIEWED for this feature, Frank Patterson was on his way to see John McCormack in Song of My Heart at Dublin's Grafton Cinema.

It seemed entirely appropriate, too, because there are those who see Patterson as the present-day McCormack.

"He's my biggest rival," admits 31-year-old Patterson. "He has such a cult following. It's terrible to think that a dead man is beating the lard out of me! McCormack was a great tenor. He was the greatest we've ever had in Ireland and nobody will ever beat him... but I'm trying to beat him."

"He and Caruso were the greatest singers of all time, both technically and interpretively."

Frank Patterson isn't doing too badly, either. He's one of a handful of Irish singers in his field earning a living as professionals.

This young Irish lyric tenor goes far beyond the limits suggested by the word "lyric." He sings Mozart operas, Handel arias, Bach cantatas, Passion music — and Irish songs.

"If we don't perform our native composers," he says, "where will our sense of identity be for their work? It is vain if we have nobody to perform it."

Frank Patterson is from Clonmel, County Tipperary, and the first songs he sang were the local ballads of his country.

After leaving school, he became a

composer in his uncle's printing works. But he had been a boy soprano during his school days and was a member of St. Mary's Choral Society, so eventually he left the printing presses of Clonmel in favour of vocal studies in Dublin under the guidance of Dr. Hans Waldemar Rosen. He also enrolled for a course of acting at the National Academy of Theatre and Allied Arts.

That was in 1961. Three years later, he took all the major awards at the national festival of music held annually in Dublin, the Feis Ceoil. The same year saw him taking leading tenor roles in Handel's Messiah at Trinity College, Dublin, in Actis and Galatas at the Wexford Festival, in addition to the Irish premiere of Play of Daniel.

In 1966 he made his first tour of the U.S. and Canada. The following year he married the Irish pianist, Eily O'Grady, and he won a scholarship to attend an international summer course for singers in Holland. While there he was heard by Mme. Janine Micheau, principal professor of singing at the National Conservatoire of Music in Paris. Frank and Eily Patterson went to Paris with her for a year of their study.

Frank Patterson began recording for Philips in 1968 and to date he has had ten albums issued. Among his LPs are Parcell Songs (SAL 3717), Bethoven Irish Songs (6500-104), The Voice of Erin (6588-007), Berlioz Songs (with

Colin Davis and the London Symphony Orchestra — 6500-009) his latest disc to be released in Ireland, My Dear Native Land (6599 227).

The Voice of Erin was especially well received. It was voted by an international jury in the U.S. "the best ethnic record of 1971," from 360 entries. Five of his albums have been nominated Record of the Month in the Sunday Times.

Patterson is one of Ireland's most travelled singers, having covered between 40,000-50,000 miles during each of four U.S. and Canadian tours.

Indeed, most of his work is outside Ireland. Recently he was in Switzerland, he will go to Holland for three weeks in September, and will sing Bach's Christmas Oratorio in Liverpool in December. Another engagement in the near future is to sing the Messiah in Manchester with the Hallé Orchestra conducted by Sir Charles Groves.

Frank Patterson's records are regularly released in such countries as the UK, Ireland, the U.S.A., France, East Germany, West Germany, Belgium, Holland, Norway, Sweden, Denmark and Italy.

His latest German release, for example, his Elizabethan Lute Songs, was described as being "of the highest quality" by Fonoforum magazine.

Patterson regards 1973 as his best year ever.

"I'm happy in what I'm doing



Frank Patterson

and everything is clicking into my own RTE Radio series, which will be broadcast in the autumn — and I've just completed my first RTE Television series of four programmes, For Your Pleasure," he said.

Patterson's agent is Howard Hartog of London and, as previously mentioned, the majority of his work is outside Ireland.

In fact, it's about six years since he sang the Messiah in Dublin, but he will do so again this year, in the company of Our Lady's Choral Society.

My Dear Native Land was issued in the UK some weeks ago, to very good notices in The Gramophone and Records and Recording.

"For a singer to sell, the quality must be on the records," says Patterson. "Anyone who has bought my Voice of Erin, I'm positive they would buy the new one. Otherwise I wouldn't let a record out if it wasn't good enough."

"I make a point on my LPs of Irish songs to include at least one in my own native language."

## Castlebar finalists announced

THE FINALISTS for the four categories of the eighth Castlebar International Song Contest have been announced. The contest will be held at the Royal Ballroom, Castlebar, from October 1-5.

There are 36 songs in all, from 13 countries, and they were selected from about 1,000 songs from 39 countries.

The composers are from Ireland (10), the UK (4), Poland (3), two each from the U.S., Hungary, Bulgaria, and one each from Japan, Norway, Czechoslovakia, Malta, Germany, Belgium and Gibraltar.

Two composers — America's Jeff Oxman from Hollywood, and Joseph Villa from Malta — have each had two songs accepted for the finals.

Four others got two songs each through the first finals, although each was written with a different collaborator.

The contest offers prizes of about £3,500. The main sponsors are the Irish Tourist Board, the Western Regional Tourism Organisation, Guinness Group Sales and Gallaners of Dublin.

At school, he took all subjects through the medium of Irish. An ambition of his is to do a full album of Gaelic songs.

His radio and television shows in the next few months should be a considerable boost to sales of his discs. With that in mind, Philips in Ireland, under label manager Marcus Connaughton and general manager John Woods, is backing the show up with a promotion campaign that will include the release of a Frank Patterson single, which would be breaking new ground in seeking an enlarged audience for the singer.

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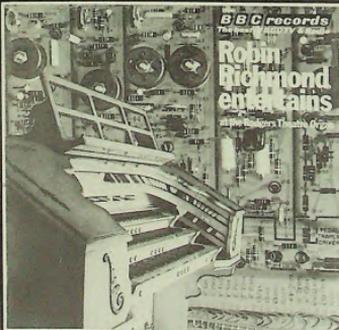


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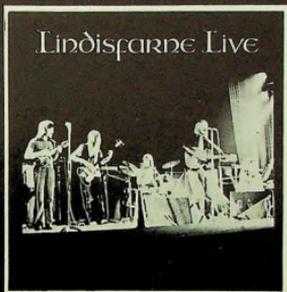
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SEE GENESIS LIVE AT THE READING FESTIVAL ON SUNDAY 26 AUGUST



## TAPE

## Bleak outlook at Earls Court

by RICHARD ROBSON

THERE IS a strong possibility that the British Recorded Tape Development Committee will not be allowed to exhibit at this year's Earls Court Motor Show despite the tremendous popularity of the BRTDC's displays at the Show last year and in 1971. Although the Society of Motor Manufacturers and Traders, organiser of the annual event, are very keen to see the Committee at Earls Court again this year, there has been an unprecedented demand for exhibition space from SMMT members which have to catered for before any display area can be

allocated to the Committee which is not a member of the Society.

Pressure on space at Earls Court has been aggravated this year by the decision of the major tyre manufacturers to start exhibiting again at the event - for the past few years, these companies have refused to take part in the Motor Show. Also, a number of foreign car makers want to exhibit this year for the first time at Earls Court.

Discussions are currently taking place between the Committee's Walter Woyda, Precision managing director, and Barry Green, EMI tape marketing manager, and Gerry Kanz of the SMMT to see if a solution to the problem can be found.

Although a final decision has yet to be taken, Woyda said this week that "the current situation is very awkward. The Society is very keen for us to be at Earls Court again", continued Woyda, "but of course SMMT members have to come before us".

The Committee's display at the Motor Show is its most important promotion of the year and if the BRTDC is not allowed to exhibit at the Show, it will be a bitter blow to the Committee's general promotional efforts to try and maintain the current rapid growth of the in-car entertainment market.

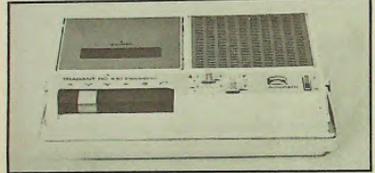
The space problem at Earls Court will not affect the major hardware manufacturers, all of whom are SMMT members and all of whom will be exhibiting as usual at the Show, which will be held from October 19 to 27.

## New from Siemens

A NEW portable cassette recorder, the RC 430, has been added to the German Siemens range of hardware which is distributed in the UK by Intercity Electronics of Petty France, London SW1. The unit is fitted with piano-key type fast forward and rewind, stop, play and record controls, slider volume and tone controls and an automatic recording level facility and PU meter.

The model is finished in a white plastic cabinet with dark top and speaker grill, it fitted with two speakers - an unusual feature of portables - one of which is 10cm in diameter while the other is a high frequency 4cm unit, and is supplied complete with blank cassette and microphone.

The RC 430 is selling at a recommended retail price of £41.09 including VAT.



## Halt in sales

FILM AND Television Production Services has halted production of its International series of tape racks because of disappointing sales. Managing director Don Fagan said however, he hopes to find UK and overseas firms to appoint as licensees and which will take over the manufacturing and marketing of the racks.

Fagan told Music Week he market-blamed poor promotion and marketing and the lack of enthusiasm from the British Recorded Tape Development Committee for the disappointing sales.

He said he had spent £6,000 developing a paper-proof wood and steel rack after about a year if Film and Television could devise a racking system to overcome the problem of shuffling.

He claimed the Committee liked the rack and told dealers it had the

BRTDC's approval - but it did not give it any backing apart from that. He tried marketing it through Pye sales representatives - Pye and FTFS are both part of ATV - but this also failed.

"I struggled on trying to sell the racks, but I don't know the music business very well - I am an engineer", said Fagan. "I offered it to EMI, Phonogram and Polydor, but they all had arrangement to use other products".

In all, only about 1,000 racks were actually sold - at £40 each or a minimum of £32 for bulk sales. The firm's biggest UK customer was Tapes Galore in Edgeware road, London, while racks were also exported to Germany, Nigeria and Iceland.

But Fagan said he decided to halt production because of his marketing problems, and now he hopes a UK firm, and firms in Austria and France will manufacture for him and handle marketing.

## Current affairs on tape

SEMINAR CASSETTES, the series of educational tapes launched at the beginning of this year by ex-BBC radio producers Rose Mary Sands and Sandy Within, has introduced a second line of cassettes covering current affairs. Known as the International Report, the tapes comprise various experts discussing current affairs and world problems.

The series made its debut earlier this month with the release of two items, Oil - The World Crisis, which includes on-the-spot comments from the Middle East, USSR and U.S., and Pollution And Industry, which includes reports from Japan, the U.S. and UK. Each tape has a playing time of about 30 minutes

and costs £2.50 plus 15p postage and packing.

Meanwhile, Seminar has released another five titles in its University series of cassettes which cost £3 each plus 15p postage and packing. The tapes are Medical Uses Of Hypnotism, by Dr. Stanley Black, A Scientific Approach To Religion, by Sir Alistair Hardy, The Gift Of Legends, featuring Yehudi Menuhin and sculptor Michael Ayrton, The Gift Of Music, again by Menuhin and Ayrton, and A Peaceful Revolution, featuring Laurens Van Der Post.

Supplies of Seminar tapes are available from the firm's offices at 218 Sussex Gardens, London W2 3UD.

## New batch

RCA HAS released a second batch of tapes in its new low-priced Caprice cartridge series. There are 23 titles in the latest batch, nine of which have also been issued in cassette form.

Among the artists included in the release are Jose Feliciano, Glenn Miller, Jim Reeves, Elvis Presley, Perry Como, Jimmy Blue, Andy Williams, Hank Snow, Charley Pride and Jerry Reed.

Also released at the same time was a double-play cassette and cartridge from the Raymond Lefevre orchestra and cassettes of the new albums by Paul Kantner, Grace Slick and David Freiberg, Baron von Tollbooth and the Chrome Num.

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# TALENT Oldies get a new lease of life

by GRAHAM FUNTER

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Reasons for resurrection are many — usually consumer pressure, sometimes disc-jockey demand and occasionally marketing men's intuition. Some of the sounds were chart climbers first time around. Others fell by the wayside.

Of the several second-time-arounders currently there or thereabouts in the Top 50, a former chart-topper, Fleetwood Mac's Albatross, leads the way.

Todd Rundgren's I Saw The Light holds a position just below midway, while Al Martino's Spanish Eyes crept into the Top 50 last week not for the first time, seven years after release. The re-release of Free's All Right Now is well placed to repeat its original success.

Undoubtedly Albatross provides the most significant example of a record making good for the second time.

On November 22, 1968, the record was released on Blue Horizon, then part of the CBS family of labels, before moving under the Polydor umbrella a couple of years later.

"It was a sleeper," recalled CBS' copyright manager, Brian Dunham. "It was a couple of months before it moved into the charts, finally reaching number one about March the next year.

The prelude to the re-releasing of the song last April followed CBS' decision to launch 25 old hits under the unofficial title Hall of Fame. Along with Albatross in this batch were Scott McKenzie's San Francisco and Gary Puckett and the Union Gap's Young Girl.

"When we were considering this Hall of Fame we had a feeling that Albatross could be a hit all over again, that nostalgia would be enough to carry it into the charts again.

