

# WEEK

Europe's Leading Music Businesspaper

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## Government plans mail order curb

**TOUGH NEW measures** are on the way to protect consumers against mail-order companies — including those involved in records and tapes. The moves are expected to become law in about six months — were announced this week by John Methven, director general of the Government's Office of Fair Trading.

Methven is also planning other changes in legislation to clamp down on trading practices that could be to the detriment of the consumer affecting companies trading in records.

The three main areas in which he plans to act, in addition to mail-order, are—

- Companies advertising in the classified columns of newspapers giving the impression they are a private seller.

- Failure to make clear whether advertised prices include VAT or other unavoidable extra charges.

TO PAGE 4

## Scottish boycott threat

**SCOTTISH DEALERS** warned Transatlantic this week they will consider a partial boycott of the company unless the product-supply situation improves.

Retailers are irate at not being able to get sufficient copies of a two-for-the-price-of-one double album by Glaswegian folk singer Billy Connolly.

But Transatlantic managing director, Nat Joseph, hit back and accused dealers of initial under-ordering and not anticipating the demand for a package that is expected to sell over 50,000 copies in Scotland within a month of release.

About 25 dealers were involved in a meeting on Thursday evening to discuss the position.

Spokesman for the meeting, Sandy Muir, co-owner of A. Muir and Son of Dunfermline, said: "If this situation repeats itself we will consider not stocking Transatlantic product in any depth which will amount to a virtual boycott."

He said a letter has been sent from the dealers to Transatlantic stating: "We trust after this farcical attempt to market a Scottish LP with the full backing of Scottish dealers the future may hold some ray of business sense and fairness."

Muir said a Glaswegian dealer rang Joseph on Friday and was told 10,000 albums had been despatched the previous Wednesday to Clyde Factors, the company's distributors in Scotland.

TO PAGE 4

## Retailers fume as Boots-Smiths slash prices

**ANGRY RETAILERS** this week slammed giant multiples for starting a price war that could put small dealers on the road to financial disaster.

The Gramophone Record Retailers' Committee has contacted major record companies and taken its case to John Methven, director general of the Government's Office of Fair Trading in a bid to block what it calls "consumer hijacking."

The row flared up after W. H. Smith and Boots introduced huge discounts for an indefinite period to comply with a Government directive that they must reduce their profits.

Smiths has slashed its 100 best-selling albums by 50p, budget albums by 10p and tapes by 30p at 145 of the chain's stores including its new records-only Tracks shops. Boots has fopped 10 per cent off all records and tapes and both

chains are using tv advertising to promote their discounts.

To combat the moves, the GRRC's special four-man action committee held an emergency meeting at the weekend — the first time it has been brought into play for over a year.

A telegram was immediately sent to 15 major plus the tv compilation companies stating GRRC members were having their business

jeopardised. A letter to all companies followed which said the moves have "struck fear into the hearts of the independent retailers."

It continued: "Speculation is rife that this presages a price-cut war that can only inevitably end in the demise of many of those constantly referred to as the backbone of the industry."

TO PAGE 4

## EMI starts company with ex-Bell chief

By GRAHAM PUNTER

EMI IS setting up a new record company in conjunction with departing Bell president Larry Uttal. The move, which is a novel Anglo-American link-up, has been made after talks which lasted only a few weeks.

EMI is putting up a financial stake of just under 50 per cent of the total capital but will have equal representation on the board and an equal voice in all policy matters.

No name has yet been decided for the new co-owned company which is expected to start operating from New York and London in July.

EMI will manufacture and distribute the new company's product worldwide outside the States and Canada. No arrangements have been made for these territories and L. G. Wood, EMI Group director, records and music, said Capitol Records is under no obligation to handle the product.

Talent acquisition will be organised by Uttal in America although a branch of this side of the operation will eventually be established in the UK based at

EMI's Manchester Square, London, headquarters.

Wood said this week the new company would make no difference to the EMI label established 15 months ago. "We see it as another outlet with great potential," he said.

"There is a possibility that in time we could have a company that is in competition with us, at least as far as talent acquisition is concerned. But that is the reason to hold back from an exciting project."

"This is a novel move in that it is really a co-owned company. Our investment is something less than 50 per cent but we will have an equal say on all policy matters. It's not so much a question of why should we have a new company as why shouldn't we."

"There are many ways of setting up a deal. With a conventional licensing deal the American company tends to make heavy demands on royalties and advances."

"The alternative we have gone for is to play a direct part in setting the company up. This is not something one would do with someone forming a totally new company and who had no track record."

"But I have known Larry Uttal for a long time and respect his great abilities."

Wood said the directors have not yet been decided but Uttal will be the chief executive and Wood would probably sit on the board himself.

Wood denied the production problems which helped force EMI to suspend half its albums catalogue to achieve a higher completion rate of sure-selling product in March will jeopardise the new company.

TO PAGE 4

## A&M—George Harrison deal

A&M RECORDS has acquired worldwide distribution rights to a new label which George Harrison will be involved with, an A&M spokesman in London said this week.

The exact extent of Harrison's involvement with the project, Dark Horse Records, is not yet known. The first release on the label will be a rock-pop record in August, followed by an album by the Shankar Family and Friends the following month.



WOOD — "a novel move."



UTTAL — "challenging."

## Three leave with Leahy

FOLLOWING the resignation of marketing manager, and Alan Watson, international manager, All three, who have no future plans as yet and who would give no specific reasons for their respective departures, will finish with the company on June 7 — the date

## CONTENTS

Dave Brubeck — founder of the College circuit.....	8
The forgotten campuses.....	12
IMIC Round-up—a 5 page report on conference highlights.....	17-26
SOUNDSCENE	
News.....	27
Ramparts—two weeks to go!.....	28
Techtalk.....	29
Scoreboard.....	30
CHARTS	
Top 50.....	37
Top Albums.....	35

FALL INTO SPRING  
Rita Coolidge

RITA COOLIDGE  
"FALL INTO SPRING"  
New Album on A&M Records  
AMLS 63627

# NEWS

## Pye signs Playboy Records and Satril for the UK

PIE HAS signed-up Playboy Records and Satril for Britain following its acquisition of UK rights to the American Vanguard and Walt Disney labels.

The deal with Playboy Records, the label offshoot of Hugh Hefner's Playboy organization, was finalized in London last week under the aegis of the director of A.R.R., Don Shain, and Pye's chairman, Louis Benjamin, and managing director, Walter Woody.

Playboy is primarily a singles-orientated label and the first release of product next month under the new agreement will probably include I Am What I Am, by Lois Fletcher, and Roomful Of Roses, by Mickey Gilley. Both records are currently in the Billboard Hot 100.

Prior to this agreement, Playboy did not have an outlet for its product in the UK.

Commented Woody: "We are pleased to have finalized this deal and hope we can do for Playboy what we have done for 20th Century".

The deal with Satril Records, the label offshoot of the Henry Hadaway Organisation, is for five-years and also includes options for the US, Canada, Scandinavia, and South Africa.

During the first year of the deal, Satril product will be released on the Pye label but for the remainder of the duration, the agreement makes provision for Satril to regain its own label identity.

The label, which was launched two years ago by the Hadaway organisation, already has its own identity in 23 overseas countries. Its roster of artists includes the Rockin' Berries, Neil Christian, Terry Webster, Bohland, Jon Lukas and Bobby Thompson.

The first release under the new deal is being made this week and is Looking Glass (N 45362), a new single by the Rockin' Berries.

Woody remarked: "Satril has plenty of potential as a label and we feel that their roster of artists will fit in well with our policy of expanding the Pye Group catalogue".

Pye has also concluded a catalogue deal with ATTARACK-Heller Corp., the production company headed by Seymour Heller, manager of Liberace and Debbie Reynolds. The agreement is for the UK and certain European territories and covers the release of new as well as back-catalogue material by these two artists.

An album by Debbie Reynolds has in fact already been scheduled for release by Pye on July 12 to coincide with her two-week London Palladium appearance.

## Robinson gives 'no Raft redundancies' assurance

STAFF ON the fast-sinking Raft label have issued a statement criticising WEA's decision to axe the line.

The statement called Elopue, WEA's management in America "has arisen at a particularly unfortunate and ill-timed moment, as the fruits of the last six months' efforts were rapidly materialising".

Raft press officer, Al Clark, said: "WEA has put forward its point of view and we wanted to have the time to state our own. There has been a certain amount of bitterness and disagreement here, but I don't think there is any point in our generating a conflict as it would not change anything."

"Everyone is now looking to the future anyway. However, I think

that in the time that we have been operational we have achieved a lot, and we have been swept under the carpet just at the moment when the foundations we had laid were beginning to take shape."

"Since the decision was taken six weeks ago we have been more active than ever, with Beckett finishing their tour with Slade, Chapman/Whitney releasing their album, which is now on the Reprise label, Linda Lewis touring in America and Kilburn and the Highroads with a brilliant album recorded."

Richard Robinson, managing director of WEA, declined to comment further on the Raft issue but gave an assurance staff would not be made redundant.

## Payola fines for three

THREE MEN, one a former BBC tv producer, who admitted being involved in payola, were each fined £100 at the Old Bailey.

Judge Neil McKinnon, QC, told them: "What you have done is so incredibly paltry and the sums involved so small that it must stand as only right-thinking person to see men of your potential damaging yourselves in this way by being parties to these transactions."

The three admitted bribery to plug Black-skinned, Blue-eyed Boy, made by the Equals for President Records, on it's Disco Two.

Before the court were Stephen Clive Turner, a former BBC tv producer, Anthony David Fowler, a plugger and Robert John Bolton, former general manager of President Records.

Turner had admitted agreeing to accept £25 to plug the record on Disco Two.

Fowler admitted inciting Turner to obtain £50 from Bolton as an inducement to play the record and Bolton admitted offering £50 for the record to be played.

Counsel for Fowler said his career had been permanently wrecked. He had gained nothing for himself.

The Judge commented: "He was a messenger and probably a messenger's messenger."

Jean Southworth, QC, for Bolton, said song-plugging was part of the record business. It was charged to establish a good working relationship with a number of producers and disc jockeys at the BBC and commercial radio stations.

She said there was "a very, very narrow boundary" where exploitation became corruption.

Ben Capstick, QC, for Turner, said his client had lost his job as a BBC tv producer merely because he had agreed to accept £25 although a few days later had decided he would not take it.