"CBS in America had achieved some measure of success with re-releases and we were following suit. I don't know what the band feel about it. Our main consideration is of course the commercial aspect although the record cannot do them any harm. It was always available and continued to sell at a trickle up until its re-release."

If Todd Rundgren's single on WEA's Bearville label — re-released on May 25 just a year and 18 days after it first came on to the market — does not reach number one, it will be issued yet again next year.

That's the promise from WEA's promotion manager Bill Fowler. First time around a massive promotional push by WEA and extensive Radio One airplay failed to stimulate consumer reaction.

While the record has always been available, its initial failure resulted in 15,000 copies being scrapped. Why then the re-release, this time as new music?

"I have always had great faith in the record," said Bill Fowler.

"We had a meeting at WEA and



Al Martino

everyone agreed it should be given another shot."

From the re-release date to July 7, the record had sold 33,367 copies.

Al Martino's Spanish Eyes was first released on EMI's Capitol label in January 1966. It established itself among the top ten records in the country. Reactivated a couple of years after the initial release, it has continued to sell steadily, until it rode into the charts on the wave of its recent re-release.

"This kind of record is still played on radio. Perhaps this was the reason for the sudden surge in the demand for it," said EMI's American labels' marketing manager, Colin Burn.

Vic Lanza, EMI's middle market manager, planned the record's new-found success on the growth of

a new generation.

"It's probably mainly the discovery of the record by a new generation, plus nostalgia on the part of people who remember it first time around. Whatever the reasons, we became aware of a marked increase in demand and I decided to push it out again.

"It was re-promoted and re-edited and it's showing results. It just goes to show that a good melody never dies."

All Right Now — which served as a catalyst for Island to emerge as a singles force in Britain — was first issued on May 4, 1970, reached Number One by the summer, sold 400,000 copies and gave rise to Freemania which manifested itself in the fans by the strange custom of hurling jellybabes at the band on stage.

The chain of command from consumers' requests for the record to dealers, through to the company led to the re-release on July 6.

"It was not re-released just to revive the spirit of the band. Other singles — Stealer, My Brother Jake, Little Bit of Love and Wishing Well — plus albums have kept Free popular," said an Island spokesman.

"The rate of demand became significant and because stocks were running low we decided to re-issue. The growth of local radio and requests by their DJs for the record encouraged the move."

Why the sudden increase in demand? "For a variety of reasons," said the spokesman. Even in just three years there is a new generation of record buyers who are probably

just becoming aware of the qualities of All Right Now.

"It might also mean there are not enough good singles being released by new bands."

Signs are good that Free could repeat their previous success with the record since it is thought by Island to be selling better since its re-release than during the corresponding time following its original release.

Also in the charts, on Motown, is Junior Walker and the All Stars' Way Back Home. Although this record is two years old, it was only previously issued on an album.

Motown plans another re-release next Friday, this time of Gladys Knight's 1966 hit, Take Me In Your Arms And Love Me.

Phonogram, the UK licensee of the American Avco label, admitted this week it has probably been responsible for the popular misconception that Limmie and Family Cookin' Your Can Do Magic has been re-released. In fact it has been sleeping quietly since January and now looks to be on the verge of a breakthrough.

"The record immediately took off in the North and Midlands, but the sophisticated south sound didn't seem to have the same appeal in the South," said Nigel Grange, Phonogram's U.S. product manager.

"In an effort to give the record another push we did a national press release two months ago which has led to the widespread belief that the record has been re-released."

"Happily the northern enthusiasm is drifting south and the record is beginning to move."

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# PUBLISHING

## Plans go ahead

AS PART of a major consolidation of its worldwide interests, the Dick James organisation which takes in the music publishing company and the DIM label, is planning a floatation on the London Stock Exchange, possibly next year.

Meanwhile Dick James told Music Week that he had been granted an office development permit and that he was currently exploring the possibility of acquiring a 27,000 square foot premises in London's West End. The offices would include the publishing and record operation plus an extensive recording studio.

It is understood that James is talking to a number of merchant banks but no decision will be made about the company's entry onto the stock market until later this year.

Since James ceased as manager of the Northern Songs company — a lucrative money-earner for the group — overall profits have continued to increase.

The last published figures for the group covering the year to September 1971, show a pre-tax profit of £293,000 on a turnover of £1,600,000. It is understood that company profits for this year should be around £350,000.

On the publishing front, Dick James Music has signed an exclusive worldwide music publishing and record deal with the Space Agency, run by Bob Anderson and Andrew Cameron Miller for product written and recorded by a new five-piece act, Baby Whale. The band's first album for DJM, produced by John Anthony, will be released in August.

The Dick James organisation is also stepping up its involvement in the American record market and during the past few months, has signed a number of acts to the label. The acts include Shepley and Brand, Hooblerax, and Joe Butler.

## Roy Berry wraps up U.S. deal

FOLLOWING HIS recent visit to America, Roy Berry, managing director of Campbell Connelly, has acquired representation to the Planetary-Nom catalogue, part of the American Big Seven Group. Berry concluded the deal with Phil Kahl and Morris Levy. Deal takes immediate effect and is for the UK

only. Following the closure of the London office of Planetary-Nom several months ago the company's catalogue has been administered by Ben Nibbet's Big Ben Music firm.

The catalogue includes the greater part of original material issued on Levy's Roulette label.

## Publishing group future in jeopardy

THE FUTURE of the ABC-Dunhill publishing group in this country is uncertain following the end of its deal with United Artists Music at the end of last month. However it is understood that a renewal of the deal might be renegotiated.

In America the ABC-Dunhill companies have recently been consolidated to form ABC-Dunhill Music (BMI) which incorporates Trousdale, Pamco, Westrup and

Porgie Music and American Broadcasting Music (ASCAP) comprising Wgate and ASCAP.

An exception to the consolidation is the Trousdale-Solider catalogue which includes the works of Dennis Lambert and Brian Potter. The catalogue is handled in the UK under a deal secured by Peter Phillips, director and general manager of the KPM group.

## Rockbottom Records

DEREK JOHNS, former general manager of the Bradleys label, the record offshoot of ATV Music, has formed his own independent music publishing and record production company, Rockbottom Records, and Rockbottom Records. He has entered into a partnership with producer Tony Cox.

Island Music is handling material published by Rockbottom Music. As yet no record deal for the firm's product has been negotiated.

At present Johns and Cox are operating from 01-622 8197. They plan to move to Cornwall soon where they hope to build their own recording studio.



SINGER-SONGWRITER Roger Charles (left) whose songs are published by Rak pictured with Eye label manager Robin Blanchflower and Eye promotion manager Issy Price following his signing to the label. Charles' first single, *Understand Each Other* (Dawn DNS 1038) is now available.

## Paul Rich to represent Management III

PAUL RICH, an executive vice-president of Carlin has secured UK representation to Management III, the company formed in America by Jerry Weintraub and Sid Bernstein.

The company publishes material by a number of acts handled by the Management III company including songs by the Main Ingredient, Bull Dog (through the Dirt Farm) company and several other firms including Little Sandy Music and Terrace Music.

Rich acquired representation of the company during his recent visit to America.

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  - 9 STANDING ON THE INSIDE, Kirshner/Warner
  - 10 STUCK IN THE MIDDLE WITH YOU, Baby Run/Ricochet
  - 11 SKWEEZE ME PLEEZE ME, Barn
  - 12 CAN THE CAN, Chinnichap/RAK
  - 13 THE GROOVER, Wizard
  - 13 SEE MY BABY JIVE, Wood/Carlin
  - 15 YOU ARE THE SUNSHINE OF MY LIFE, Jobete-London
  - 16 BORN TO BE WITH YOU, E.H. Morris
  - 17 WALKING IN THE RAIN, Screen Gems
  - 18 ONE AND ONE IS ONE, Biscuit/Feldman
  - 18 LIFE ON MARS, Titanic/Chrysalis
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# Congratulations to Vince Hill and BBC Television on winning The Golden Sea Swallow Award at Knokke for their variety show 'The Young Generation' based on 'They Sold A Million'

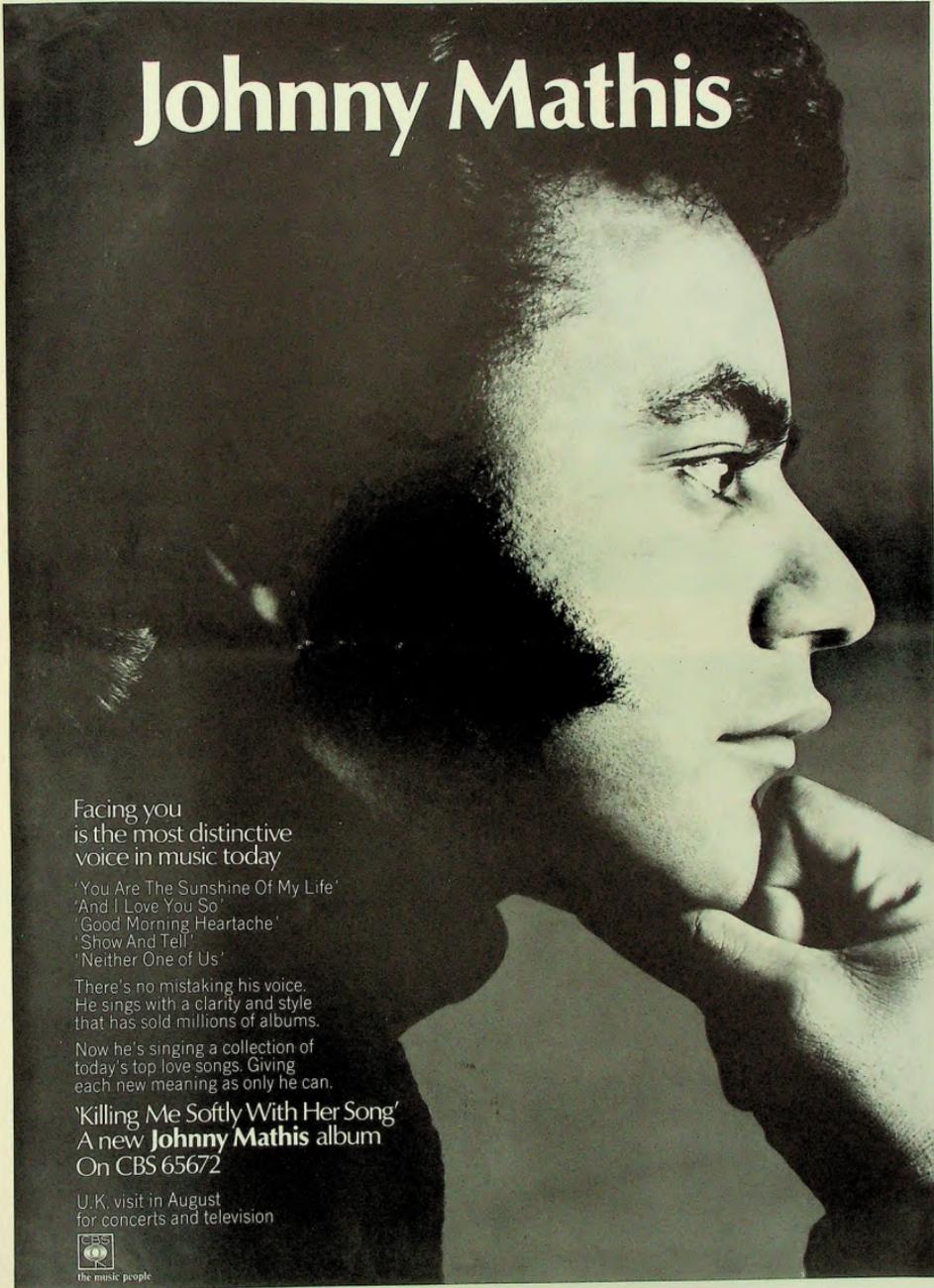
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## MUSIC WEEK

# CLASSICAL

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## CBS hits back at Catholic protests

**STRONG PROTEST** after last week's attack by the Catholic Priests' Association on the televised Leonard Bernstein Mass came this week from CBS Records, who last year issued the complete recording of the Mass (77256) conducted by Bernstein.

The Association, claiming to represent about 1,600 Catholic priests in Britain, expressed 'distress and distress' at the BBC screening and stated: "The musical is a blasphemous and sacrilegious profanation of the very centre of Catholic life and worship. It betrays

the humanistic ideas of its composer at almost every step."

CBS classical marketing manager Robert Walker told Music Week: "Bernstein's Mass is not a liturgical Mass, and it is not a musical, any more than Britten's War Requiem, for example, is a Requiem in the religious sense. Both works take the outline of the liturgy as a framework within which to express something quite different. What the Association has said seems to me to misunderstand the work, which I see as a moving comment on modern society. I can quite understand that it may have offended some people, but it was not intended to offend. It does, in my opinion, do a great deal to explain and perhaps deal

with the doubts on social matters raised today by a great number of young people, and in fact the end of the work is a colossal affirmation of faith. Quite apart from that, it should be judged not in relation to the Mass itself, but as a work of music, and on musical grounds alone. Just as are Handel's Messiah and Bach's St. Matthew Passion, which are regarded simply as music by people of widely differing religious faiths. If we are going to ignore musical values and judge a work of music on its moral values, nobody would want to listen to or watch Act 1 of The Valkyrie in Wagner's Ring, with its background of incest between brother and sister. In the long run it's the music that counts."

Walker told Music Week that the broadcast had resulted in enormous demand from dealers for the recording, and that in anticipation of this supplies had been made available after a previous sell-out and had been rushed to distribution points throughout the country to cope with the orders.

## IWR's Mahlers sales bonanza

**SALES OF** more than 8,000 sets of the low-cost Independent World Release recording under Wynn Morris of Mahler's gigantic Symphony No. 8 are reported by IWR through their dealer discount offer of the two-LP folder-album set retailing at £1.50. These sales are through the trade alone, not counting many more thousands sold through IWR's Artisanal sales campaign.

"We have been greatly encouraged by this response," IWR director Isabella Wallich, who produced the recording, told Music Week. "Dealers have been ordering the sets in large multiples, and one provincial dealer told us that he is selling it almost like a pop record

for quantity". The record is available by direct order from IWR, 11 Heron Place, 8 George St., London W11 5PA.

IWR is now planning export outlets for its present and future product, and last week signed export agreements with large Australian book distributors Price Milburn & Co. covering distribution in Australia and New Zealand where the firm has some 10,000 outlets.

Future recording plans are being worked out on repertoire basis with IWR's overseas licensees, and announcements of coming combinations of public performances and recording will probably be made next month. "But in the coming year we shall probably be making at least some more of the Mahler symphonies", said Mrs. Wallich.

## RCA Verdi bonanza

**NEW RECORDING** of Verdi's opera I Vespri Siciliani is being made in August by RCA at Walthamstow Town Hall, part of the long programme being made in London by RCA chief producer Richard Mohr, in addition to the new complete La Bohème mentioned elsewhere and conducted by Solti. The Verdi work is being conducted by James Levine, who is to direct a new production of the opera at the Metropolitan in New York next January. Recording will star Montserrat Caballe, Sherrill Milnes, and Ruggero Raimondi, and will feature the New Philharmonia Orchestra and the John Aldis Choir.

RCA is also recording a set of highlights from Halsey's opera La Juive, which was given a concert performance in London's Festival Hall last month. Singers are Richard Tucker, Martina Arroyo, Anna Moffo and Juan Sabate, and the New Philharmonia Orchestra and the Ambrosian Opera Chorus.

Leopold Stokowski will also

## Klemperer dies at 88

**DEATH** LAST week of veteran recording conductor Otto Klemperer at the age of 88 removes one of the outstanding and most controversial figures in the classical music world. In spite of his age, Klemperer had been one of the most active of recording classical conductor of the opera and symphonic works in the post-war period, and he had made recordings running into hundreds for the since Walter Legge, then classical recording manager for the Columbia label, brought him to prominence as conductor of the then Philharmonia Orchestra. He remained chief conductor of the orchestra after Legge left it in 1964 and it reformatted itself as the New Philharmonia.

Klemperer's death brings to six the number of outstanding recording conductors who have died in the last five months: Paul Klezki in March, Jascha Horenstein and Istvan Kertész in April, Hans Schmidt-Isserstedt in June, and this month, Klemperer and former Czech

## Label switch for two recording orchestras

**TWO FAMOUS** conductors make a changeover in labels this month and next. Decca, which usually has no regular August classical issues is to make a special release in mid-month of its new recording of Puccini's La Bohème, due to a new production at Covent Garden in October. Conductor is Herbert von Karajan, most of whose recent recordings have been for either EMI or DG.

The new recordings, first to be issued for nine years - last was EMI's reissue under Thomas Schippers in April 1964 (SLS 907) - marks the recording debut on the Decca label of the Berlin Philharmonic Orchestra. It was made in Berlin last October, produced by Ray Minshall, and has Mirella Freni as Mimì, the role she sings on the EMI set, British soprano Elizabeth Harwood as Musetta, Luciano Pavarotti as Rodolfo, Rolando Panerai as Marcel, Gianni Maffeo as Schaunard and Nicolai Ghiaurov as Colline. The two LP set (SET 565-6) in box album with libretto

and notes will retail at £4.98.

Also in August, Sir George Solti momentarily deserts Decca for RCA, making another new recording of La Bohème in Walthamstow Town Hall as his first exclusively-RCA recording though he made a number for the company during the association of Decca and RCA some years ago. RCA's recording is being produced as part of the company's long summer recording programme in London produced by Richard Mohr, with the London Philharmonic Orchestra. It will star Montserrat Caballe as Mimì, Judith Blegen as Musetta, Plácido Domingo as Rodolfo, Sherrill Milnes as Marcel, Vezete Sardinero as Schaunard and Ruggero Raimondi as Colline.

Karajan also features in EMI's large August list of releases, heading it with a new recording of Haydn's The Seasons starring Gundula Janowitz, Werner Hollweg and Walter Berry in a three LP box-set (TO PAGE 11)

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## NEWS

## RCA's Verdi Label switches

FROM PAGE 1

record another disc for RCA in September, following recent recordings with the New Philharmonia. New one will be with the London Symphony Orchestra.

Phonogram has completed its recording of Berlioz's *The Damnation of Faust* with the cast that sang the concert performance in the Festival Hall under Colin Davis, and has also recorded a second recital disc featuring Wagnerian soprano Birgit Nilsson. Nilsson again sang Wagner, in duets with tenor Heide Bülhölzer, including excerpts from *Tristan*, in which Bülhölzer sang at Covent Garden in spring, and from Act 1 of *Die Walküre*. Young Swedish conductor Leif Segerstam, now musical director of the Helsinki Opera, conducted the Covent Garden Orchestra, and Phonogram's Volker Straus produced.

Phonogram has also made the first recording of Rossini's *Gloria Mass*, which was broadcast for the first time in Britain by the BBC in June, the recording having been made with the same forces the day before and completed the day after the broadcast. The work, written in 1820, has been almost forgotten for more than 150 years. Phonogram's recording has soprano Margherita Rinaldi, tenors Ugo Benelli and John Mitcheson and bass Jules Bastin with Herbert Handl, who has gone deeply into research of the relatively unknown work, conducting the BBC Singers and the English Chamber Orchestra. Erik Smith was producer.

Leonard Bernstein comes to Britain early in August for concerts and CBS recording. In mid-month he will be using CBS's new Whitefield Street Studio No. 1 for the first

FROM PAGE 1

with booklet and text (SLS 969) retailing at £6.70. EMI again marks the Rachmaninov centenary year with another three-LP box set (SLS 855) containing all four of the composer's piano concertos and the *Paganini Rhapsody*, played by the New Philharmonia Orchestra with young soloist Agustín Anievas. There are three different conductors — Rafael Frubek de Burgos for the Concertos Nos. 1 and 4, Moshe Atzmon for the Concerto No. 2 and the *Rhapsody* and Aldo Ciccocci for the Concerto No. 3. Set retails at £5.25.

EMI has also re-coupled two of Sir John Barbirolli's performances of Mahler's Symphonies Nos. 6 and 9 in a new box-set (SLS 851), the No. 6 by the New Philharmonia Orchestra and the No. 9 by the Berlin Philharmonic, retailing at £5.25.

EMI has also re-coupled two of its one-act opera recordings of *L'incoronazione di Taititi*, and a week later will direct recording of it for London Weekend Television. Then he goes to Edinburgh for the 1973 Festival to conduct the London Symphony Orchestra in Mahler's Symphony No. 2 (*The Resurrection Symphony*), and then will record the work in quadraphonic sound, and also on videotape for London Weekend. CBS are marking Bernstein's visit by reissuing his previous recording of the Mahler No. 2 in a two-LP set (77203) repackaged at a permanent low price of £3.50, with a similar price for his recording of the *Beechoven Missa Solemnis* (77208) with the New York Philharmonic, and his own three works, the *Jeremiah Symphony*, the *Age of Anxiety*, and the *Kaddish Symphony* (78228), also on two LPs at £3.50.

£5.25. On HMV-Melodyia comes the first stereo recording of Paul Hindemith's *Harmonie der Welt* Symphony, from the great



Herbert von Karajan

Leningrad Philharmonic Orchestra conducted by Yegeni Mravinsky (ASD 2914); and Vaughan Williams' *Concerto for Two Pianos and Orchestra* comes on ASD 2914 from the London Philharmonic Orchestra under Sir Adrian Boult with soloists Victor Babin, who died last year, and his collaborator wife Vitya Vronsky, coupled with the composer's *Suisse sans titre*.

Tied to coming publication by Duckworth's of a new book, *The Grand Tradition*, by John Steane, is a new HMV Treasury issue also titled *The Grand Tradition*, put together by Steane and EMI's Bryan Cramp, covering 70 years of EMI's recording of great singing. Artists include Francesco Tamagno, Cursolo, Fernando de Lucia, Nellie Melba, Frieda Hempel, Nezhdanova, Vladimir Smirnov, Chalapine, Frida Leider, Lauritz Melchior, Elisabeth Schumann, Lotie Lehmann, Conchita Supervia, Peter Dawson,

Florence Austral, Elio Pinza, Beniamino Gigli, and Kirsten Flagstad. Record, HLM 7026, will have a September tie with the general publication of the Duckworth book.

Notes of the tinkling tune from the piano will have a field-day with John Ogdon's new *Poppy and Piano* Favorites disc (HQS 1287) containing 15 items including such well-known works as Sinding's *Lover and the Nightingale*, *Chaminade's Autumn* and *Beeethoven's Fur Elise*.

RCA's August issues have been planned to coincide with the largely French content of the programme of the month's South Bank Summer Festival in the Queen Elizabeth Hall, many of the concerts featuring Andre Previn who is in charge of the Festival. LSH 4094 is a reissue of Previn's 1967 recordings of music by Satie — the *Gymnopédies* Nos. 1 and 2 orchestrated by Debussy, Jean Francaix's *L'Horloge de Flore*, and Jacques Ibert, with the London Symphony Orchestra and oboe soloist John Lanchester.

Previn also features in a special Victoria issue, Andre Previn Showcase (VICS 1751), with the LSO, containing Prokofiev's *Classical Symphony*, Vaughan Williams' *The Wasps Overture*, Satie's *Gymnopédie No. 1*, Mendelssohn's *Ruy Blas Overture*, Rimsky-Korsakov's *Sheherazade* and *Flight of the Bumble Bee*, and the waltzes from Staus's opera *Der Rosenkavalier*, an American pianist John Browning, who is playing at the Festival, features in RCA reissues of his performance of three Ravel works, the *Sonatine*, *Le Tombeau de Couperin* and *Gaspard de la Nuit*, on LSH 4096. Satie in his original piano form comes on LSH 4097 with American pianist William Masselos playing some of the

## Klemperer

FROM PAGE 1

Philharmonic conductor Karol

Anserl.

Among the mourners at Klemperer's funeral in Zurich last week, were EMI International Artists general manager Peter Andry, producer Savi Raj Gosh who directed most of Klemperer's recordings, critic Peter Hayworth whose book on the conductor has recently appeared, New Philharmonia general manager Gerald McDonald and New Philharmonia Chorus chairman Charles Spencer.

For EMI, Klemperer had recorded, apart from other operas and symphonies, three complete Mozart operas, Don Giovanni, Così Fan Tutte and *The Marriage of Figaro*. Two years ago arrangements were made for him to continue the series with *The Seraglio*, but planned sessions were first postponed because of power cuts and later because of one of the conductor's many bouts of illness.

EMI records deputy classical manager Douglas Pudney told Music Week "There are still some Klemperer recordings to be issued, the only substantial one being of Bruckner's Symphony No. 8 made about two years ago with the New Philharmonia".

Gymnopédies, and a number of other lighter-weight and humorous Satie works. British artists the *Concertante* of St. James's, Piccadilly, are on LSH 4099, playing Bach's own transcription of his *Brandenburg Concerto No. 4* for harpsichord, two recorders and strings, Haydn's *B Flat Diverissement*, C. Bach's *Quartet in D* and Telemann's *Quartet in D Minor*.

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FEATURE  
Do concerts boost record sales?

by EVAN SENIOR

HOW FAR has the current explosive upsurge in classical record sales in Britain been influenced by public performances, and how far have the long queues for tickets at concert halls and opera houses been influenced by gramophone recordings? The questions have for some time been exercising the minds of Britain's major recording companies' classical repertoire managers and sales promotion executives.

Activities of concert promoters and opera houses have long been a major preoccupation of the classical promotion departments. All keep a watchful eye on coming concert programmes, and have inside information on the future planning of the opera houses for both repertoire and artists. Whenever possible, advance plans are made to bring out new recordings of operas as near as can be to a new production of a work at either Covent Garden or the London Coliseum, or of records of particular artists to coincide with their public appearances in Britain. Topicality can add considerably to the publicity impact of a new recording.

The influx of international artists to Britain during the summer for performances at the outstanding Festivals such as at Edinburgh, Aldeburgh, Cheltenham, Brighton and Bath are used, not only by the repertoire departments to record them while here, but also by the promotion departments to boost

sales of their existing records in the centres where Festival crowds congregate, and in fact over the country by drawing attention to broadcasts of the artists concerned either from studios or from the actual Festival concerts.