Imposing the fines, the judge said any form of corruption was a serious matter. "But in this case, on the material before me, the counts relate to a wholly isolated incident. It did not form any part of a course of corrupt conduct over any period."

"There is nothing in it which is comparable with another case which received wide publicity in this building not so long ago."

• In a separate trial the next day the head of President Records, Edward Kassner, was cleared of corruption. Kassner denied agreeing to give £50 to BBC tv producer Stephen Turner, to plug Black-skinned, Blue-eyed Boy.

He also denied conspiring with other to offer £50 to Turner.

Judge Neil McKinnon, QC, stopped the trial without calling on the defence and formally directed the jury to return not guilty verdicts. Then he discharged Kassner and awarded him costs, including the costs of the committal proceedings.

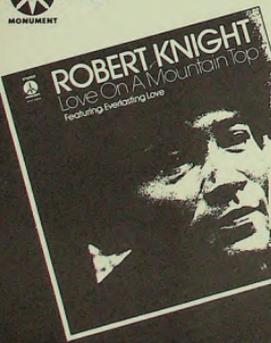
The judge said Kassner left the court with an unblemished record. The charges which had been over his head for some time, had occurred through no fault of his own.

# ROBERT KNIGHT

Chartbound single

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6956

## YESTERDAYS

### 5 YEARS AGO

(May 21, 1969)

THE FIRST record presses are installed this week at RCA's new Washington, County Durham, plant....EMI's Music Centre Scheme among topics discussed at annual MTA conference this week in Cheltenham....new Sugar label, launched by Donovan's former manager Ashley Kozak, Ronnie Oppenheimer and publisher Mike Collier, signs pressing and distribution deal with Pye....Denny Cordell and David Pate part company although Cordell retains 50 per cent share in the duo's Straight Ahead Productions firm....Cbs Midland area salesman Ken Roland named as the firm's following departure of Dennis Knowles to Liberty-USA....Mike Clifford joins MGM as press officer,

### 10 YEARS AGO

(May 21, 1964)

DEATH OF publisher Lawrence Wright aged 76....three Grammy awards for Decca's recording of Britten's War Requiem opera....Four Pennies at Number One with Juliet....Murdock Cooper of R.S. Kitchen, Leeds, elected MTA president....John Schroder resigns from Oriole....Retailers Joint Record Council urges formation of manufacturers' trade association....Southern Music doing well out of resurgence of interest in Buddy Holly following success of Rolling Stones Not Fade Away....Transatlantic planning to release first single in June, Wild Rover by the Dubliners....fast Yardbirds single, I Wish You Were out on Columbia and other new releases include singles by Alex Harvey and Guy Durrell.

# Rennie eaves Phonomgram to bring pop to Chappell

PHONOGRAM DIRECTOR Roland Rennie is quitting his job at Chappell Music as creative director to pop-up the publishing company's activities in the contemporary music field.

Roland Rennie, brought in by Phonomgram on a temporary assignment to re-organise and re-activate its artist's roster, moves from Phonomgram to the Chappell board on June 1, with responsibilities for the music division and emphasis on the contemporary catalogues and talent.

Rennie will report to Chappell's managing director Bob Montgomery with a brief to "get hold of the contemporary material without which a company cannot survive,

and also exploit what is already there to bring the company into the seventies."

The appointment has been arranged for some months but delayed to give Rennie time to clear-up outstanding business at Phonomgram where he was one of a four-man board, now reduced to three.

"I am sorry to leave Phonomgram," said Rennie. "But I am always interested in a challenge and since the offer from Chappell came that interest has grown."

Montgomery said: "Roland is the logical successor to Teddy Holmes who retired as creative director about two years ago.

"Chappell's opted out of contemporary music in the fifties and for a long time we have been in need of a top man to rectify the situation."

Rennie will be based at 50, New Bond Street. As a result of the move, New Zealander John McCready, recently appointed general manager of Phonomgram's creative division, assumes Rennie's responsibilities but will not be joining the Phonomgram board.

Also within Phonomgram's creative division, Chris Peers becomes A&R manager for the Philips and Vertigo labels and Nigel Grange A&R manager for the Mercury and Fontana labels as well as Phonomgram's US lines.



CLIVE SELWOOD - who as marketing director was a key figure in establishing CBS as a new marketing force in the UK - has been appointed head of the UK Records label worldwide. His responsibilities will include all aspects of promotion, sales marketing, press administration and international co-ordination.

DAVID ROSSITER has been appointed CBS classical manager replacing Bob Wall who has been made marketing director. Rossiter was formerly classical label manager at BASF prior to which he worked for RCA.

CHRISTINE ROBINSON has joined Precision's marketing department as assistant to marketing manager Richard Jakubowski. She had previously been manager of Precision's Dean Street shop since it opened over three years ago.

JOANNA SMITH former buyer and merchandise manager for the W.H. Smith chain has been promoted to staff manager for the group's retail outlets. J. Davis replaces her but all record and tape buying will be handled by L. Oldridge. All changes become effective July 1.

DAVE HUNTER, who earlier this year left York Records where he was professional manager, has joined Young Blood as promotion manager with responsibility for radio, tv and press.

DAVID BEATTIE, has been appointed copyright and royalties manager by Tony Roberts of Warner Brothers Music. Previously in the copyright department, his post is a newly-created position.



DJM RECORDS has signed the Tremeloes for three years. The deal covers the world outside Europe plus the UK and Eire.

Canadian artist Ian Thomas has been signed for the UK and Eire. Thomas' first release in Britain will be "Painted Ladies" which topped the Canadian charts.



A&M RECORDS recently presented World Records with a silver disc to mark mail-order sales in excess of 50,000 units of a six-LP Herb Alpert collection. Pictured at the presentation are Mick Kennedy (far left), assistant to WR's managing director Austin Bennett (far right), Derek Sinclair, WR managing director, A&M general manager, John Deacon.

## Chinnichap win writer's PRS-Novello award

NICKY CHINN and Mike Chapman have won the coveted Songwriters Of The Year section of the PRS Ivor Novello Awards.

The pair, who were also runners-up in the Best Beat Song section with Blockbuster, were presented with their awards by former Minister of the Arts, Norman St. John Stevas, at the 60th anniversary dinner of the Performing Right Society last week at the Grosvenor House hotel.

Power To All our Friends, written by Guy Fletcher and Doug Fleet and published by the duo's Big Secret Music company, was voted International Hit Of The Year by British Writers with Elton John and

Bernie Taupin's Crocodile Rock and the Jagger/Richard composition Angie as runner-up.

Power To All Our Friends was also runner-up in the Most Performed British Record Of The Year which was won by Gilbert O'Sullivan with Get Down.

Best-selling British Record Of The Year was Gary Glitter's I Love You Love Me Love With Slade's Merry Xmas Everybody as runner-up.

Elton John and Bernie Taupin's Daniel was voted Best Song Musically and Lyrically, Best Ballad Or Romantic Song was Lynsey de Paul's Won't Somebody Dance With Me and predictably, Jesus Christ Superstar was voted Best Score From Any Film Or Theatrical Production.

The Best Pop Song section was won by Tony Macaulay and Geoff Stephens' You Won't Find Another Fool Like Me, with Get Down as runner-up, Best Beat Song was Rabber Bullets and Harold Sapiro and Helen Clarke's Nice One. Cyril won an award for the Best Novel Or Unusual Song.

Composer Tolchard Evans won a special award for Outstanding Services To British Music while other special presentations were also made to the Moody Blues, for sustained success in international markets, writer/producer Mike Leander and to Gary Glitter, Roy Wood and David Bowie.



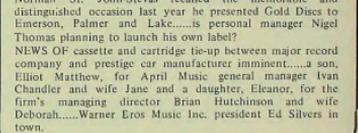
NOT AN enviable task for Columbia Pictures - finding replacements for Larry Uttal and Dick Leahy to head-up American and European Bel operations.....could Dick Leahy be planning to launch his own label?.....or could he also be considering an offer to return to his old company to replace departing creative director Roland Rennie on the Phonomgram board?.....Larry Uttal already talking to at least one British independent about distribution through his new joint company with EMI.

IN SEPTEMBER, Russ Reagan will announce the launch of the 20th Century label by Pye in the UK.....Rondor Music Group directors Artie Wayne and Evan Medow in town this week as part of general tour of European affiliates.....hardly necessary - Transatlantic publicity listing Joshua Rifkin dates refer to Rediffusion's "Master" Ron Weatherburn, the "boy ragtime pianist".....forthcoming EMI album Lightning by Julie Felix her first for over two years.....personal statement awaited from former Raft label manager Sean Murphy.....yet another Philadelphia promotion campaign being launched by CBS next month.

WILL WOMBLES have to go into quarantine on their return to UK following promotional visit to Germany?.....sited bands playing at County Hall receptions believed to be one of the innovations planned by Dr. David Pitt following his appointment as the first black chairman of the G.L.C.....Clodagh Rodgers, who recently ended her six-year association with RCA, looking for new record label and producer.....Bell re-releasing The Monkees' I'm A Believer backed by Monkes Theme.....Intersong general manager Adrian Rudge's wife Anne joined Tony Barrow International last week as pa to firm's directors, TB and Bess Coleman.

TIM RICE and Andrew Lloyd Webber have extended their management contract with the Robert Stigwood Organisation for a further five years.....Teenage Love Affair, a new single from Young Blood, features 14-year-old Lee Dallan, son of the label's managing director, Mick Dallan.....at PRS 60th anniversary dinner last week, former Minister for the Arts Norman St. John Stevas recalled the memorable and distinguished occasion last year he presented Gold Discs to Emerson, Palmer and Lake.....is personal manager Nigel Thomas planning to launch his own label?

NEWS OF cassette and cartridge tie-up between major record company and prestige car manufacturer imminent.....a son, Elliot Matthew, for April Music general manager Ivan Chandler and wife Jane and a daughter, Eleanor, for the firm's managing director Brian Hutchison and wife Deborah.....Warner Eros Music Inc. president Ed Silvers in town.



6009 331

**CURRENT SINGLE**

Philips logo

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## NEWS



THE SIGNING of Pye's deal with Sattiri Records, the label offshoot of the Henry Hadaway Organisation. Hadaway is pictured right with Pym managing director Walter Woyda. See story P. 2.

## Uttal—EMI tie-up

FROM PAGE 1

"We already had plans for production expansion at our Hayes factory before this new company was born. There will be adequate capacity," said Wood.

Under EMI's new two-tier salesforce structure — one force for UK-originated product and one for US lines and distributed labels — Wood said the new company would probably go with the US salesforce.

Uttal said in a statement issued through the EMI group: "This has been one of the most difficult

decisions of my life and I have given it much thought and time.

"However, the excitement of creating a brand new label in partnership with the largest and most powerful record company in the world is enormously challenging.

"I believe that we will create tremendous enthusiasm and excitement. The prospect is irresistible."

• Irwin Biegel, currently Bell's executive vice-president and general manager, will head-up the US company upon Uttal's departure.

## Retailers slam multiples

FROM PAGE 1

The letter said this could be the beginning of a monopoly where the vast majority of sales are controlled by a handful of giant companies.

It contends the cuts are far in excess of those necessary to comply with the Government's reduce-profits directive.

Hurry Tupple, secretary of the GRRC and one of the four-man action committee, said: "These cuts have been made 'indefinitely' and could easily send some of the small dealers to the wall. We have written to John Methven because we feel

this is an unfair trade practice."

Another member of the action committee, GRRC chairman Laurie Krieger, said: "If a small dealer had to match the savage price cuts made by Smiths and Boots he would very soon go out of business."

"This is a cold-blooded attempt to hijack the customers ... in my opinion it is the most blatant case of ruthless big-business double-dealing since Dick Turpin's days."

Michael Lax, owner of Heads to Records, Kingsbury, London — one of many retailers who complained

to Music Week about the discounts, said: "It makes me sick. Even if consumers do not have a Smiths or Boots near them they will travel to get these reductions."

Joanna Smith, staff manager for the group's retail outlets, said: "We don't want to hurt anyone's business but we are caught between the Government on one hand and the retailers on the other."

A Boots spokesman refused to comment on the retailers' objections. He would not indicate whether his company's actions were linked to the Smiths move.

## Three more resign at Bell UK

FROM PAGE 1

Leahy's current contract with Bell expires.

It is not yet clear who will take control of the company pending the appointment of a successor to Leahy.

Meanwhile, Leahy, who flew to America last week for meetings with Columbia Pictures, of which Bell is a subsidiary, is still not prepared yet to put an end to the flurry of rumours currently circulating about his future.

However, it is thought to be extremely unlikely that he will be involved in departing Bell president Larry Uttal's new joint venture with EMI.

## Government moves curb mail order firms

FROM PAGE 1

• Price comparisons indicating a consumer is receiving a discount like "worth £40 — our price £30"

His plans for mail-order would make it a criminal offence to advertise mail-order goods for which money has to be paid in advance without stating in the advertisement what the despatch period would be.

It would be an offence for mail-order firms not to refund money if the goods had not arrived within seven days of the expiry of the stated despatch period.

Methven's proposals now go before the independent Consumer Protection Advisory Committee and then to Shirley Williams, secretary of state for prices and consumer protection, who would introduce the measures into Parliament.

In his dossier to the CPAC, Methven says: "Sales by post of gramophone records ... are substantial."

Austin Bennett, marketing director of World Records, one of the UK's largest mail order operations, said: "Neither us nor

any of the large mail-order record companies as far as I know ask for a pre-payment."

It has been tried in the past and not found to be viable. The way companies like us operate is to send the records and then the buyer pays."

"The proposed legislation would affect mainly the general discount houses which include records as part of a more comprehensive operation."

Anyone breaking Methven's proposals, once they become law could face a fine of up to £400 at a magistrates' court or an unlimited fine and imprisonment at a higher court.

The moves are the second made by Methven since the Office of Fair Trading was set up in November. Included in his first batch of recommendations was stricter control over in-store notices relating to the conditions under which goods could be returned.

As reported in Music Week, these earlier proposals have ramifications for record dealers.

## Geordies score heavily with one-off single

THE FIRST single on the new Meggie label — set up specially for the Newcastle United football club — has sold about 30,000 within a month of release.

Howay the Lads by the Barrie Brothers, was made to coincide with Newcastle's cup final appearance.

The record has been distributed only in the north-east and has been

adopted as sport programmes' signature tunes on Radio Newcastle and Tynes Tics tv.

David Wood, director of Impulse, the production company behind the record, said: "The single sold over 16,000 in the first week of release and is still selling steadily. It's on about 30,000 a month after being on the market."

## Scott's boycott threat to Transatlantic

FROM PAGE 1

"I was at Clyde Factors on Monday morning and at 10.30 am about 1,500 albums arrived. What had happened to the 10,000?" said Muir.

Muir said Woolworths — who receive Transatlantic product in Scotland — through Record Merchandisers were advertising the Billy Connolly record on tv at a cut-price £1.99.

"I would not like to feel stocks to dealers were being moved as stocks to cope with demand prompted by their tv advertising," he said.

But Joseph said: "I did not tell anyone we had sent out 10,000 albums and it's nonsense to suggest any preferential treatment is being given to Woolworths."

"One of the trouble is that initially some dealers only ordered a handful of albums. Some dealers are now reporting sales at the rate of 150 albums an hour, so it becomes clear many people failed to appreciate the demand and under-ordered."

"We are pushing albums in Scotland as fast as we possibly can and expect to sell over 50,000 within a month of release."



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## EUROPE

## The broadcasters strike over at last

**HELSINKI** — The strike by technicians at Yleisradio, which affected all Finnish radio and tv broadcasts for over a fortnight, has now ended.

During the strike, staff who ignored the strike call were able to put out a few entertainment programmes on the MTV and TV-2 television channels but there were no news bulletins. Taped music was played all day on the radio networks but the main problem was the shortage of readily-available pre-recorded material which meant that songs like the Andrews Sisters' 'Rum and Coca-Cola' was being played eight times a day.

Rather surprisingly, record and tape sales seemed virtually unaffected by the strike — indeed they were up on the same period last year. Some industry leaders

feared that with product not getting the usual exposure on radio and tv during the strike, sales would be down.

However, the strike did lead to the rapid re-appearance of several pirate radio stations. Radio Ular was transmitting from the seaside town of Rauma while the Midnight Sun and Hideaway pirate stations could be heard in the Helsinki area although both were transmitting at very low power.

Meanwhile, Heinar-Otto Donner has resigned from Yleisradio as head of light entertainment. Personal reasons are given for his departure.

Donner's exact future plans have yet to be finalised although in view of the fact that he is an accomplished composer and record producer, it seems likely he will return to the record industry.

## Japanese visit CBS in Milan

**MILAN** — A delegation from the Japanese music industry recently visited the Milan operation of CBS-Sugar while en route to London for the fifth International Music Industry Conference.

During their stay here, the Japanese visitors were received by Giuseppe Giannini, CBS-Sugar central general manager, and took part in a two-hour roundtable discussion on the Italian music industry.

Giannini told them that the financial year ending June 30 promised to be the best ever for CBS-Sugar with turnover expected to be £5 million — double the figure for 1973/72. He further reported that albums and tapes are now outselling singles and that the market here is split in even thirds between the three formats.

He referred to the decline in importance of song festivals in Italy and their diminishing effect on record sales and said that the balance of record sales currently was 60 per cent foreign repertoire and 40 per cent national.



NEW ISRAELI singer Uzi Fuchs has signed a long-term recording deal with CBS/Israel. Pictured at the signing are left to right: songwriter Kobi Oshrat; Simon Schmidt, managing director, CBS/Israel; Fuchs; Carl Kinski, a staff manager.

Among the executives in the Japanese delegation were: Utagai Hideoharu, director and chief producer of Top Music Publishing Co.; Ikuta Akira, MCA label chief for Victor Musical Industries; Chiba Takao, head of copyright department, Victor Music Industries; Kitagawa Shin, general manager of planning development, Nippon TV Network; Igarashi Yasuhito, national air manager, Polydor KK; and Hashimoto Masayuki, copyright department manager, Victor Music Publishing Co.

## France faces increase in the cost of naptha

**PARIS** — According to M. A. Demarne, President of the Plastic Transformers Syndicate, the French government is considering raising the ceiling price of naptha. Being the basic raw material from which records are made, this will have a considerable impact on record companies if it is true, as seems likely.

At the moment, the ceiling is around £35 a tonne. It is estimated that the increase will raise this to £45 a tonne. Because the price is so low, suppliers are holding back and processing plants are finding it difficult to obtain required quantities. To combat this, many import raw materials and this is

proving costly. The net result has been a retardation of production threatening the employment of some of the 110,000 employed in the processing industry. A rise in price to a more economic level for the basic material, however, would probably satisfy the producers and supplies would increase.

The effect on the price of records would have to be studied, but considering the part of the polyethylene used has to be imported, the difference should be imperceptible. In any case, all plastic users, including the record companies, are watching the situation with considerable interest.

## French push for Essex

**PARIS** — CBS International here has unveiled plans for the most intensive promotion campaign ever mounted for a relatively new artist. The artist is David Essex and at the centre of the promotion campaign is his third single here, America, which is being released this week in all European countries except the UK and which will be the subject of a huge, centrally co-ordinated marketing push.

The aim of the campaign is to expose Essex and the single to the youngest record-buying market, David Essex posters, stickers, T-shirts

and fan-club postcards are being distributed to consumers as well as retailers and music magazines in all major markets will tie-in with special competitions and editorial features.

The number of stickers alone to be distributed to record buyers is expected to top the 1½ million mark.

Essex himself is preparing promotional films and taped interviews for radio stations to back-up the efforts of CBS and has already scheduled tv appearances in France and Germany.

## Zavaroni success after Hungarian tv show

**HELSINKI** — Phonogram artist Lena Zavaroni is the talk of Helsinki at the moment following her appearance on the top tv variety show, *Spektri*, which is watched by two million viewers. She sang two songs from her debut album, one of which was her hit, *Ma He's Making Eyes At Me*.

Phonogram has recently been running a major promotion campaign for the artist in the Finnish press and it is now clear that she is enjoying as the child star

of the 'seventies here. In the past, such child stars as Robertino, Mari Laurin, Vesa Ene, Jaana and Tina and Neil Reid have all been extremely popular in Finland.

Finnlevy, which presents Miss Zavaroni in Finland, is currently involved with two other major acts — Uriah Heep and Blood, Sweat and Tears. Both bands will be coming here within the next couple of weeks for concerts promoted by Artisti Oy.