"Nobody can ever be entirely certain", says Decca classical promotion manager Peter Goodchild, "whether record sales are influenced by public performances, or whether it's the other way around. We can never quite know which is the chicken and which is the egg. But what we do know is that in the last few years there has grown up an enormous new audience for both live classical music and classical records, and that there has been a relative explosion in classical sales in the last couple of years. We feel that all these people in concert halls and opera houses, all over Britain, are a potential field for record sales, which is why we advertise in concert and opera programmes drawing attention to what we have on offer, records."

At EMI Records, deputy classical manager Douglas Pudney thinks that in certain circumstances, public performances can greatly help sales of particular recordings, though on the whole live concerts and record sales are not necessarily related.

"But earlier this year, we had a good example of one particular success that certainly was tied to public performances. We issued last February, the Saint-Saëns organ symphony played by Christopher

Robinson with the Birmingham Symphony Orchestra under Louis Frenaux, and the orchestra took their performance of the work around the country, and brought it to London, and for some reason or other these performances sent a kind of shock wave of interest all over Britain, leading to fantastic sales.

Pudney added that public appearances could lead to good record sales if proper collaboration with concert halls and opera houses could always be relied on. "All three of the regional orchestras which we record, the Bourne-mouth, Royal Liverpool and Birmingham, have record stalls at their concerts where records can be bought or orders taken, and in London both Covent Garden and the Coliseum have record stalls for opera discs. A strange anomaly is that records are not allowed to be sold at either the Albert Hall or the Festival Hall, though at the Festival Hall there is a booklet for music books and magazines.

He instanced an initiative taken some years ago by Unicorn chief John Goldsmith at the time when he was a partner in the Record Hunter store close to the Festival Hall. Goldsmith then was allowed to have a stall promoting recordings of Carl Orff's work Carmina Burana which was being performed in the hall that night, but sales were not allowed. However, Goldsmith could take orders, and kept his nearby shop open for buyers to collect

their records after the concert performance. The project resulted in a large increase in sales.

Phonogram classical promotion manager Quita Chavez has for many years studied the relationship between live and recorded music in her association with the record industry in Decca, CBS and now the Philips classical label. "Undoubtedly there is some connection", she says, "and we must not forget the enormous influence on both live music and record sales contributed by radio." At Phonogram, she revealed, checks are always made on sales graphs of particular recordings both before and after public appearances by the artists concerned, and always there is a significant rise, larger in the case of the top-ranking and widely known artists.

Quita Chavez plans her artist promotion as a slow process rather than as a special promotion at particular events. "All of us in the record industry pay lip-service to some promotional activities such as the annual Festivals, large and small. We must all back our artists and show the flag. But on the whole, the sales results from Festival promotions are relatively small. Rather it is an exercise in image-building. People at Festivals don't generally buy records there. If they haven't got them already, they will mostly go to their own regular dealers when they come home. But it is something we all do, and will probably keep on doing. It has a long-term effect, but certainly not a

local and immediate one."

RCA classical marketing manager Ralph Mace is quite definite in believing that it is the public performance that gives the greatest help to sales of any artist's records. "Public performances are absolutely essential to any artist's success on records", he asserts. "Live performances can sometimes help enormously", thinks CBS classical marketing manager Robert Walker. "There is a strong connection between the concert-going public and the record-buying public", he says. "Nearly all concert-goers are buyers of classical records, but of course not all record buyers are concert-goers. "But there could be a much greater sale of classical records if all the concert halls could be persuaded to help themselves as well, as the record industry by putting in record sales stalls in their foyers. It would help to cash in on the initial impact of a work being performed and could stimulate sales greatly. But some record sales are quite independent of the public performance. For example, many of our reissues are of great performances by artists no longer with us. Our sales of recordings by, for example, Bruno Walter and Georg Solti are now running at a higher rate than when these conductors were alive and performing here. Perhaps some of this is due to the price-range of these reissues. But it is certainly not due to public performances associated with the issues".

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**BEEHOVEN: Piano Sonata**  
 Daniel Barenboim  
**BEEHOVEN: Symphony No. 4**  
 Eugene Jochem/Berlin Philharmonic Orchestra  
**BERLIOZ: Symphonie Fantastique**  
 Leonard Bernstein/New York Philharmonic  
**BJORKLING: The Incomparable Bjorkling**  
**BLISS: Clarinet Quintet**  
 Meos Ensemble Of London  
**BRAHMS: Symphony No. 3**  
 Szel/Concertgebouw  
**COUPERIN: Harpsichord Works III**  
 Kenneth Gilbert  
**DELIUS: Appalachi**  
 Sir Thoinis Beecham/Royal Philharmonic Orchestra  
**DVORAK: 8th Symphony**  
 Szel/Concertgebouw  
**ELGAR: Violin Concerto**  
 Scammons  
**ELGAR: Complete Chamber Works**  
 Loewenguth Quartet  
**GERSHWIN: Rhapsody In Blue**  
 Ormandy/Philadelphia/Entremont  
**GIGLI: Sacred Songs**  
**GUITAR RECITAL**  
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 RCA/E.C. 70001  
 Philips 6500 438  
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 HMV ASD 2900  
 HMV SLS 846  
 Philips 6500 376  
 Decca SXL 6588  
 HMV HLS 825  
 HMV ASD 2889  
 Decca SXL 2661

THE ABOVE charts list in alphabetical order best-selling albums in the full price and mid price ranges, based on information supplied by the undermentioned shops covering sales during the month of July. Contributing shops were HMV London, RecordSpecialties London, Vincents, Birmingham, Messrs. J.G. Windows, Newcastle-Upon-Tyne, Chappell Music Centre, London, E.M.G. Ltd., London.

**PERFORMANCE**  
**Carmen**

WHEN AN opera is at the same time a superb work of musical drama and indeed one of the best operas ever written, and at the same time has all the stage glamour of a popular musical, difficulties in staging and performing it are bound to arise. And when, in addition, there are numbers of versions of the original, things begin to get complicated.

Covent Garden, in its new production, has chosen to use a version that goes back to Bizet's original score, from which he cut much even before it was first staged in Paris, and to his original use of spoken dialogue in place of the more generally heard recitatives made up by Guiraud. All very fine, if only the cast could have spoken good French and made themselves heard, and if Covent Garden had been the size of the Paris Opera-Comique which Bizet had in mind. The speech, what could be understood, was lost in Covent Garden's large spaces. And Bizet himself had arranged to write his own recitatives, but didn't because he died too soon, for the production in the larger Vienna Opera.

But quibbles apart, what was done musically was done extraordinarily well. Sir George Solti conducted sometimes a little too slowly and clinically, but let us hear more of the lovely scoring than most people had ever heard before. Shirley Verrett's explosive Carmen was mostly magnificent, as was Placido Domingo's gloriously sung Jose; and Kiri Te Kanawa lifted up a lovely soprano in Micaela's two big arias. Settings were colourful and Spanish-hot except in the somewhat dull black-and-white of the last Act.

EVAN SENIOR

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the music people

## FEATURE

# Composers should benefit greatly from the introduction of commercial radio

by EVAN SENIOR

THE PERFORMING Right Society was formed in this country in 1914 to protect composers and publishers against unauthorised use of their music, both classical and popular, and to collect "performing right" fees on their behalf.

By law, copyright and performing right in a composer's music, whether it is a classical symphony or opera or a pop song, lasts during the author's lifetime and for 50 years after his death, so consequently some music is continually going out of copyright and into what is legally called "the public domain". But until that 50 years is up the composer's heirs are still legal owners of copyright and performing right.

Though printed music has had some kind of protection in the UK since the reign of Queen Anne, composers had always been unprotected when it came to performance of their music, for which they received nothing. For years they complained but it took a dramatic incident in a Paris restaurant to bring the matter to a head.

In 1849 a French composer of

light popular music, Victor Parizot, was dining in a Paris restaurant while the cafe orchestra was entertaining clients by playing some of his music. When Parizot was given the bill at the end of his meal, he stood up and refused to pay.

"First you pay me for using your food", he declared.

He decided not to let the matter drop and brought a case in the French courts which he won, establishing a legal precedent whereby composers won a title to performing right in their music as well as the copyright in printed versions.

But a right to a fee for performance, and the business of collecting it, were two different things. Soon after Parizot's case a number of French composers formed the world's first Performing Right Society and later, in 1903, the composer Richard Strauss formed a similar society in Germany while British composers followed suit and formed a UK Performing Right Society in 1914.

Though performing right had been established in law, it was obviously impossible for individual composers to travel all over the country finding out when and where

their music was being played and collecting fees. So when the Performing Right Society was established many British composers and publishers joined it, vesting in it their performing rights.

In its first year it collected about £4,000, from which, after administration expenses, its members shared about £1,600. Today, coming up to 60 years later, it collects more than £7 million a year which, after administrative expenses amounting to some 10 per cent, is allocated through a bank of computers and distributed among some 170,000 copyright owners in almost every country in the world.

The largest single contributor to this enormous revenue is the broadcasting and television industry, both BBC and IBA, which supplies almost half of the sum. The BBC pays performing right on a basis of a percentage of its revenue from licences and its grant-in-aid for overseas services. Last year its payments amounted to £24 million.

The IBA network's also contribute on a percentage of revenue basis, and with the coming of commercial radio a scale of charges has been negotiated with the IBA for contractors who will be awarded broadcasting franchises,

based on a four-and-a-half per cent levy for the first year on net advertising revenue.

## Greater asset to composers

PRS general manager Michael Freedgar told Music Week: "The coming of commercial radio could provide substantial extra revenue for us. There are widely varying estimates of what radio advertising potential could be, ranging from £5 million annually to £50 million, but once all 60 proposed stations are on the air it could add considerably to the income of composers whose music is used".

Income for composers comes from a multitude of sources apart from radio and TV. Theatres, pubs, clubs and concert halls all pay large and small amounts according to the numbers of people they serve. Owners of juke-boxes hired out to bars pay licence fees, a hub with a radio playing in the bar is licensed according to the rateable value of the premises while a large Midlands working men's club, which could well spend up to £50,000 a year on entertainment by well-known artists, pays the PRS about 2 per cent on its annual expenditure.

Usually, PRS licences are given for a building, not to individual performers in it. Owners of the buildings, from the Albert Hall and Festival Hall down to the smallest north-country bingo hall, are given licences and have the responsibility for sending to the PRS lists of music performed.

But revenue comes to the

Performing Right Society not only from within Britain, but from the use overseas of the music of British composers. In return, the PRS collects here the performing right fees of foreign composers and sends them to its associated societies in other countries.

According to the last annual figures available, foreign societies receive from the PRS about £1.8 million, but in return they send back from overseas just over £4 million, representing a surplus of £2.2 million in invisible exports to aid Britain's balance of payments.

This excess of import over export has continued for some years and culminated in the award to the PRS of the Queen's Award to Industry.

How does the PRS go about finding out where the music of its members is played? With many large organisations, agreements are concluded - as with the broadcasting authorities and the larger concert halls - whereby regular returns are made to the Society, showing the items used. From these, pro rata allocations are made to the individual composers. However, in the field of the smaller operators there is still apparently a good deal of ignorance of their legal responsibilities and the rights of composers.

Consequently, the PRS employs its own team of investigators who travel the country and look into performance and licences. "At the moment we have some 25 of these investigators, many of whom are former policemen", said Freedgar. "This is not because of their possible authority but because they have been trained to deal tactfully but firmly with people. In the next two or three years we plan to increase this team of investigators because we have found that where we increase the density of

## Sarah Vaughan

### Artist of the Week - Radio 2

A sense of instrumental and vocal beauty so perfectly conjoined that after many of the takes, the orchestra would burst into spontaneous applause.

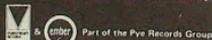
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# Billboard

The International music, record, tape newsweekly



Michael Freegard

representation, we get new business.

Copyright and performing right are based on a number of international conventions but not all countries have joined in these agreements or signed or ratified them. China is still outside, and so is Iran, where, according to Freegard, there is "a tremendous amount of pirated record production, copied there from imported recordings and sold there and in other countries at a much lower price than that of the originals".

An interesting development was the decision of Soviet Russia to join the international copyright family this year. Russia has its own Performing Right Society but until now had not adhered to the 1952 Universal Copyright Convention of Geneva.

"We are now investigating this but there are still all kinds of snags to be ironed out", said Freegard. "I don't think that under present Russian law broadcasting rights are protected; and if this is so, we must think about some kind of reciprocal agreement otherwise we might be involved in considerable obligations to the Russians while they were not under similar obligations to us. Unfortunately the text of the 1952 Geneva Convention is somewhat vague in specifying precise categories of right".

Many countries are already adherent to these international agreements but there are many still outside them which give very little effective protection to composers' rights. Others have protective laws but no effective fee-collecting agencies.