Max Bygraves

\*\*\*\*\*

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# Dave Brubeck and the birth of the American college circuit

THIS IS the second of two instalments in a dialogue with Dave Brubeck on how he opened up the college market for jazz and other forms of entertainment.

from ELIOT TIEGEL

LOS ANGELES — Dave Brubeck was a music student at Mills College in Northern California in 1949 and was playing with other students in his class when his wife came up with the idea that they could earn some money by playing for other college students.

Out of that simple idea was born the college circuit for jazz. Recalls Brubeck: "One of my teachers was Darius Milhaud and he asked all the jazz students to write some fugues and counterpoint pieces. And that's where my octet was born. The rhythm section became the Dave Brubeck Trio and that led into the quartet." From 1946 through 1949 the Octet consisted of Cal Tjader on drums; Paul Desmond on alto sax; Dick Collins on trumpet; Bob Colton on trombone and Jack Weeks or Ron Crotty on bass. Joe Dodge played drums when Tjader didn't work.

Naturally Mills College was the first stop on the circuit followed by another school in California, the College of the Pacific. "We saw what a great audience it was," Brubeck says. "You didn't have to play Melancholy Baby and they weren't drunk. We began by playing at assemblies free around San Francisco and then we drove up the Coast and played at several other schools. We got a couple hundred dollars and if you broke even you were lucky. We took anything we could get."

"When the repeat calls started coming in two to four days later, we really felt there was a market. We had it all to ourselves for quite a



Dave Brubeck

few years. There wasn't any hesitancy on the part of the schools to book jazz. I don't want to take all the credit but I can take most of it for breaking the market open."

Brubeck was one of the first groups in 1959 to line up a succession of bookings in the Southern part of the country where racial segregation was the way of life. There were 25 schools lined up

but there was also trouble. One school said, "Don't bring your black bassist Eugene Wright." "I refused and 23 schools cancelled. I know we've played them all since. We integrated more schools than sporting events did. I wouldn't play unless the audience was integrated."

Brubeck recalls one bitter incident in 1958 at a southern school in which he was told not to

go by the school's president because of Wright. "There were 400 students stomping on the floor," Dave says—and the president was telling me the school had never encountered anything like this before. I told him we were shortly leaving on a Government-sponsored tour and it seemed ironic that it was fine to go out for the American government but we couldn't play in our own country. The president spoke to the Governor (of the State) on the phone and then told me to keep the bass player in the back. Well, he's always in the back. The bass player is always behind my left hand even if he's purple in colour. On the second tune I told Gene his mike was not working and to go out front and use mine. He tore up a great solo." Wright never knew about the backstage shenanigans.

There was another ugly incident in which the advertising agency for a popular monthly TV musical show mixed the quartet's appearance because of the integrated status of its members. "So I bowed out peacefully."

On December 26, 1967 in Pittsburgh, Brubeck retired the quartet which by then consisted on Desmond (with whom he had worked since 1946); drummer Joe Morello (with whom he worked over 11 years) and Wright (who stayed with it 10 years). "That's a date I can always remember," he says.

The participants had individual goals. Brubeck wanted to write; Morello wanted to do drum clinics etc.

"people are always asking me to bring the old group together for a guest show," he says. When could that happen? "When the guys want to do it. If they'd want to, I'd love to do it. Enough time has gone by."

Brubeck has subsequently recorded a quartet album augmented by Gerry Mulligan for Atlantic. Having written four works since "releasing" Brubeck is now preparing a Christmas cantata. Of his four works done with the Cincinnati Symphony, perhaps Truth Is Falter is the best known. With his sons he will be playing 20 concerts with symphonies in the U.S. during the year.

Having worked all his life in front of and for young people, does Brubeck sense any differences in today's audience? "Today, the kids are more aware of a total musical spectrum." Today's young musician, he says, can relate to such technical points as time signatures which are adventurous. "When I first tried to get people to listen, they didn't know what to make of it. A good rock group today gets into it and it's not considered advanced. It's common." During the high-fidelity days of the Brubeck Quartet hit albums were common. The newest endeavour with the kids do focuses on new arrangements for a number of those past hit tunes. The album has been fascinating disc jockeys, he notes, "because they don't know what's coming next."

And that statement also accurately describes Brubeck's art and his career. And that's what makes him such a protean artist and innovator with followings all around the world.

## One More Chance

### SIDE ONE

INDIAN SUMMER	Audience	3.15
ERIC THE HALF A BEE	Monty Python	2.10
HAPPY THE MAN	Genesis	2.50
WHEREWITHAL	Clifford T. Ward	2.55
WAKE UP LITTLE SISTER	Capability Brown	3.25
ORANG OUTANG	Jo'burg Hawk	3.20
NUMBERS	Alan Hull	3.40
SHE BELONGS TO ME	Graham Bell with Arc	4.30

### SIDE TWO

THEME ONE	Van Der Graaf Generator	3.00
ONE MORE DANCE	Jack the Lad	3.30
COUNTRY PIE	The Nice	5.40
WHAT YOU WANT TO KNOW	Rare Bird	6.00
IT'S A GAME	String Driven Thing	3.45
CLEAR WHITE LIGHT	Lindisfame	4.00



### CLASS 3

'One More Chance' is not just another compilation album. A label should be judged by its releases as much by its successes. Often the failures are more interesting. These, then are the outstanding failures in the last four years of Charisma single releases. Often these singles were hits abroad—for example Indian Summer in the U.S., Orang Outang

in South Africa. Theme One in Italy, and so on. Everyone of these tracks had its supporters in Britain though, alas the support was not general enough. We feel they deserve another hearing, a re-evaluation. Who knows, given 'One More Chance' a few of these tracks could still be hits.

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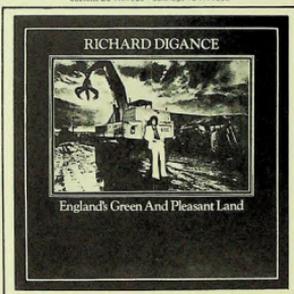
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## FEATURE

## Record industry backs out of student campaign

THE RECORD industry has largely lost faith in campus campaigning. A year or two ago, sales canvassing in colleges and promotions in polytechnics were being regarded as the most important way to make money from a completely untapped market. Now, most companies have backed out of the lecture hall and there are only a few bits of sticky tape on the walls of the corridors of learning to remind students of what was once an all-out attempt to put some of their grant money into the coffers of the music industry.

Why did it fail? Don Morris, who runs 2M Marketing which specialises in selling to students, feels there are two reasons. The first is that the industry did not really give the campus market a chance and the second is that they promoted entirely the wrong product.

The campus is an intriguing market to sell to. To begin with, there is no need to keep changing your campaign approach. The average life of a student is only three years. If you repeat the campaign each year there is only one year of students who will have seen it three times, one year who will probably benefit by seeing it twice and one year who have not seen it at all.

Promoting product to students has a double effect. A good campaign will sell some product now and guarantee the sale of a lot more in a few years time when the converts are out at work and earning. However, Morris says that many record companies who moved in on the college market did not appreciate that contrary to the

generally accepted theory, the majority of students are not merely interested in heavy, progressive, underground rock.

A small percentage are, and a similar small percentage are prepared to spend their money on classical music. The majority, however, want to spend their money on the same sort of product as the rest of the population: chart albums, MOR, light classical. Too many record companies, he says, went into the campus market with the sort of product that they could not shift anywhere else. Not surprisingly, their campaigns failed.

The 2M Marketing organisation was established in 1970. It offers a market of 500,000 young people between 17 and 25. These are the top people of tomorrow, the trendsetters. Morris claims: "Habits formed in student life stay on in later years - how much better to reach your potential customer at 20 than 20 years later at 40."

However, while the promotion job is easier while all these people are together in one place, actually getting to them is quite difficult. The conventional media cannot reach them, says Morris. Students tend not to read newspapers or magazines and do not watch television. To get round this, 2M has its own student representatives in all the major campuses in the UK - full-time students at the university who work for 2M for up to three years during their term of study.

In addition, 2M has a team of personnel who visit each campus during campaigns and follow the execution of each promotion

through. The 2M service includes the provision of conception, design and printing of advertising material, distribution of advertising material, lectures, film show etc. Staff and second degree students can be direct mailed using the most up-to-date academic mailing lists and market research can be carried out on any particular product.

The 2M organisation also offers field marketing services, combining the forces of local representatives, press, radio, cinema, in-store displays, hand distribution of leaflets and so forth designed to reach the youth market in areas where promotions are not usually considered.

But while record companies may not be using the 2M set-up, many have their own college promotion. All are well aware of the university circuit of concert venues and its importance in providing places for new artists to perform and consequent promotion of those artists. Although most media do not penetrate the halls of learning and its audience, radio certainly does and a large amount of new interest in the campus market has been engendered by the establishment of commercial radio.

CBS, for example, has always strongly promoted product to students. Says promotion manager, Paddy Fleming: "We believe strongly in this area and a lot of work is done on field promotion in campuses. Steve Collier, now great strides in college marketing and now this job has been taken



DON MORRIS, managing director of 2M Marketing, with promotion material for The Allman Brothers Band designed and disseminated by his company.

over by Arthur Sheriff.

"We get TV films for them and provide records, tapes, interviews and bands. When a band plays a college they do not make a lot of money but build-up a lot of future record buyers. We have concentrated more on contemporary music bordering on the pop area."

Promotion manager at Photogram, Don Percival, has opened an office in Leeds and says a lot of Northern Universities are now being properly looked after. "We give the colleges a good service and get a fairly good feedback. In our case we find the most successful product is a lot of Vertigo material and that sort of bag. People like Mike Absalom - the contemporary to heavy field. We have not tried MOR or chart albums as an exercise.

I think it's a good idea and something that's well worth doing. The department is now up to strength and we are in a better position to go into this.

"One must not forget the classical side either. There is a strong market for classical product in universities. Our salesmen can place 50 copies of a classical record in a shop in Cambridge where most other stores would only take five. We are not normally concerned with promoting classical product but in cases like this I can make an exception."

At Decca, promotion manager David Nickerby is looking forward to Peter Skellern touring the universities. The company has already had a lot of success with Caravan on this market and has now signed Peter and Barden's Camel which is being looked upon perhaps primarily as a college bag perhaps. "Says Nickerby, "We are going out of our way to promote to colleges the past. It is nearly always in progressive product. We are only organising the field side of promotion and I am only just putting my plans forward. College promotion is one of those things

that is now coming back again. Things were rather disastrous at the beginning - probably because so many people went after the same market, but now the interest is there again.

"More thought was given to it by management rather than record companies. Also it is a mistake to think that you can break a band on promotion alone. If a band is not good you are not going to get a chart album by making posters and stickers."

Arthur Sheriff, who is actually out in the field for CBS and concentrating on the colleges, says that at present it is the top progressive bands that are really in demand but colleges will take good music of all other categories. There is an upsurge of interest in soul for example. He adds: "They don't like to run promotional films or feature disco-plays of stuff that's already in the charts, but like to feel they were among the first to appreciate something that is later a success."

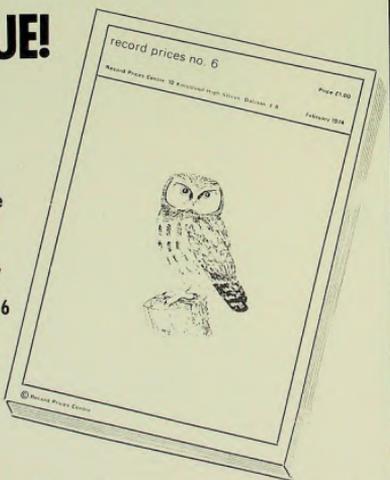
He said there were no universities to his knowledge which had their own, on-campus record departments. Most entertainment services will pick out a local record dealer to send students to once interest in product has been generated.

EMI, however, is an excellent example of a large company that has found the campus promotional exercise less important than general regional promotion. The EMI Special Promotion Department was set-up specifically to concentrate on the college market under the name of Nelson, but Nelson has come to the conclusion that the job can be done better by following band tours and that students do not buy records to the extent that he thought they did before he started the job.

Instead, EMI is now intent on expanding its activities in the field of regional promotion. The number of people involved in promoting to colleges is dropping and time is being diverted to the set-up of the first EMI regional promotion offices.

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# Billy J. Kramer

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He looks great. It's hard to believe that he's been in this business over ten years.

**Q:** Billy, everyone remembers your great million selling hits from way back, 'Little Children', 'Bad to me', 'Do you want to know a secret'. In the early days of the Beatles and Brian Epstein you were never out of the charts. Then what happened?

**BJ:** Well this is a tough business, after my initial success I wanted some time to get myself together and perfect my act. Time to think about where I wanted to be in ten years.

**Q:** Did you work during that time or just rest?

**BJ:** Yes, sure I worked when I wanted, but most of the time I was doing my own thing.

**Q:** Then what?

**BJ:** I decided that the way to stay at the top in the business was to learn my craft. To become a performer other performers would respect. I'm not knocking my early success, it was great, but I was just a pop singer. I went on to the stage, sang my songs and that was it. It was all over bar the screaming. I wanted to do more.

**Q:** So you went on tour.

**BJ:** Yes, I went everywhere and did everything. TV, cabaret, dance halls,

rock gigs. In fact not long ago I got together with some of my old buddies of the sixties. Guys like Wayne Fontana, Gerry and the Pacemakers, the Searchers. We had one hell of a successful rock revival tour in the US.

**Q:** What of the future Billy?

**BJ:** Well I'll go on as long as people want to come and hear me sing. I enjoy it all a lot more these days. We've got a new single out now which we think could make it, and there's a new album in the pipeline.

**Q:** That's great news Billy, what's the title of the new single?

**BJ:** 'Stayin' Power' it's a rock ballad written by Neil Sedaka.

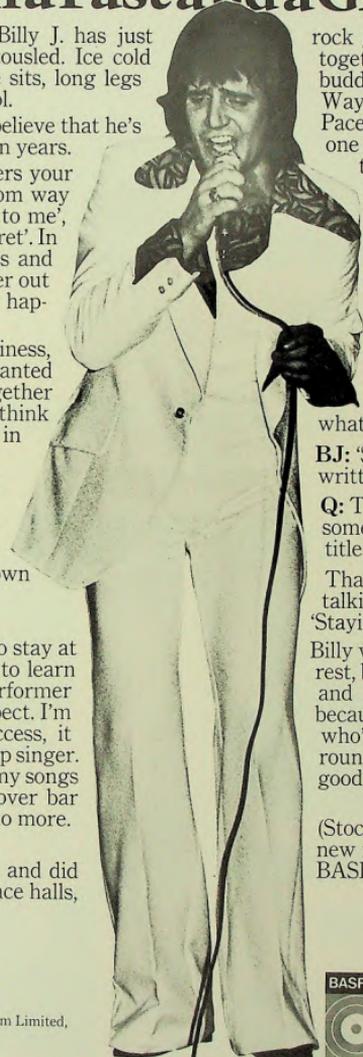
**Q:** That sounds great, Neil's writing some huge hits these days and the title's very appropriate.

Thank you Billy, it's been great talking to you, best of luck with 'Stayin' Power'.

Billy went home to some well earned rest, but I've a feeling we'll be seeing and hearing a lot more from him because he's one guy in the business who's got what it takes. An all-round performer with heart-throb good looks and bags of

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## Al Martino



"Even the most inconsiderable influence of The Godfather and his cronies could not have ensured Al Martino would receive the kind of standing-ovation reception which came his way at London's Theatre Royal, Drury Lane, on Sunday. The predominantly middle-aged audience roared, clapped and yelled its approval of a generally excellent performance by the former Al Cini — his first appearance in London, he told everyone, in 16 years. Not surprisingly, 'Spanish Eyes,' 'Quando, Quando, Quando,' 'I Love You Because,' 'Painted Sinner's Rose,' 'Mary in The Morning' and 'Here In My Heart' — Martino's first major success and a chart-topper both here and in the U.S. in 1952 — were featured, each to rapturous applause. The singer also featured a generous amount of c. & W. material — "In one of the biggest 'Country fans,' he explained, as an

over-enthusiastic, grey-haired lady in the Grand Circle shrieked out, for the 13th time, an unanswered request for "Make The World Go Away." Other warmly-received offerings included "More," "This Is My Song," "What Now My Love," and "I Gotta Be Me" (which showed, only too well, his rhythmic deficiencies). Basically, Martino is a stone's throw from the typical Neopolitan baritone — big voice, touch of the tear-jerkers, et al. But for all his obvious vocal power, he was most impressive, musically, on the 'Godfather' opus, during parts of 'Here In My Heart' and especially during Paul Williams' sensitive 'I Won't Last A Day Without You' — without doubt, the finest song of the evening." *Stan Britt — Melody Maker 11.5.74*

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IMIC 5



# The 5th International Music Industry Conference

FROM MAY 7 to 10 key record industry executives from all over the world gathered at the Grosvenor House hotel for the fifth International Music Industry Conference, sponsored by the Billboard Group. During those four days, over 550 delegates participated in IMIC which has now established itself as unquestionably the most important event of its kind in the world. In this special section, the Music Week and Billboard news teams combine to report on some of the highlights of the conference.

## BPJ director says code of conduct unnecessary

THE IDEA that the music industry needed a code of conduct was rejected by Geoffrey Bridge, director general of the British Phonographic Industry, when he spoke in the Plenary session on Money, Morals and Management.

Said Bridge: "A code of conduct is a tacit admission that all is not well in our industry. I think it is arrogant and hypocritical and it could drive from our industry the radical free thinkers. I want to keep the free thinkers in because if they go underground and do things the public find objectionable, the public at large will still blame our industry anyway."

"So don't be hard on the rebels. Let's have compassion, keep the doors open and the image of our industry will take care of itself."

Emphasising that his speech represented a purely personal view, Bridge said he was implicitly opposed to any form of censorship in the arts. "The older I get the more certain I become that it is wrong for anyone to try to dictate moral standards to anyone else," he said, and he made the point that moral standards varied enormously according to race, culture and religion.

Bridge said the music industry has no more rotten apples in its barrel than any other industry and while it was important for the professional classes such as doctors, lawyers and accountants to have strict codes of conduct, the record industry had no need of one since there were adequate laws to protect

it from serious abuses.

"We have laws against plagiarism, restrictive practices, passing off, fraud, piracy and bootlegging and people who flout these laws will be brought swiftly to book. And where the laws appear to be inadequate, we can change them by the normal democratic process."

"It is remember that we are — a free but close association of artistic and creative people," Bridge said.

In answer to a question from chairman Hal Cook, on behalf of the indoposed Stanley Goritkov, about what steps the British industry was taking to ensure a constancy of high standards, Bridge said the UK industry operated in a small country with 95 per cent of its activity taking place within five square miles of the Conference building. "Everything is tightly controlled by management — and since managing directors in the industry are extremely careful with money, the industry is able to maintain high standards. You can't have too much corruption where there is not too much money!"

Speaking of the US industry, Cook said that he was convinced America did not have too much of a problem even though, with 7,000 radio stations in America there were plentiful opportunities to attempt a "fix." "But we have stringent government regulations and the industry is constantly being surveyed, by itself and also by the Federal Communications Commission."

## More promotion key to increasing markets for classical music

TAKING A line first proposed by Arts Minister Hugh Jenkins in his official opening IMIC speech, the classical forum, chaired by John Lade, head of BBC gramophone programmes, agreed in general that increased promotion was the clue to wider markets for classical music. But in spite of vehement argument from RCA Red Seal marketing director Peter Munves favouring the gimmick approach, more moderate counsels came from the representatives of all branches of the classical industry, ranging from the grassroots of the composer through publishing, broadcasting, recording, concert promotion and opera.

Lade backed the claim of radio revealing that BBC Radio 3 programmes alone contained more than 80 hours of classical music each week, and EMI classical division head Peter Andy maintained strongly that the classical market was never healthier. Attempts at the gimmick promotional approach were attacked by Dorothea Krollner, ICG classical marketing and promotion head in

Germany. "We tried to attract young people by the pop promoters' approach in Germany," she commented, "but it failed."

Healthy state of the classical concert world was stressed by John Denison, director of London's South Bank concert halls.

"A good 60 per cent of our ticket sales are to the casual passer-by, people who come to concerts because the liking for good music is really there to start with," he said. "It needs no cooked-up promotional methods, at least not on our size halls. The demand is there and from the results we see, we meet it."

In the recording field some emphasis was laid on the over-production of recordings. Anthony Pollard, publishing and managing editor of The Gramophone, recalled that the UK classical catalogue, published by his organisation, now contained some 20,000 items. "These are being added at the rate of 150 a month," he said.