"Forces acting against copyright protection are strong", declared Freegard. "In particular, there is the rise of the new developing countries and their very real economic problems and needs, primarily in the field of education. This has led to a tendency, mistaken in my opinion, to cut down on their protection of copyright. Most of these new countries are importers of educational and cultural material and they tend to think that if they cut down copyright protection or even abolish it, they will be saving themselves important foreign currency. We point out, however, that it is only by giving a high level of protection that they can encourage their own nationals to produce their own copyright material."

"But we recognise that their problems in this field are very real and we have negotiated agreements with the broadcasting services of a number of these countries which allow them to broadcast world material on little more than nominal terms."

"We don't like having to do this because it reduces the fees coming

to our own members but we realise that if we don't help them, some of them are likely to say 'to hell with it' and abolish copyright. We feel that we could rather help them now, keep our relationship on a friendly basis, and so maintain some hope for the future - theirs and ours".

## Hard hearted money grabbers

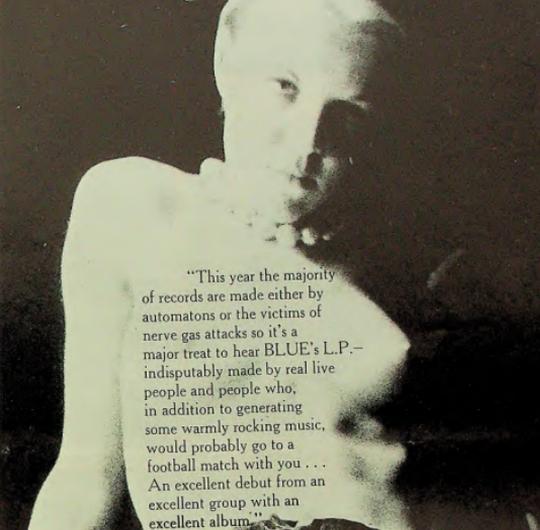
Because it handles such large sums of money, the PRS sometimes has the image of being in Freegard's own words, "hard-hearted money-grabbers". But as well as distributing performing rights fees to well-off and successful composers, the Society also acts for a large number of hard-up widows and orphans, heirs of composers of music classical in pop and pop who have died and who inherit the membership and the rights of husbands, fathers and sons.

"A very small number of our members earn very large sums", explained Freegard. "In fact, only about two per cent of members get performing right fees of about £5,000 a year. Something like 80 per cent of them get less than £500 a year. A lot of publicity is given to the famous and very successful composers but it must not be forgotten that we also act on behalf of the enormous number of less successful writers."

Some composers whose music is much liked at a certain period earn good fees and then, in later years when their work is less popular, their earnings can fall off considerably. To deal with this problem the PRS has recently introduced a kind of earnings-equalisation scheme. Members of some 20 years' standing whose earnings have fallen off substantially benefit from an averaging of their fees over their best 20 years and an adjustment of their fees to compensate. Funds for this come from what the PRS calls its 'non-licence' revenue - interest and dividends on money invested. "This is the kind of mutual self-help that the Society can give", said Freegard.

Not are members who have fallen on hard times for other reasons forgotten. A levy on all members and publishers of one per cent of income from fees goes into the PRS Members' Fund, which has a management committee elected by the members. This fund looks after the interests of those who have been victims of illness and indigence, and also of their children and heirs who have similar trouble.

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Jimmy McCulloch has now joined Blue



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**MANAGING DIRECTOR** Gerry Oard, still an adherent of the suit, displays an interesting sartorial touch with a cool line in headgear, for his welcome to dj Ed Stewart.



**TRADITIONALISTS LIKE** Eric Smith, area sales manager London and Central Southern England, were still seen sporting a tie, but artist Harry Stronach (left), recording manager Bob Baratt and Jimmy Barnster salesman in the south-eastern area, were dressed strictly for the beach.



## Putting on the style 1973

TIMES HAVE changed since sales conferences were occasions for putting on the blue mohair ascot and sitting down for a day or so of drumbeating speeches and never-ending premieres of forthcoming product. Now dress is ultra-casual, sometimes even a little bizarre, and the formal part of the proceedings are kept to a bare minimum. These pictures taken at the recent EMI get-together where after brief morning session of talking everybody adjourned to a mock-up Mexican village installed in the ballroom of the Inn On The Park for off-the-cuff discussions, are a fair indication of the Sales Conference 1973 style.

**THERE'S THAT** hat again, this time decorating the head of a member of Gordie who came along splendidly turned out in the fashionable smartly scruffy gear of the pop world.

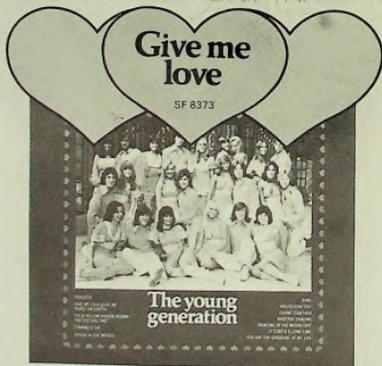


**DISPLAYING** A neat line in beach and leisure wear are (left to right) Phil Lloyd (Middlesex), Jimmy Hanks (national sales manager), John Stewart (Glos. and Worcs.), Barry Green (Ipswich manager), Andy Wait (East Scotland) and Robin Dennis (Leics. and Northants).



**THE VERY** latest style for the up-coming young executive is a pair of well-tailored dungarees, here sported by Brian Hopkins, Famous label manager, seen handing out promotional material.

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## ALBUM REVIEWS

### POPULAR

#### MICHAEL JACKSON

Music And Me, Tamla Motown STML 11235. — There is no denying that for a youngster Jackson has an amazing command over his vocal chords and this album sets out to demonstrate the range of feeling he can project. There is some indication that on a few tracks his pitch is being lifted slightly by the engineer. Certainly there is a contrast between his voice on All The Things You Are and Too Young. Leaving that aside he handles the uptempo numbers extremely well and the total results is a well produced success.

○

#### JONATHAN KING

Pandora's Box, UK Records UKAL 1004. Production: Jonathan King — King has produced an album of single tracks. Perhaps this is what happens to the singles that don't quite come up to his very high standard for release as such. The album is a demonstration of the master's touch. Despite an element of predictability and a few jokes that don't quite come off, every track is an example of immediate appeal. His voice changes with the mood of the song so that at times it is difficult to believe it is all one man.

○

#### CARLOS SANTA — MAHAVISHU JOHN McLAUGHLIN

Love Devotion Surrender. — CBS 69037. Producers: Santana-McLaughlin. — The meeting between the two guitar giants is intriguing to say the least — Santana, architect of Latin rock and McLaughlin, one of contemporary music's most advanced thinkers. Thankfully the album, while providing ample space for full exposure of their individual skills, reflects a degree of care and preparation which lifts the album above the status of a competitive jam. Each gains from the fusion of contrasting styles in a way which is at times both technically impressive and emotionally satisfying, particularly the superbly rhythmic 15-minute version of Let Us Go Into The House Of The Lord. A fine album due for heavy promotion and destined for excellent sales and a likely chart placing.

○

#### LOS PARAGUAYOS

Guainamerá. — Philips 6436 503. Phonogram has begun delving back a few years into the repertoire of Luis Alberto del Paraná and his famous colleagues, and this is a very pleasant compilation leaning of the authentic side of the Latin American scales in the shape of La Peregrinación (from Argentina, Mexico, Me Voy Pa' Pueblo, Cu-Cu-Rru-Cu-Cu Palomas and La Bamba from Mexico, and A Banda from Brazil. The voices, guitars and harp constitute one of the most unique and ear-catching sound blends in light music today, and latecomers to the Paraguayan appreciation society will certainly be interested in this, which is worth keeping in for the middle readers who seek something different or genuinely Latin.

\*\*\*

### ● CHART CERTAINTY

Sales potential within  
respective market

\*\*\* Good

\*\* Fair

\* Poor

#### RAY CONNIF

You Are The Sunshine Of My Life. — CBS 65625. Producer: Jack Gold. — It's good to see these anonymous Conniff Singers being given some sleeve credit for their efforts — perhaps for the first time. Fairly meritorious — is the impeccable interpolation of Killing Me Softly and There Was A Girl delivered by Jerry Whitman and Jackie Ward which rates as one of the finest recordings ever from Conniff. Also interesting to hear more male-female vocal contrast rather than the usual joint choral efforts on invariably mellow treatments of recent chart singles. Forthcoming debut concert by Conniff will keep this one selling over a long period.

\*\*\*

#### JR WALKER AND THE ALL STARS

Peace And Understanding Is Hard To Find, Tamla Motown STML 11234. Production: Jr Walker and others. — Instrumentally and vocally a terrific album with considerable party-time sales potential and guaranteed disco exposure. Tracks include a remarkable instrumental at the end of side-one which should encourage sales if given in-store exposure. More familiar are I Can See Clearly Now and Carole King's It's Too Late. Production is of the high Motown standard combining heavy rhythms, screaming vocals and roaring sax solos.

\*\*\*

#### BLUE

Blue, RSO 2394 105. Production: Hugh Nicholson, Ian MacMillan and Timmy Donald — Blue seem to have crystallised the sound of the Beatles at their Rubber Soul Period. The group of four young men are vocally very well together and produce some highly identifiable sounds. It is probably the familiarity of their music that makes it so endearing. It is doubtful, however, if this is the sort of thing that will appeal to the fist-waving youngsters of today.

\*\*

#### POLLY PERKINS

Liberated Woman. — Chapter One CNS 1018. Producer: Mike Thompson. — A mind-boggling album which almost defies criticism. Looked at as a technical exercise and a showcase for a singing talent, it misses by a mile, with Polly Perkins paying scant attention to the finer points of timing and pitch as she does her best to sound like the last of the Red Hot Mommas who couldn't quite get to grips with rock 'n' roll. But maybe it's not intended to be taken too seriously, for A Canibal Mask is delivered with an outrageous Dietrich accent and Sweet Betsy is "sung" as a hilariously caricature. It's certainly an exceedingly atypical album and one which will remain in exceedingly modest demand.

\*

MORE REVIEWS ON PAGE 29

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# WHEELS

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### LISTINGS

Releases information is as follows:  
 A-Release title (publisher) B-side title (publisher) ARTISTS' NAME, label and number (producer).

**A** ARE YOU MAD ENOUGH (Peter Maurice/KPM), Child Of Poverty (Peter Maurice/KPM), NEIL RAY SSS 13422 (Dick Rock).

**B** BEAUTIFUL WORLD OUT THERE (Mums & Dads), True Love Kisses (Youngblood Y&B), COMELY, MAC & KATIE KISSON, Youngblood Y&B 1006. BE WHAT YOU ARE (Island), I Like The Things About Me (Rock & Roll), STAPLE SINGERS, Stax 2025 185 (Al Bell).

## MUSIC WEEK JULY 21

### R

REMEMBER MY HEART (Des O'Connor Music /ATV), A Love Way Back To Love (Leeds), MARTIN DALE, Pye 7N 45258 (Des O'Connor).  
 RIDERS IN THE SKY (E. H. Morris), Moogie Boogie (Kassner), TOM SPENCER, PC 402 (Original Finger).  
 RUSHES (Standard), Dr. Tandem (Takes A Ride) (Stridre), STARDRIVE, Elektra K 12107 (Robert W. Zachary).  
 RUSTY HANDS OF TIME (Mustard), And So In Life (O'Connor), PETER DOYLE, Polydor 2058 384 (Michael Doyle).

### S

SALT & PEPPER (DJM), You Don't Miss Your Water (DJM), CARL & CARLA, F.A. Z 13198 (Martin/Couter).  
 SATURDAY NIGHT (Mews), Hey! C. B. (Mews), BAY CITY ROLLERS, Bell 13198 (Martin/Couter).  
 SAY HAS ANYBODY SEEN MY SWEET QIPSY ROSE (Schroeder), The Spark Of Love In My KIndlin' (Interzone), DAWNTONY ORLANDO, Bell 1322 (H. Medress, D. Appal & Tolson).  
 SHE'S STILL A MYSTERY (Robbin), Sherabandah (Copolright/Control), SUMMERWINE, Philips 6006 315 (Mike Hurst).  
 SWEET JANE (Sunbury), Rock & Roll (Sunbury), THE VELVET UNDERGROUND FEATURING LOU REED, Atlantic K 10339 (G. Hajiam, S. Kagan, Velvet Underground).  
 SWEET, SWEET, MUSIC (April/Santa Pontal), Honey (April/Santa Pontal), F.A. Z CBS 1685 (Paul Phillips/Mike Smith).  
 SOMETHING'S GOTTEN HOLD OF MY HEART (Coodaway), True Love Ways (Southern), DARRREN BURN, EMI 2040 (Eric Woodley).  
 SOUL MAKROSSA PART 1 (Copolright/Control), Soul Makrossa Part 2 (Copolright/Control), GAYTONES Action ACT 4610 (S. E. Pottinger).