## UK impresario warns of overpriced tickets for acts

by GRAHAM PUNTER

ARTISTS ARE in danger of killing the goose that lays the golden egg by pricing themselves out of the market.

That was the warning broadcast at IMIC by impresario Mervyn Conn.

He said the UK has always been very well known for live entertainment but high prices charged by acts is now a serious problem.

There are "rumblings" in the industry of people charging prices that are so high promoters have to demand £5 or £6 a ticket.

The men behind some top American acts don't appear to realise theatres in Britain are not massive and that forcing this kind of ticket price is a quick way to close them down.

"We are in great danger of killing the goose that lays the golden egg. Our prices are going much too high," said Conn.

American manager Kal Ross said it was not just a case of US artists pricing themselves too high for the British market.

He said there are some British acts who come over to America and ask far too much.

To some extent there is an attitude that since British acts come for "sure" money we should go to get theirs.

Ross said he handles bookings for an Australian promoter and has trouble getting acts to appear at a price Australians are prepared to pay.

Mitsa Watanabe, president of the all-embracing Watanabe operation in Japan, said through an interpreter

Japanese artists regularly play to packed houses but the prices demanded by overseas acts is beyond the pocket of the Japanese concert-goer.

On the question of artist-manager relations, Ross described the manager's role as often being a "guardian of neurotic children."

In a discussion on what extent record companies should act as promoters, Conn said it depended whether an act fell into a rock or middle-of-the-road category.

He said companies should give extensive assistance to a tour by a rock band because of the expense of putting a rock outfit on the road.

But he felt a promoter could reasonably be expected to bear the cost of staging a tour by an artist.



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# BBC radio urged to use more contemporary artists in live programming

by CLAUDE HALL

IF BBC radio is going to maintain noncommercial restrictions, then it might do well to start using more contemporary artists in its live music programming.

This was just one of the many topics discussed in the Broadcasting Forum chaired by Alan Freeman.

MAM Records managing director Geoffrey Everitt, answering a question from Freeman, said that he felt the UK was one of the few places that could support live music on radio, but that the problem was the live music was considered as an alternative to recorded music. "Why not more pop music live?" He said he preferred to not hear any more live music "of the kind we tend to get," referring to classical or light classical.

Stan Hibbert of the MU, said that there has to be live music on radio; "if one doesn't perpetuate music performance, the profession might cease."

Everitt said he thought that 90 per cent of the people employed to play live music on the BBC were over 50 years old, adding: "I would just like to see more pop groups used."

Independent promoter Chris Denning pointed out that in the U.S. radio stations have to cater to the public in order to exist. "The public wants recorded music." The question, he said, is do radio stations have a duty in the U.K. to

maintain musicians or to provide what the audience wants to hear?

Radio One's Derek Chinney spoke of "vast investments" by the BBC in studio and equipment to try to achieve the same quality of live music performances as that obtained on records.

Russ Regan pointed out that musicians, especially in the U.S., are better off today than ever before because members of a group share in the profits of the band. In the old days they were mainly just paid scale.

The question of radio stations getting involved in record and music publishing was discussed with Radio Luxembourg general manager Alan Kiers, pointing out that his station limited airplay of "in-house" product to five per cent. However, 95 per cent of the product was the type that fits the station's Top 40 format, he said.

In a discussion on the playlist, Arden Day said that Capitol Radio uses "basically an American Top 40 format," though Tom Rounds, president of Watermark Inc. later said there was as much difference in the Capitol format and an American station "as night and day."

Regan said he felt the wheel was turning in the U.S. and that many stations in the next four to five months would be going to longer playlists and playing new records again. Noted Regan: "There's just no excitement in radio today and

it's because of the tight playlist."

He pointed to a radio station that used a playlist of 17 records. He also said that the tight playlist had forced him to have management meetings to discuss trying to break records in discotheques and on in-store speaker systems.

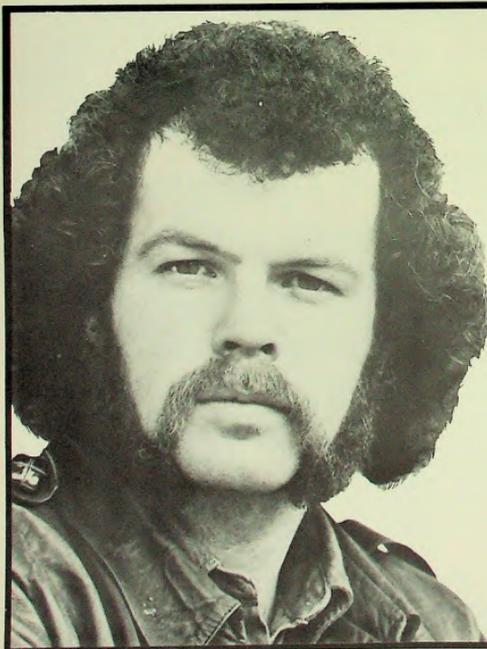
Tom Rounds admitted that "too many radio stations in the U.S. have retired their responsibility to find new product" and that most of the radio stations in Los Angeles, for example, are playing the same records more or less.

Head of BBC Radio One, Derek

Chinney pointed out that the BBC does play new product "every worthwhile record" at least once and often two or three times, adding 15 new records a week to the air. Denning said that what was needed was playlist controls, but a playlist that wasn't too tight.



GEOFFREY BRIDGE, director general of the British Phonographic Industry, addressing delegates at the closing luncheon. Seated next to Bridge are Pye chairman, Louis Benjamin, and EMI Group director, records and music, L.G. Wood.



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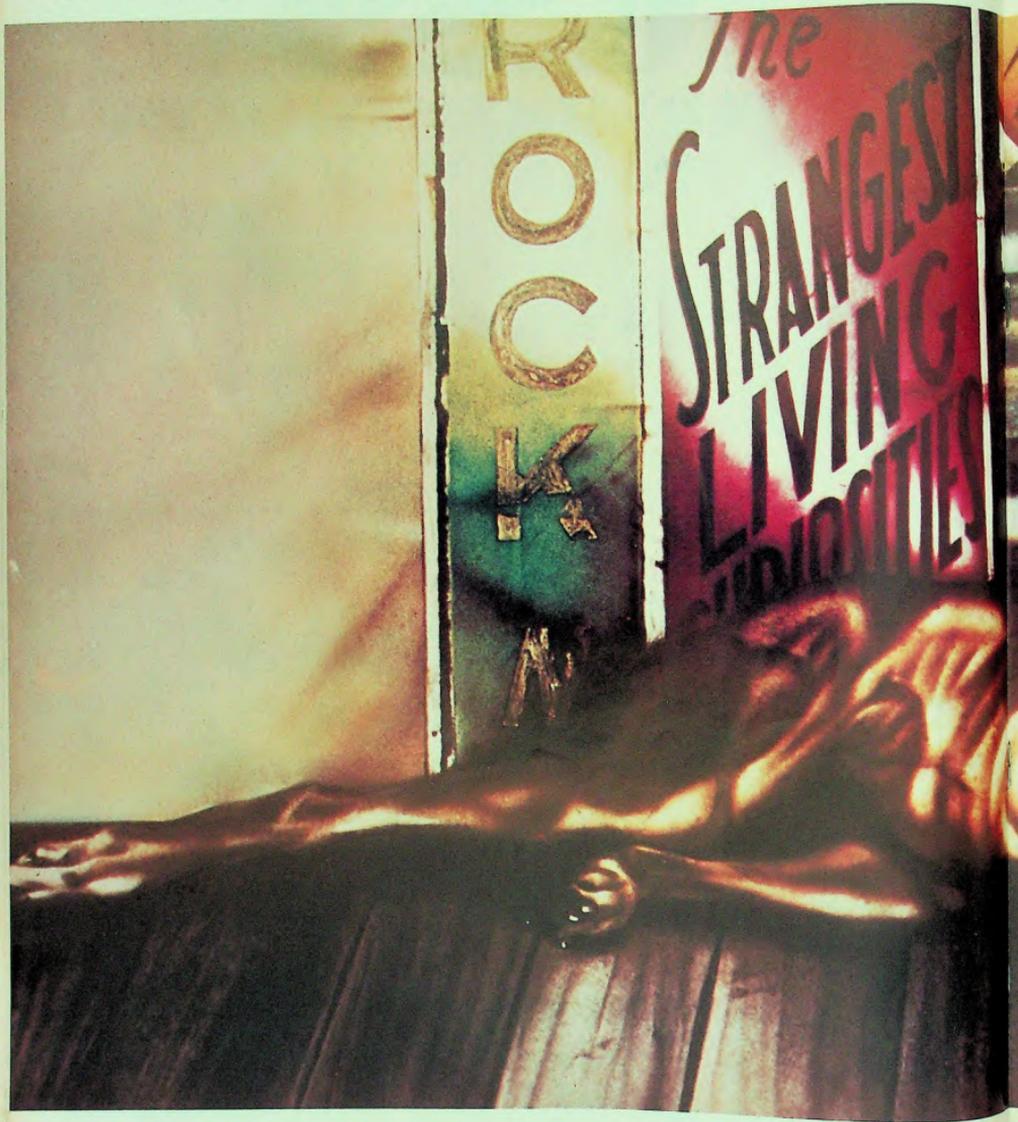


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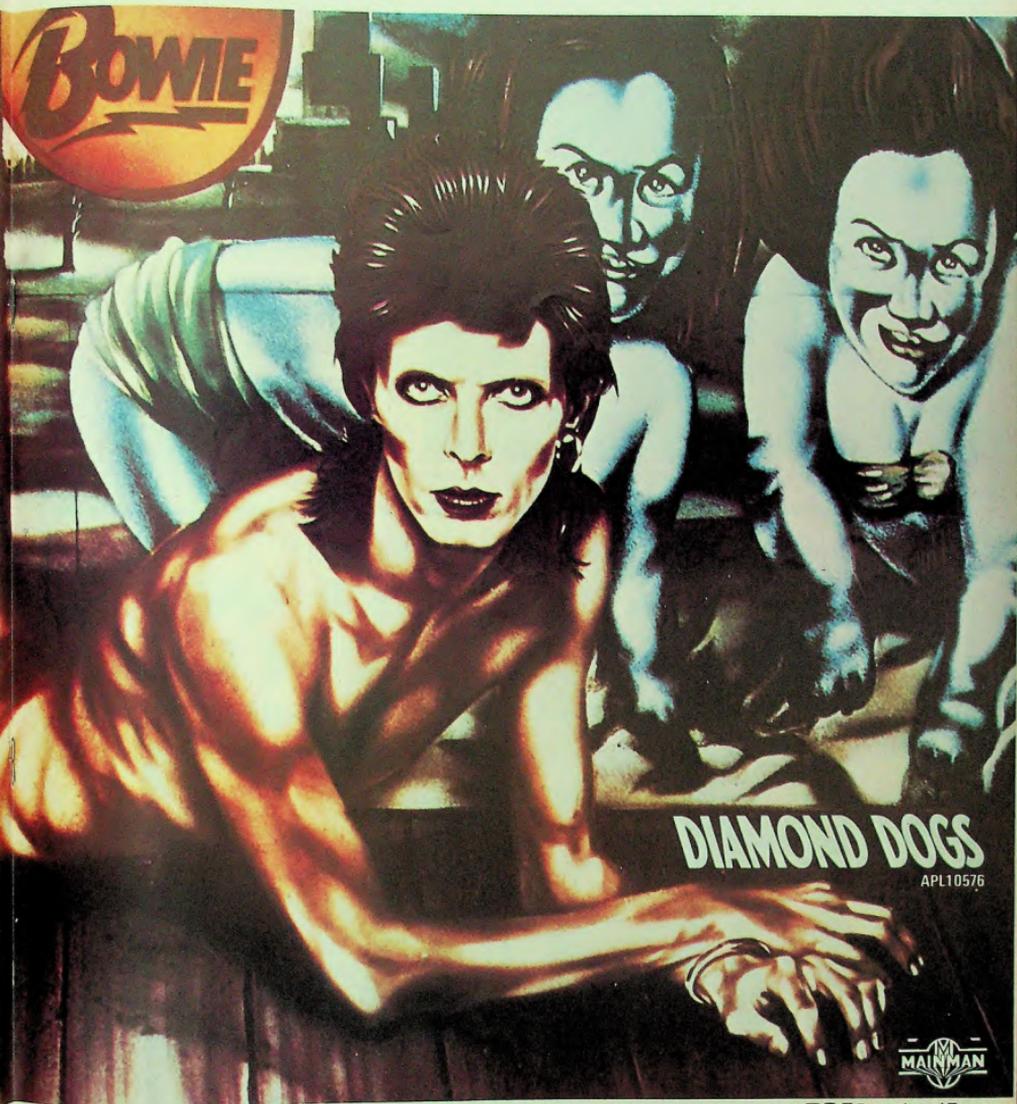
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# BMRB director says no evidence to suggest excessive airplay of singles depresses sales

THERE IS no evidence to suggest that excessive airplay of singles in the UK has a depressing effect on sales.

This point was made by Peter

Menner, director of the British Market Research Bureau, when he outlined the work of the Bureau in the record and tape market in the Money, Morals and Management plenary session.

Illustrating his talk with graphs and charts, Menner gave a lucid exposition of how market research could help record industry management make the right decisions about where to advertise,

which records to give the greatest promotional push to, which musical trends would be likely to prove the most profitable to follow.

Dealing with the accuracy of the BMRB charts, Menner said that it had taken a random sample of one in five of all singles sold between April and September last year and compared its own figures with those supplied by the various record companies. The operation showed the charts to be pretty accurate. The same test had been done for LP sales and there was a little more variation in the results here due to the fact that there is more LP product selling in smaller quantities, a factor tending to provoke "wobbles" from week to week.

An important feature of the chart system was that it was possible to forecast titles which were likely to make progress up the chart the following week. "This," said Menner, "is a simple mathematical calculation. It can be shown that all singles in positions from 20 to 50 which show a sales increase of 20 per cent or more in a week have an 80 per cent likelihood of continuing to rise in the chart. And singles above the 20 mark registering a 50 per cent or more sales increase also have an 80 per cent chance of continuing to go up. "A check of our forecasts has shown that we have been right in 85 per cent of cases."

Menner said this forecast factor was helpful to dealers in terms of ordering. A survey for EMI had shown that 83 per cent of dealers

found the chart useful for ordering singles and 66 per cent found it useful for ordering LPs.

Referring to other surveys by the BMRB, Menner said that the organisation was interviewing 60,000 people a year for information on tape sales and 40,000 a year for research into record sales. Among factors that had emerged from the interviews were the definite relation between the regular reading of pop papers and the regular purchase of singles. There was a similar relation between single-buying and regular listening to BBC Radios 1 and 2 and Radio Luxembourg.

BMRB had also recently run a check on the domestic use of tape recorders and discovered that 30 per cent of the population have a tape recorder with a recording facility. "It was found," said Menner, "that one in five used their tape recorder several times a month to tape music from radio and television, and 13 per cent use it to record from records and tapes. This prompts the question: what will happen as the penetration of tape recorders increases?"

Menner said that marketing information derived from the BMRB surveys was not an end in itself and there had to be collaboration between the BMRB and the record company sales and marketing men - a two-way communication. "The information we can provide is no substitute for the decisions you have to take," he said, "but it can help you reduce the risk involved in those decisions."



POLYDOR MANAGING director John Fruin who delivered a hard-hitting keynote address at the opening plenary session.

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# IMMIG

by RICHARD ROBSON  
THE MERITS or otherwise of artists producing themselves in the studio rather than using outside producers provoked widely differing viewpoints at the Creative Trends workshop session, chaired by AIR London director George Martin.

The whole panel — Geoffrey Waits, a director of Rupert Neve, Ian Raffini, managing director, Anchor Records, Derek Green, managing director, A&M UK, Arne Bendiksen, who runs his own Norwegian record and publishing company, Bob Cato, vice-president, creative services of UA Records, Tony Stratton-Smith, Charisma Records managing director and Ian Walker, Polydor general marketing manager — acknowledged that this was a growing trend.

## Session on using outside producers brings widely differing viewpoints

However, not all were convinced it was a healthy development.

Bob Cato felt that producing is "an art in itself" and that it can be very dangerous for artists who are not qualified to step-back and assess their own work — "an overwhelming problem."

He continued: "On the whole, I feel it's a sensitive area and I'm not

sure now that artists are capable of handling it."

Other panellists expressed doubt over whether an artist can really look at his own work objectively.

Ian Raffini said he felt that almost inevitably, there comes a point in an artist's career when he must start developing and handling himself.

"It is something I would

encourage," he went on, "and I wouldn't think it necessary to have a producer present when an artist is experienced."

Tony Stratton-Smith pointed out that one particular problem with groups that produce themselves is that record companies can't always control the recording budget — a remark which although bringing laughter from delegates attending the session was also noted as being one that underlined a real and practical problem.

He added, though, that in his experience, bands who write their own material often benefit from producing themselves.

On the same theme, it was also noted that the role of the recording engineer is becoming increasingly more important with the engineer, in some instances, acting almost as the producer on some sessions.

The question of whether multi-track recording techniques were now being over-used was also discussed in considerable depth. It was generally agreed that the use of 16 and 24-track recorders led to technically better recordings.

However, there were some who doubted whether it led to commercially better records and one delegate went as far as to suggest that a two-track demo tape of a song often has a more commercial feel than the finished multi-track master of the tune.

On the subject of album sleeves, it was felt that soaring art board and ink costs would lead to a return

to simpler LP packaging.

"However," commented Ian Walker, "there are times when money must be spent on road-elaborate sleeves to project an artist and what's being done."

Raffini also felt that despite the greatly increased raw material costs, there was still a case for producing elaborate packaging for an album in certain circumstances. He recalled the sleeve of the Rolling Stones' Sticky Fingers album which was released when he was heading-up the WEA operation in this country.

"I think it was a very good and a very important sleeve," he said. "Maybe we took less profit because it was an elaborate sleeve but then maybe we wouldn't have sold so many albums if we had used a simpler sleeve."

Speaking from the floor, Norman Garrod, managing director of the sleeve printers, Garrod and Loft/House, pointed out that elaborate sleeves could not be printed as easily as more straightforward packaging and production problems could arise if the LP is a top seller and a printer is required to produce large quantities of sleeves quickly.

Also speaking from the floor, a U.S. rack-jobber complained about artists who do not include either their name or the title of the album on the front of their LP sleeves. In his experience, he continued, such a policy was detrimental to rack sales however well-known the artist concerned might be.



ANCHOR RECORDS managing director Ian Raffini (far left) making a point at the Creative Trends session. Also on the panel were, from left to right, Derek Green, A&M managing director, Arne Bendiksen, who heads-up his own record and publishing organisation in Norway, and AIR London director George Martin who chaired the session.

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IMM

# Importance of videodisc markets stressed by video systems consultant

by RICHARD ROBSON

A CALL for the record industry to take a greater interest in the development of the videocassette and videodisc markets was made by Bruce Somes-Charlton, MBKTS video systems consultant and chief

executive of the United Video Corp., UK.

Somes-Charlton was chairing an audio-visual seminar titled A Funny Thing Happened On The Way To The Market.

He told delegates: "Videodiscs are products for the record industry - it is natural and logical."

"Record companies have grown-up with audio only and are therefore sceptical of video but let me reassure them that they can play a major role in the development of the home video market."

He went on to say that record companies should be finding new talent and developing new artists for the video market and that now is the time to start planning. He also spoke of the potential of video as a promotion tool for pop acts.

"It is essential that we have co-operation between hardware manufacturers and entertainment organisations," he added.

Endorsing Somes-Charlton's comments, George Whiteman, managing director of Crown Cassette Communications, said that the new video media can serve the record industry in two ways.

## Another outlet

Firstly, videocassettes and discs can provide another outlet for music and secondly, they can help record companies sell product.

On the promotional aspect, he spoke of record firms using video systems in record shops to promote new acts and "help the public identify with new groups. At the

point-of-sale, a potential customer could actually see a group"

He also talked about the potential in leisure centres for videocassettes and discs featuring bands. He added that his company was currently installing video in one leisure centre which will feature programmes of pop acts projected onto a screen and blown-up three times larger than life.

He added that with the Sony UMatic system, which he was using for this project, it was even possible to have a stereo soundtrack.

Outlining some of the copyright problems that have been created by the new video media, Bertram Pratt, managing director of the MCPS, said it was still not clear how and by whom sound copyrights used on video programmes would be administered.