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HOBKIN.....	C
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MIGHTY MARVELOUS.....	I
NEWTON, Bobby.....	T
QUATRO, Sidr.....	F
RAY, Neil.....	L
SPENCER, Tom.....	R
STAPLE SINGERS.....	B
STARRDRIVE.....	R
SUMMERWINE.....	S
SUNDANCE.....	C
TOBIAS, Ken.....	T
TURTLE, Henry.....	W
VELVET UNDERGROUND/ LOU REED.....	S
WARNER, Forester.....	S
WILLIAMS, Bobby.....	L

**P** BIG FANNY (Peter Maurice/KPM), Child Of Poverty (Peter Maurice/KPM), NEIL RAY SSS 13422 (Dick Rock).  
 BROTHER SUN & SISTER MOON (Famou/Chappell), Just Another Day (Vincio), VINCE HILL, EMI 2041 (Norman Newell).

### C

CALIFORNIA (Palace), Two Hearts (Paul/Delcie Mackay), DECCA F 13422 (Dick Rock).  
 CIGARETTES, WINE & WOMEN (ATV), I See You (Santa Ponsal), CHICORY TIP, CBS 1668 (Des Chamo, Roger Esteroy).  
 CLOSE TO YOU (P. Cordell), I DON'T REMEMBER (London), PHIL CORDELL, Mowet MW 3088 (Phil Cordell).  
 COLLY GIRL (A&R/Birt), Dirty Number Thirty (Hornemead), HOBKIN, Youngblood Y&B 1049 (D. Marchand).

COMING DOWN (Warner Bros.), Eagles (Warner Bros.), SUNDANCE, Decca F 13422 (Nick Tauber).  
 COMPTON (J&H/Interior), Simple Song (J&H), JOSE FELICIANO, RCA Victor 2344 (B. Cropper & J. Feliciano).  
 CROSSFIRE (Miss Music), Daddy's Gone (April), DANTA, Epic EPC 1466 (Mike Smith).

### D

DRINK WINE SUSAN (Hartins Lodge Music), Looking Upon The Day (Hartins Lodge Music), CLIFFORD, Savit SAT 10 (Hartins Lodge).

### E

EVERYONE'S GONE TO THE MOON (Margus), Summers Com'ing (Margus), JOHNATHAN KING, UK 47 (Ken Jones).

### F

FOR NO GOOD REASON (Chappell), Remember (April), FLORENCE WARNER, Epic EPC 1626.

### H

HEADED FOR THE COUNTRY (Profol Song-USA), Slow Pace (chappell), DOYLE, FOLLY, RCA 2006 272 (Ken Manfield).

### I

I CAN'T BELIEVE I'M LOSING YOU (Big Secret), Add It Up (Big Secret), NINA, BADEN-SEMPER, Pye 7N 45263 (Roy Cameron).  
 I JUST WANT TO MAKE MUSIC (Gloosecap), Double Cross Wymack (Gloosecap), KEN TOBIAS, MGM 206 172 (Gloosecap).  
 IN THE MORNING (Robert Mellin), I Might (Robert Mellin), THE MIGHTY MARVELOUS, golden 45 GFF 120 (Johnny Pace).  
 I THINK OF YOU (Carlin), So Long (Carlin), DETROIT EMERALDS, Westbound 6146 104.

### L

LET'S JAM (Dinsdale), Your My Baby (Dinsdale), BOBBY WILLIAMS, Contempo C17 (Bobby Williams).  
 LITTLE JOEY (M.C.P.S.), The Way Things Are (Hartins), BLUE HSO 20 (H. Medress, D. Appal & Tolson), Macmillan, T. Donald).  
 LONG, HEY LITTLE GIRL (Pop Swap), GLEN, Columbia DB 9010 (Ray Hammond).

### M

MORNING BLOW (Belwin Mills), My Girl (Lopez/Lyndon), MICHAEL JACKSON, Tamla Motown, TMG 953 (Bob Gaudio/G. Marcelino, N. M. Larson).  
 MOUTH (Tatham), Hole In My Shoe (Island), CLAIRE, Decca F 13423 (Keith Whiting).  
 MUSIC MAKES MY DAY (Blue Gum), Skin Deep (Blue Gum), MARVIN & FARRAR, EMI 2044 (Marvin & Farrar).

### MV

MY OWN DIRECTION (Grant), My Own Direction (Grant), DE-HEMS, PM 404 (Eddy Grant).

### N

NOTHING IS HAPPENING (Iceberg/UA), GRES A Cow (Iceberg/UA), DEKE LEONARD, United Artists LU 35556 (Deke Leonard & Dick Biondi).  
 NOW THAT I'M WITHOUT YOU (MCA), I'm Wymack, 1 (Bob Gaudio/G. Marcelino, N. M. Larson).  
 NOW THAT I'M WITHOUT YOU (MCA), I'm Wymack, 1 (Bob Gaudio/G. Marcelino, N. M. Larson).

### O

OPEN YOUR EYES (Sunbury), Earth (Sunbury), CHIPS, RCA Victor 2392 (Chips).  
 OUR WORLD OF LOVE (Palace Hill), Maybe In The Morning (L. O'Leary/M. Marquess), BROTHERHOOD OF MAN, Decca DM 393 (Tony Hiller).

### R

REGGAE MY WAY (20th Century Music), My Way (20th Century Music), CHURBY CHECKER, Pye 7N 23620 (John Mears/Chubby Checker).

Cut Here

# WHEELS

### T

THE BALLAD OF DEAF & EARS (ICAM London), Even 'Nough (ICAM London), ANN COLLINS, Columbia DB 9012, (G. Giacchi).  
 THE LOVE IN MY WOMAN'S EYES (Sparta Florida), When There Was You (Sparta Florida), LEE LYNCH, Columbia DB 9011 (H. Shapper & M. Barry).  
 THERE'S AN ISLAND (Famous Chappell), A Little Bit Of Soap (Robert Mellin), BOBBY NEWTON, Atlantic K 10344 (Gilda Woods & Cathy Morrell).

### W

WHEN ELEANOR COMES AROUND (Ari), One Of A Million Faces (Prewater), HENRY TURTLE, Bell 1318 (P. Sweeney/J. Arthur).  
 48 CRASH (Chinnichap/RAK), Little Bit Blue (RAK), SUZIE QUATRO, RAK 158 (Chapman & Chinn).

## MONEY SPINNERS

- TOP 20 ▲ TOP 50
- NAZARETH: Bad Bad Boy, Mooncrest Moon 9 (Mountain/Carlin), R. Glover.
- BAY CITY ROLLERS: Saturday Night, Bell Bell 1139 (Mew), Bill Martin and Phil Coulter.

- CHRISTIE: The Dealer (Down And Losin'), CBS 1438 (TR-Essex), John Miller.
- DANA: Do I Still Fix In Your Life, Rex R 11083 (Magnolia), Bill Landis.

### BUBLERS

- MAC AND KATIE KISSON: Beautiful World Out There, Young Blood Int. Ys 1050 (Mums and Dads), Miki Dallan
- MIKE STARRS: Love Song, Pye 45256 (Sunshine), Tony Atkins.
- JOHN PERRY: Nancy Sing Me A Song, Philips Singapore 6006 319 (Roy Wood/Carlin), Mike Hurst for Solid Gold.
- SPRINGFIELD REVIVAL: Something Out Of A Dream, Polydor 2058 388 (ATV/Got/Carlin), Keith Potger.
- SONNY AND CHER: The Greatest Show On Earth, MCA Music 1211 (Rock Garden), Denis Pregolato/Michel Benis.
- DIANA COUPLAND: Kids (Say The Darndest Things), Decca F 13422 (Gallico), Cyril Stapleton.
- COLONEL BAGSHOT: She's My Sun (Polydor 2058 381), Hilary (Tony Palmer).

## TOTAL ISSUED

Singles issued by major manufacturers for week ending July 20, 1973.

	This Month	This Year
EMI	11 (9)	29 (40)
Decca	7 (7)	24 (30)
Polydor	4 (3)	10 (12)
RCA	5 (3)	11 (24)
Phonogram	3 (4)	10 (13)
WEA	3 (5)	13 (17)
Others	1 (10)	20 (27)
Total	47 (44)	167 (194)

## ALBUM REVIEWS

FROM PAGE 26

## MISCELLANEOUS

## VIC LEWIS ORCHESTRA

The Vic Lewis Orchestra Plays Songs Of The Beatles. Silverline DISC 030 — Tasteful, pleasant arrangements of such Beatles classics as Eleanor Rigby, Norwegian Wood, She's Leaving Home, Strawberry Fields Forever and McCartney's recent Yesterday. Although there are already available countless cover albums of the Beatles material, it seems there is always room for another one and there is no reason why this latest addition to DJM's budget series shouldn't notch up steady sales. Striking sleeve photograph will help it stand out in the browsers from other similar LPs. \*\*\*

## THE KEYBOARDS

Harpichord Mood, Contour 2870 339. Producer: Steve Edgley — An album of harpichord arrangements of some of Gilbert O'Sullivan's best-known material and very nice it sounds too. O'Sullivan's sensitive and poignant songs are ideal for the harpichord and although there are already many cover albums of O'Sullivan's work available, this item certainly stands out. All the artist's hits — including Clair, Get Down and Nothing Rhymed — are here. \*\*\*

## THE TRINIDAD OLD OAK CASABLANCA STEEL ORCHESTRA

Steel Appeal. Ashanti SHAN 101 — You have heard nothing until you have heard Handel's Halleghuj Chorus played by a steel band. Casablanca is one of the most established steel bands in Trinidad and is probably the local equivalent of a brass band. On this album they play everything from calypso to standards, including Swan Lake and Strauss. A difficult album to assess musically because steel bands always tend to sound flat but obvious novelty value may give this a long-term sales potential. \*\*

## LES REED

The New World Of Les Reed. — Chapter One CHS 815. Producer: Irving Martin. — The new world of Reed comprises a large orchestra of symphonic proportions playing well-known classical themes virtually straight, apart from the now familiar pretence of a modern pop rhythm section. Reed spices the latter still further by the inclusion of some Latin percussion which, while audible, never detracts from the mood of the material. It's all well arranged and well performed, and, subject to the usual necessary Radio 2 plugs to help the process, it should command some healthy sales, although Deodato certainly stole Reed's thunder in the case of Also Sprach Zarathustra. \*\*

## TONY OSBORNE

Great TV Themes. — Philips International 6382 069. Producer: Norma Newell. — A well-chosen collection of TV programme themes, such as Star Trek, Coronation Street, Hawaii Five-O and Upstairs, Downstairs, and single tunes including Dubonnet's Shepherd's Song, Nescafe's Morning with Greg Pittman, and the grocery spelling of Greg's Nibble's I Can't Let Maggie Go and Coco-Cola's I'd Like To Be Trach. The World To Sing. Osborne brings his arranging skills to bear and avoids straight copies of the originals, and, to coin an apt phrase, the LP should enjoy a very commercial sales future. \*\*\*

## FRANCK POURCEL

Western. — Columbia Studio 2 TWO 412. — The French maestro with his usual effective blend of modern rhythm section sounds and concert orchestra instrumental resources. He has programmed most of the cowboy movie and TV themes of the moment for this album recorded at the AIR studios in London, and among them are Bonanza, The Big Country, The Magnificent Seven and The Good, The Bad And The Ugly. Most of the arrangements suit the material, and with the Pourcel sales graphs rising, the well-known material and a good sleeve front action photo, this LP should do well. \*\*

HARRY ROCHE  
SCHILSLON

Sometimes. — Pye QUAD 1022. Producer: Ken Barnes. — Some warm and mellow brass sounds from this combination with the accent on trombones led and directed by Harry Roche, and some memorable treatments of You Are The Sunshine Of My Life, Moonlight Serenade and My Romance. These are somewhat offset by over-busy efforts like The Power, but overall it's a good, saleable middle-of-the-road set with useful sales edge provided by Roche's broadcasts. \*\*

## BROWN BOMBER STEEL BAND

Night Life In Trinidad. — One-Up OU 2017. Producer: Denis Preston. — Denis Preston has been responsible for some of the best examples of calypso music recorded in Britain and this present selection maintains the high standard. The Brown Bombers romp through a well-balanced programme, including standards such as All Day, All Night, Island In The Sun and Maladie D'Amour, and Lord Blackbird was on hand to sing four numbers, one of which entitled Lillian And The Dentist has some neat dental double entendres. The frequent monotony attending the steel band sound on record doesn't happen here, and retailers in a West Indian immigrant area should be sure to place this sleeve prominently in the shop window. \*\*

## BRAZILIANA SOUND

Brazilian Stereo Spectacular. — RCA LSA 2109. — Take the "Brazilian" part of the title with a pinch of stylish sass, because apart from Jojims' Quiet Nights and Guarani (which isn't Brazilian, anyway), all the tunes were written by trumpeter Pete Window and Jack Seymour and recorded at Morgan Studios by a small group led by Window, plus the wordless voice of Silvia King, which is a mixed blessing. The results are not unpleasing, although they belie the good carnival street procession sleeve front photograph, but really it's not much more than exotic musical wallpaper — and the sleeve back managed three mistakes in the track titles. \*\*

## COUNTRY

## VARIOUS ARTISTS

Country Hits Of The '60s — One-UP OU 2020. — As the title implies, an album of some of the most popular country tracks of the last decade and an LP which must rank as a real collector's item for country enthusiasts. Among the tracks are Glen Campbell's Gentle On My Mind, Faron Young's Hello Walls, I've Got A Tiger By The Tail by Buck Owens and the classic Merle Haggard title, Today I Started Loving You Again. A good selection with the country market still pretty small in this country, sales will not be startling. \*\*

# Harry Nilsson Sings Herman Hupfeld,

Silvia Fine, Joseph E Howard, Howard Orlob and many, many more.

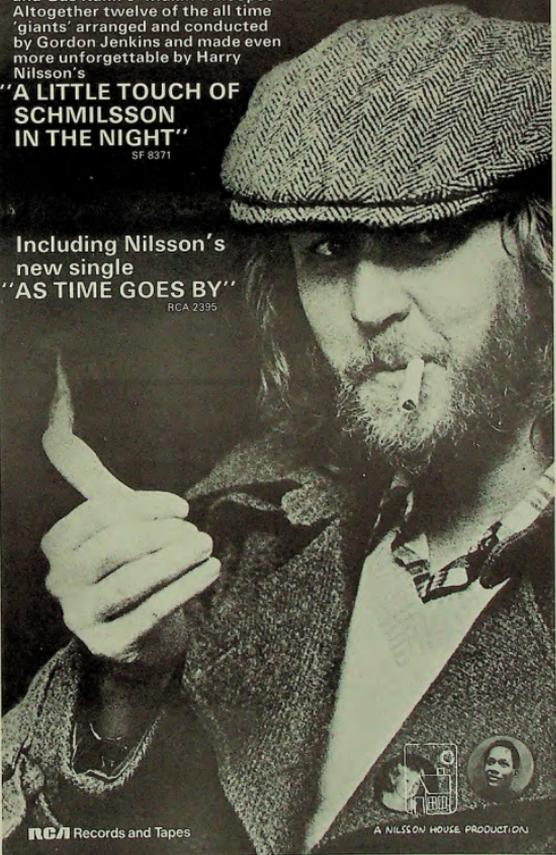
These are the greats who gave us the immortal 'As Time Goes By', 'Lullaby in Ragtime' and 'I Wonder Who's Kissing Her Now'. There is Irving Berlin's 'Always' and 'What'll I Do' and Gus Kahn's 'Makin' Whoopee'. Altogether twelve of the all time 'giants' arranged and conducted by Gordon Jenkins and made even more unforgettable by Harry Nilsson's

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# MUSIC WEEK TOP ALBUMS

MW album charts are categorised from one listing of 100 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Charts cover week ending July 7th.

## FULL PRICE (£1.89 upwards)

NOW WEEK ON CHART	TITLE	ARTIST (Producer)	LABEL & NUMBER	NOW WEEK ON CHART	TITLE	ARTIST (Producer)	LABEL & NUMBER
1	5	THAT'LL BE THE DAY	Ronco MR 2002/3	26	15	BRIDGE OVER TROUBLE WATER	Simon & Garfunkel (SBG/Hale) ● CBS 63699
2	4	WE CAN MAKE IT (John Franz)	Philips 6308 165	27	20	NEVER NEVER NEVER SHIRLEY BASSEY	United Artists UAG 28471
3	4	AND I LOVE SO PERRY Como (Chet Atkins)	RCA Victor SF 8360	28	—	1 TRANSFORMER Lou Reed (David Bowie/Mick Ronson)	RCA Victor LSP 4807
4	3	LIVING IN THE MATERIAL WORLD George Harrison (George Harrison)	Apple PAS 10006	29	26	FOR YOUR PLEASURE Roxy Music (Chris Thomas/Roxy Music)	Island ILPS 9232
5	12	ALADDIN SANE David Bowie (David Bowie/Ken Scott) ●	RCA Victor RS 1001	30	21	BILLION DOLLAR BABIES Alice Cooper (Bob Ezrin)	Warner Brothers K 56013
6	23	3 NOW AND THEN Carpenters (Richard & Karen Carpenter)	A&M AMLH 63519	31	34	6 MOVING WAVES Focus (Mike Vernon)	Polydor 2931 002
7	8	THERE GOES RHYMIN' SIMON Paul Simon (Paul Simon/Phil Romone/ Music Shoals Sound/Paul Samwell-Smith/Roy Hale)	CBS 69035	32	49	2 FANTASTIC HITS VOL. 3 BY THE ORIGINAL ARTISTS	Arcade ADEP 5
8	12	THE BEATLES 1967/70 (George Martin)	Apple PCSP 718	33	—	1 YESSONGS Yes (Eddy Offord)	Atlantic K 60045
9	9	FOREIGNER Cat Stevens (Cat Stevens)	Island ILPS 9240	34	—	1 SPACE ODDITY David Bowie (Tony Visconti)	RCA Victor LSP 4813
10	6	THE BEATLES 1962/66 (George Martin)	Apple PCSP 717	35	37	5 RHYMES & REASONS John Denver (Milton Okun)	RCA Victor SF 8348
11	12	8 HUNKY DORY David Bowie (Ken Scott)	RCA Victor SF 8244	36	—	1 SLAYED Slade (Chas Chandler)	Polydor 2383 163
12	10	6 SIMON AND GARFUNKEL'S GREATEST HITS	CBS 69003	37	—	JIMI HENDRIX Soundtrack	Warner Brothers K 64017
13	17	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804	38	45	3 GREAT HITS Billy Fleetwood Mac	CBS 69011
14	16	22 CLOCKWORK ORANGE Soundtrack	Warner Bros. K 46127	39	41	2 IMAGINE John Lennon (John & Yoko/Phil Spector)	Apple PAS 10004
15	11	8 PURE GOLD	EMI EMK 251	40	42	2 TAMESTRY Carole King (Lou Adler)	A&M AMLS 2025
16	14	10 RED ROSE SPEEDWAY Paul McCartney & Wings (Paul McCartney)	Apple PCTC 251	41	—	HOME THOUGHTS Clifford T. Ward (Clifford T. Ward)	Charisma CAS 1066
17	13	6 TOUCH ME Gary Glitter (Mike Leander)	Bell BELLS 222	42	17	11 TALKING BOOK Stevie Wonder (Stevie Wonder)	Tamla Motown STMA 8007
18	31	2 TUBULAR BELLS Mike Oldfield (Mike Oldfield/Tom Newman/Simon Heyworth)	Virgin V 2001	43	28	10 ROCK MOUNTAIN HIGH John Denver (Milton Okun)	RCA Victor SF 8308
19	18	18 THE RISE AND FALL OF ZIGGY STARDUST David Bowie (David Bowie/Ken Scott)	RCA Victor SF 8287	44	—	1 TEASER AND THE FIRECAT Cat Stevens (Paul Samwell-Smith)	Island ILPS 9154
20	30	9 ALONE TOGETHER Donny Osmond (Mike Curb/Dan Costa)	MGM 2315 210	45	40	3 MASTERPIECE Temptations (Norman Whitfield)	Tamla Motown STML 11229
21	9	8 ORIGINAL CHART HITS Original Artists	Philips TV 1	46	—	1 SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (George Martin) ●	Parlophone PCS/PAC 7027
22	29	36 BACK TO FRONT Gilbert O'Sullivan (Gordon Millil)	MAM 502	47	—	1 GLITTER Gary Glitter (Mike Leander)	Bell BELLS 216
23	27	9 RAZAMANAZ Nazareth (Roger Glover)	Moorecrest CREST 1	48	—	1 THE MAN WHO SOLD THE WORLD David Bowie (Tony Visconti)	RCA Victor LSP 4816
24	22	11 CABARET Soundtrack	Probe SPG 1052	49	—	1 HOUSES OF THE HOLY Led Zeppelin (Jimmy Page/Peter Grant) ●	Atlantic K 50014
25	24	3 GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885	50	39	9 WISHBONE FOUR Wishbone Ash (Wishbone Ash)	MCA MDKS 8011

## OUTSIDERS

- \* ROCK ME BABY David Cassidy Bell BELLS 218
- \* COSMIC WHEELS Donovan Epic 65460
- \* THE BEST OF STA' US QUO Pye NSPL 18402
- \* THE BEST OF BREAD Elektra K 42115
- \* SIX WIVES OF HENRY VIII Rick Wakeman A&M AMLH 64361
- \* SPACE RITUAL ALIVE Hawkwind United Artists UAD 60037/8
- \* EVERY PICTURE TELLS A STORY Rod Stewart Mercury 6388 063

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- \* 3 THE WORLD OF YOUR 100 BEST TUNES Decca SPA 112
- \* 4 WORLD OF MANTOVANI Coral CP8
- \* 5 BUDDY HOLLY'S GREATEST HITS RCA International INTS 1131
- \* 6 OH CAROL Neil Sedaka Philips 664 076
- \* 7 NICE 'N' EASY VOL. 2 Decca SPA 58
- \* 8 WORLD OF DAVID BOWIE Island HCLP 1
- \* 9 PICTURES AT AN EXHIBITION Emerson Lake & Palmer Golden Hour GH 556
- \* 10 GOLDEN HOUR OF STATUS QUO Starline SRS 5071
- \* 11 RELICS Pink Floyd Decca SPA/PA 36
- \* 12 WORLD OF MANTOVANI VOL. 2

\* Available on Tape

## ARTISTS' A-Z (Full price)

Bisney, Shirley.....27	Harrison George.....4	Reed, Lou.....28
Beatles.....10,46	Hendrix, Jimi.....37	Roxy Music.....29
Bowie, David.....11, 19, 24, 44	King, Carole.....40	Simon & Garfunkel.....12,26
Cabaret - Soundtrack.....24	Lead Zepherin.....16	Simon, Paul.....44,46
Campbell, Glen.....25	Lennon, John/Plastic.....36	Slade.....36
Carpenters.....6	McCarty, Paul & Wings.....16	Temptations.....45
Clockwork Orange.....14	Nazareth.....23	That'll Be The Day.....1
Como, Perry.....3	O'Jfield, Mike.....20	20 Fantastic Hits/Vol.3.....32
Copper, Gary.....30	Osmond, Donny.....20	20 Original Chart Hits.....21
Cropper, John.....35,43	O'Sullivan Gilbert.....22	Ward, Clifford T.....41
Decca.....1	Peters & Lee.....13	Wishbone Ash.....50
Fleetwood.....31	Pink Floyd.....15	Wonder, Stevie.....42
Glitter, Gary.....17,47	Pure Gold.....15	Yes.....33



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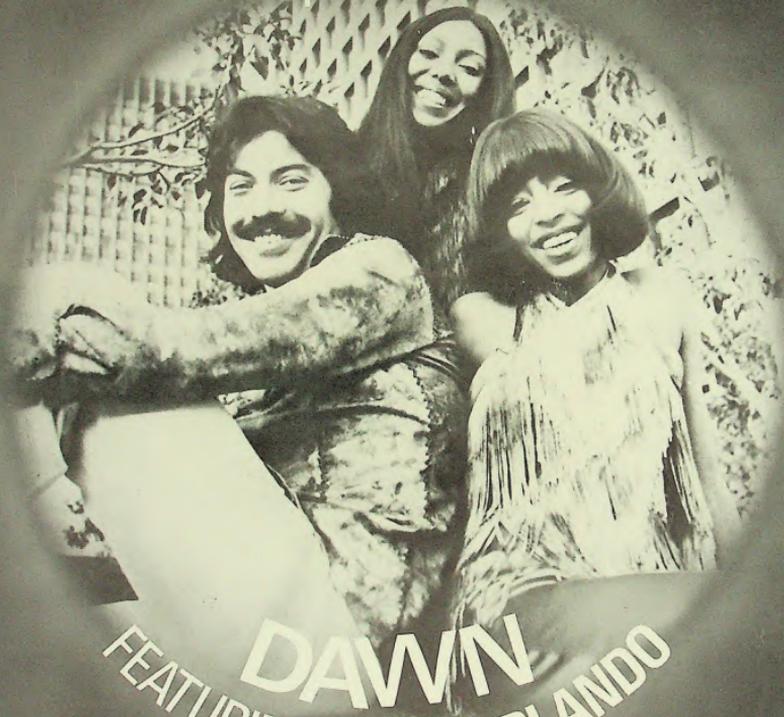
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 B = British, F = Foreign

# MUSIC WEEK TOP 50 SINGLES

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

LAST 2 WKS	WKS ON CHART	TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer	Distributors' A-Z			
1	2	9	B	WELCOME HOME	Peters & Lee	Philips 6006 307	Shafestown	John Franz	Albastro.....14CW	
2	NEW ENTRY	B	I'M THE LEADER OF THE GANG (I AM)	Gary Glitter	Bell BELL 1321	Leeds	Mike Leander	Alright, Alright, Alright.....5A		
3	3	4	4	B	LIFE ON MARS	David Bowie	RCA 2316	Titanic/Chrysalis	All Right Now.....40I	
4	1	1	4	B	SKWEEZE ME PLEEZE	Me Stade	Polydor 2056 377	Barn	And I Love You.....20R	
5	23	43	3	F	ALRIGHT ALRIGHT ALRIGHT	Mungo Jerry	Dawn DNS 1037	Rogers	Armed And Extremely Dangerous.....50E	
6	18	-	2	A	GOING HOME	Osmonds	MGM 2006 288	Intersong	Bad Bad Boy.....34E	
7	9	36	3	B	SATURDAY NIGHTS ALRIGHT	FOR FIGHTING	Elton John	DJM DJX 502	DJM	Can The Can.....33E
8	5	7	7	B	BORN TO BE WITH YOU	Dave Edmunds	Rockfield RDC 2	E. H. Morris	Can You Do It.....24E	
9	7	9	6	A	TAKE ME TO THE MARDI GRAS	Paul Simon	CBS 1578	Pattern	Can't Get It Out Of My Head.....21E	
10	4	6	8	B	SNOOPY VERSUS THE RED BARN	Hot Shots	Mooncrest MOON 5	Schwartz	Clive Crawley	Free Electric Band.....28CW
11	13	23	5	B	RANDY	Blue Mink	EMI 2028	Cauliflower/Kooway	D. McKay/Blue Mink	Give Me Love (Give Me Peace On Earth).....12ET
12	24	32	4	B	GAYE	Clifford T. Ward	Charisma CB 205	Island	Clifford T. Ward	Going Home.....23E
13	6	3	10	B	RUBBER BULLETS	10 C.C.	UK 36	St. Annes	Strawberry	Grooves.....29E
14	8	5	11	B	ALBATROSS	Fleetwood Mac	CBS 8306	Fleetwood Music	Mike Vernon	Hallelujah Day.....30E
15	22	30	5	A	PILLLOW TALK	Sylvia	London HL 10415	Burlington	Robinson/Burton	Nonalcoholic Boogie.....19CW
16	11	11	7	B	LIVE & LET DIE	Wings	Apple R 5987	McCarney/United Artists/ATV	George Martin	Hypnosis.....25E
17	17	15	8	A	ROCK A DOODLE DOO	Linda Lewis	Raft RA 18502	Warner Bros.	L. Lewis/J. Cregan	I'm Don't Fine Now.....49R
18	14	27	6	A	STEP BY STEP	Joe Simon	Mojo 2093	030 Intersong	Rayford Gerald	I'm Gonna Love You Just A Little More Baby.....39A
19	12	14	6	B	HONALOCCHIE BOOGIE	Mott The Hoople	CBS 1530	Island	Mott The Hoople	I'm The Leader Of The Gang (I Am).....2E
20	16	17	14	A	AND I LOVE YOU SO	Perry Como	RCA 2346	United Artists	Chet Atkins	I Saw The Light.....37CW
21	25	24	5	A	FINDERS KEEPERS	Chairmen Of The Board	Invictus INV 530	KPM	Jeffrey Bowen/General Johnson	Life On Mars.....3R
22	20	16	20	A	TIE A YELLOW RIBBON	Dawn	Bell BELL 1287	Schroeder	Dave Appell/Tokson	Live & Let Die.....16E
23	10	10	8	B	GIVE ME LOVE (GIVE ME PEACE ON EARTH)	George Harrison	Apple R 5988	Charitable Foundation	G. Harrison	One And One Is One.....45F
24	15	13	6	B	CAN YOU DO IT	George	EMI 2021	Red Bus	E. Elias/R. Danova	Peak-A-Boo.....35F
25	30	34	5	B	HYPNOSIS	Mud	RAK 152	Chimichap/RAK	M. Chapman/N. Chinn	Pillow Talk.....15S
26	34	47	3	A	YESTERDAY ONCE MORE	Carpenters	A&M AMS 7073	Rondor	Karen & Richard Carpenter	Rendy In The Rain.....11E
27	50	-	2	A	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown TMG 861	Jobete-London	M. Masser/T. Baird/B. Gordy	Rock A Doodle Doo.....17CV
28	31	40	4	A	FREE ELECTRIC BAND	Albert Hammond	EMM 1494	Rondor	Albert Hammond	Rubber Bullets.....13S
29	19	8	6	B	GROOVER T. Rex	EMI MARC 5	Wizard Artists	Tommy Visconti	Saturday Night's Alright For Fighting.....10E	
30	21	20	7	A	HALLELUJAH DAY	Jackson 5	Tamla Motown TMG 856	Jobete-London	F. Perren/F. Mizell	See My Baby Jive.....44E
31	42	-	2	A	SPANISH EYES	AI Martino	Capitol CL 15430	Carlin/Gama	AI Martino	Squeeze Me Pleeze Me.....4F
32	26	12	9	B	STUCK IN THE MIDDLE WITH YOU	Stearlers Wheel	A&M AMS 7036	Baby Bun/Ricochet	Leiber & Stoller	Snoopy Versus The Red Baron.....4F
33	27	19	10	B	CAN THE CAN	Suzie Quatro	MOONCREST 100	Mountain/Carlin	R. Glover	Spanish Eyes.....10ET
34	NEW ENTRY	B	BAD BAD BOY	Nazareth	Avco 6105	023	Gamble Huff/Carlin	-	Standing On The Inside.....41F	
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## PERFORMANCE

## Sly Stone

THE WHITE City crowd had just one demand: they wanted to be taken higher and higher and . . . And they had to wait to be lifted into the clouds, by the White Sailed Sly Stone and his Family, on their 1973 appearance since 1970. It first was as if the man in charge insisted they be tempted to the table before being given the banquet.

They played many numbers because rambling. The gospel-soul sounds, centered around Sly's questions and the throaty "ohms" responses, were prolonged and ventured into over-indulgence.

The brass section, complete with a sardonic form of the Four Tops' dance routine, appeared to be marking time, building up the cloud that was shortly to burst.

Then suddenly, without any warning, came Dance To The Music. The crowds reaction was instant and the stadium became a mass of bodies twisting and turning in time. And then the ultimate, I Want To Take You Higher, with all the energy and spirit excitement that characterized the band's historic performance at Woodstock.

All suddenly looked lost when after the show had over-run by 35 minutes, the power was cut. "We don't need plugs," Sly assured everyone within unamplified carbol.

While the audience's enthusiasm was still riding high he didn't. With precision keeping the beat going, he strutted around the stage keeping the Higher chorus going for a full ten minutes.

The gig was important for its rarity. It obviously satisfied Sly's British fans who doubtless rush out to buy the band's new CBS album, Fresh, if only on the basis of nostalgia for Dance To The Music and I Want To Take You Higher.

GRAHAM PUNTER

## Lindisfarne

GET YOUR new-look, better-than-ever Lindisfarne here, complete with free gifts.

That wasn't quite how the band were billed at the White City, although the detergent commercial format would have been right on beam.

At their first major concert since the reformation, the Geordie group proved that nothing has been lost, but a great deal improved.

They've found a new writer in bassist Tommy Dunlop whose compositions follow exactly the same pattern as those by original Lindisfarne front-stage man Ray Jackson and Alan Hull.

The songs of all three contain lyrics with a message, while the music retains strong melodies and melodic choruses lines that makes for double security. If the audience haven't the patience to follow the words, they can still enjoy the music.

Humour, another trademark of Lindisfarne live, has been retained. The White City crowd wanted to

Jack's ditty praising Newcastle Brown Ale, and his harmonica melody which included the Scottish national anthem, Blaydon Races.

Amusingly, Tommy Dunlop, a writer - witness North Country Boy - he is also a new vocal force, joining Hull and Jackson for three-part harmonies.

As for the free gifts, kazooes were thrown to the crowd to ensure audience participation with the first live recording of Lindisfarne, like Fog on the Tyne, and We Can Swing Together.

All looks set for a chart entry from the new band's first single, Moonshine. The infectious chorus was a winner with the crowd, and with the cult following that is gradually being built up around Alan Hull, both as a soloist and chief-of-Lindisfarne continued success for the band is inevitable.

GRAHAM PUNTER

## Miles Davis

IT MUST be admitted that rhythmically Miles Davis had reached a very exciting pitch. Davis himself is not blowing very much any more and seizes his electric piano merely to provide musical punctuation. The reception at the Rainbow was mixed. One or two of the audience left midway and one critic wrote "bullshit" after only a few bars. However, the urge to applaud during the first lengthy passage was evident and the final accolade was tumultuous.

Back Door, who played the first set, are three musicians who make a sound like six, largely due to their extraordinary bass player who manages to make his instrument sound like guitar with bass accompaniment. The music ranged from standard country blues numbers to their own modern compositions all played with a high degree of dexterity and originality.

Davis split his set into two and didn't leave the stage until after 11.0 pm. The auditorium was packed and much of the final applause went to Dave Liebman, who played the hole left by Davis, on sax, flute and clarinet. The band has plumped for a funky rhythm format into which compartments of freestyle melody have been slotted.

Davis devoted most of his time to direction and some pretty unexciting organ. Some remarkable conga and woodblock rhythms from Mtume contrasted interestingly with Reggie Lucas' seated guitar solo, while, and added percussion. The whole, with Al Foster on drums, Pete Cosey on guitar and Michael Henderson on bass, blended well.

There is no melody in Davis' freestyle jazz. The normal melody-line instruments are just used to spotlight the percussive effects and emphasise the complex rhythms. Parts were brilliant, but the overall effect was neither hypnotic or, occasionally, the anticipatory as the eye of the observer scans the line-up wondering what is going to happen next.

The concert was undoubtedly a disappointment for those who

admire Davis' technique and inventiveness, but forgetting his past triumphs to effect the new sound is an experience to be remembered.

REX ANDERSON

## Bert Jansch

BERT JANSCH, who quit a music career with Pentangle six months ago, presented the Archers-hour plea to play the Evesham last week.

He played two hours at Richmond off sick, leaving an empty seat and no PA.

Traditionally Jansch's performances are memorable for their simplicity and sensitivity. His strength lies in his talent to fill an audience with love songs based on reality but acid with idealistic sentimentality.

Heads are allowed to firm momentarily with the clouds but feel remain firm on the ground.

The performance was also an education by way of an insight into Jansch's as yet unannounced plan for release on VEA's Reprise label in the autumn.

He played two numbers from the three-quarters-finished album - the beautiful Fresh and A Sweet Sunday Mornng, and a traditional folk song, The Cuckoo.

Jansch possibly won't win over new admirers with his latest venture, but is guaranteed to reinforce the admiration held for him by his relatively small but loyal band of followers.

Featuring on the same bill was Juliet Lawlor, who sounds like Lynsey De Paul, but those message songs have greater feeling and depth than hers. It was the absence of cramping her commercial potential.

Her first album, Boo, on EMI's Sovereign label, met with moderate success. She has since left EMI and is hoping to negotiate a contract with an American company.

Once another vehicle for her songs is established she may well find the recognition her compositions demand.

GRAHAM PUNTER

## Good times

ROCK'N'ROLL IS here to stay - they all say. Even when they're dying they're still saying: "You'll never kill rock'n'roll".

And they were right, and here to prove it is a rash of musicals and films which have the prime intention of recapturing the atmosphere of the late 50s. Rock'n'roll didn't die. It's still with us. Updated perhaps, but basically the same. Let the Good Times Roll, a Columbia film which opens at the Dominion in Tottenham Court Road on August 2, shows just how far you can go updating without losing the original.

The film is basically a recording of a rock'n'roll festival at Madison Square Garden, New York. It opens and closes with Chuck Berry and includes Little Richard, Fats Domino, Chubby Checker, Bo Diddley, The Fire Satins, The Shirelles, The Coasters, Danny and

the Juniors and Bill Haley.

The actual sets - no one is allowed more than two songs each, apart from Berry who ends up jamming with Diddley - are interspersed with shots of the band backstage, making up, tuning up, discussing the music industry. The film gives a split screen technique to throw in crowd shots along with stage shots and some excellently synchronised film of the original bands, or a ballroom from the 50s, or anything else that brings back that era.

The enthusiasm from the Madison Square audience of today's teenager is much the same as it would have been then. The sound is altered - it's not so clean as it was then. Danny and the Juniors need renaming Danny and the Seniors. Everyone has put on a little weight. Domino has joined the Black Power movement and everyone looks a lot richer.

REX ANDERSON

## Matt Monro

FIVE TIMES at the Talk Of The Town must prove something, and in the case of Matt Monro it's obvious what it is.

Where the Matt Monros of this world score (and there aren't

that many about) is that they can face any audience of whatever age range, and entertain them. Monro's voice is as good as ever it was, his quiet, workmanlike presentation of his songs invariably captures the right kind of shade of the lyrics and meaning, and he has a quick and ready wit which enables him to chat to anniversary celebrators in the audience and raise a lot of laughs without causing any offence.

In other words, he's an entertainer of the old professional school without needing to rely on hermaphrodite drag or extravagant make-up that gets other audiences at the audience and raise a lot of laughs without causing any offence.

In other words, he's an entertainer of the old professional school without needing to rely on hermaphrodite drag or extravagant make-up that gets other audiences at the audience and raise a lot of laughs without causing any offence.

He leaves the show with some of his own hits like Walk Away, Yesterday and Born Free, which would have made a better show ender than Thanks, includes an effective vocal tribute to Glenn Miller with Chattanooga Choo Choo and St. Louis, and a current one to Perry Como with And I Love Her So.

NIGEL HUNTER

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