He recalled that when silent movies gave way to films with soundtracks, a new type of mechanical rights was introduced called synchronisation rights which dealt partly with music used on film soundtracks.

However, when publishers, particularly American, which owned the original copyright on the work assigned the copyright for other territories through sub-publishing deals, synchronisation rights were often deliberately excluded from these agreements. This created administration problems as technically, it meant that, say, an

American copyright was not published in another country where someone might want to include the music on a film soundtrack, although it would be readily available for other purposes.

Much the same thing happened when television was introduced, continued Pratt, and the same problems are expected to arise yet again with videocassettes and discs.

## Four channel

The audio-visual seminar also included a short report by Ben Okano, publisher of Music Labo, a joint venture in Japan with Billboard Publications, on the current state of the 4-channel market in that country.

Okano reported in fact that sales of both quadraphonic equipment and software are growing rapidly and that 4-channel is beginning to make considerable inroads into the Japanese market.

Last year, he continued, 620,000 quadraphonic units were sold in Japan and by the end of this year, it is expected that over 1.5 million pieces of 4-channel hardware will be in use in Japanese homes.

By the end of 1973, over 860 4-channel titles covering all types of repertoire and even including some educational items had been released by record companies.



SLEEVE PRINTER Norman Garrod - "the art board supply situation looks bleak".



# Jonathan Kelly's Outside on tour

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MUSIC WEEK

## SOUNDSCENE

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May 25th, 1974

## Sarm studios installs new mix-down system

SARM STUDIOS in London's East End chalked up another first this week with the announcement that the studio had installed a computerised mix-down system. When Sarm opened last year in Osborne Street it was the first UK studio with 24-track facilities.

Garry Lyons, who has been engineering Mike D'abo's production of Twinkle at the studio, confirmed that a Compamix, installed by Fekdon Audio for a trial period, was to become a permanent feature in the control room.

He commented: "I think the end product is often much better especially on 24 and 16 track with different changes and cues. Once you programme that data you can forget it and concentrate on the balance".

However, Sarm will not be using the computerised system for all mixes. Lyons said there were many instances where the technicians skill is "feeling" for the right sound was better than relying on the computer. The machine will be used in two ways, he said, for building up a programme of various datum and for mixing with it and then recording that data so that if the producer wants to just slightly alter the mix all the information is available to do so.

£10,000 cost

It has cost Sarm £10,000 to install, but the studio does not intend increasing its fees and still has no overtime charges. One of the main advantages of computerised mix-down is time saving. Lyons said that he had talked to other studios who had rejected the idea on the grounds that the time saved resulted in loss of revenue.

He added: "Fortunately, we have the problem that we lose clients because we are too busy and they go elsewhere. Our policy is to get as many people in and out as quickly as possible. With computerised mix-down, studio time on a mix can be cut by as much as half in some instances although it can take just as long but you end up with a better mix."

## Extra clients

Lyons said that Sarm would recover the cost of the machines through extra clients. It has not been installed between the desk and recorder, as is normal, but into the desk itself which gives the express an interest in the equipment.

advantage that any effects required can be fed into it.

It is now a year since Fekdon first introduced the machine to the UK as a system that would revolutionise recording. However, a great deal of prejudice against computerised mixing was encountered among engineers who felt that it would take over the creative part of their job.

Sarm is already encountering an increased interest in the studio by musicians and producers who want to try out the system and Fekdon will now expect more studios to

## Nigel Thomas to buy De Lane Lea studios

THE OLD De Lane Lea studios in Dean Street, London, are once again to be used for sound recording. The premises are being purchased by manager, Nigel Thomas, the man responsible for the last Joe Cocker tour and now manager of the Mike Patto band.

Thomas, who is in partnership with Carlin president, Freddy Binstock, was unavailable for

comment. A spokesman at his Shaftesbury Avenue office confirmed that "he is going through the process of buying the studio".

Thomas is at present in Nashville where he already has a studio and is not expected back in this country for at least another week. According to sources, the valuation of the premises is at present taking some time. It is understood that the

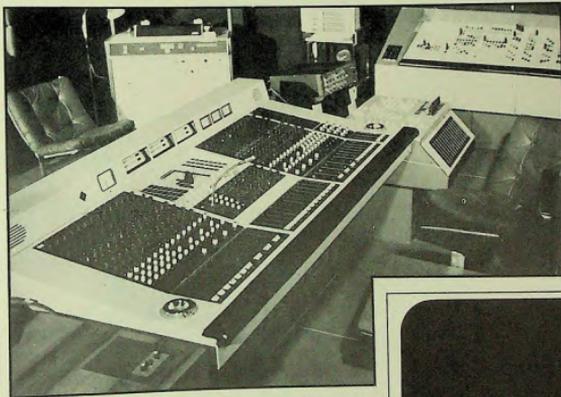
eight-track studio, still owned by De Lane Lea, has been used only for occasional film work and sound effects. It has stood virtually idle for the past year.

The premises were bought from Fortnum and Mason by De Lane Lea some years ago and considerable money was spent on the freshed and conversion work. The studios would be suitable for any large organisation which already had an extensive recording or publishing interest since to run it successfully, it would have to become another major studio like Air, IBC or EMI Abbey Road.

The studio would obviously need re-equipping and updating before it could be opened.

## Peter Houghton single

THE OWNER of Gooseberry Recording Studios, Peter Houghton, has taken the unprecedented step of recording his own single - I'm Glad I'm Not A Sheep, an anti-factory farming song composed and sung by himself. Houghton is now looking for a lease-tape deal to have the single released by a major record company.



A NEUMANN mixing console - installed in East Europe's most modern recording studio.

## Budapest sound studio installs new console

A NEUMANN mixing console, with 28 inputs and 28 outputs has been installed in what must be the most up-to-date sound recording studio in Europe. The Quadraphonic Eastern studio has been built in Budapest studio has been built in Budapest Hungary by the Hungarian State Film Manufacturing Company.

The studio has been under construction for the past two years and its completion has been delayed through lack of financial resources. It has cost nearly £1 million and will be used for film soundtracking and recording for the Quaiton, Hungaroton and Pepta labels as well as the Hungarians hope, work from outside the country. It has been designed by architect, Peter Molnar, and the acoustics were the work of a famous Russian

acoustics expert, Professor A.N. Kacserovics. The studio itself, which measures 457,800 cubic feet, is floating within another room to give complete soundproofing.

Wooden panels have been set into the ceiling to liven the acoustics and air conditioning, which is quite soundless, can be used while the studio has a recording session in progress. It has been mainly designed for symphonic orchestras but can be returned for light music and group work.

Recording equipment is an eight-track Ampex MM 1000 with an Ampex double channel device for dubbing. The equipment is fitted out with Dobies and Alect amplifiers.

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## WALKABOUT

by MARTIN THORPE  
THE WINDMILL Theatre was billed as never closing, but Rampport Studio has never opened — well not officially anyway, although it has been operating for some time. The succession of building hold-ups and technical problems have constantly put back the completion date until it became known as the two-week studio — the time always quoted for completion.

Even though recording did begin just under a year ago, the building is still not absolutely finished, and if technical advance has anything to do with it, it never will be.

Built originally by the Who to facilitate the recording of Quadrophenia, Rampport occupies an old parish hall on the door step of Battersea Power Station, under a London airport flight path, near a main line railway and next to what was, until a few months ago, one of the busiest roads in the district. Not an ideal location for a recording studio, but the sound proofing installed makes sure that the wrong noises are kept out and the right ones kept in.

When the building was originally located, the angle beam roof was found to have a sound leak, and so a new roof supported by staggered beams to eliminate clap back, was slung underneath. Originally the building had been used as a warehouse for Who's equipment, but when the band, and Townshend in particular, decided needed their own studio, the warehouse was suggested and on inspection accepted. Immediately it was nicknamed Thesley Mansion, one because of its location in Thesley Road, and two because of its total dissimilarity to a mansion, but the changes were not slow in coming, despite problems.

Originally it was going to be a small studio, but as the band

## Rampports—two weeks to go

became more entered in the project, it had to be the best in the country. However a blown gas main on New Year's Eve, 1973 and delays in equipment deliveries put back the schedule. At one point in a bid to get things moving, Ronnie Lane's mobile was drafted in to act as control room, so recording could go ahead in the already completed set.



HANDS ON desk, no talking. Rampport studio director John Woolf muses over the controls.

As well as the staggered beams, the studio had built into the walls and ceiling alternating bright and dead surface, which when used in

conjunction with moveable carpet strips, on the parquet floor, provides a sound delay range from 1.8 to 1.2 seconds, for a live or dander sound.

It was while experimenting on the acoustics at the very beginning that Woolf discovered that when the whole surface was deadened it produced a very nauseating sound. So Woolf and the others involved set about educating themselves in

imported John Watkins and his BSc in Maths and Physics and devised the set-up as it is now.

Having satisfactorily completed the acoustics the next task was to perfect the sound level, to find a play-back level acceptable to the bands. So six pairs of IBI 4320 monitors were installed in the control room, and 4 extended bass port Lockwood speakers in the studio, for a maximum 118 decibels.

Since then Rampport has been adding machinery to make it the best equipped in town, carrying some really unique apparatus. American noise reduction systems have been lodged next to the Dolbys in a bid to entice visiting US bands to finish off work started at home or vice-versa. The line-up allows record playback at 30, 15 or 7½ inches per second in any combination yet invented.

An ADT Revox has been included, the only one of its kind in the country, allowing automatic double tracking, and an Eventide digital delay and Eventide Phaser. They have also devised a method of transmitting a short wave signal from a two-track desk to a radio, either on mono, stereo down to mono, or stereo. This way the band can get some idea how their sound will come across on the air-waves — a facility many bands ask for but so far have never had.

The availability of these facilities as well as variable lighting to obtain the right mood has made the studio very popular with bands without press coverage or advertisement promotion. The music of people like Eric Clapton, Elton John, Brian Ferry, Joe Cocker has passed through the 32 inputs on the Helios

desk and been laid down through the 24 outputs on the tape machines, one M79 24 track 3M, one 2 track M79 series 3M, a Studer, one 2 track, 4 track and two 2 tracks.

Up stairs in what used to be a flat, there is now an office cum control room, a kitchen, bathroom and soon a tape store-room will be added. The amenities even extend to a three door thick back entrance for easing loading of equipment, and a development room for projects such as Radio Rampport.

Staff is kept low. "When people really believe in something, one person is worth three or four," philosophises Woolf. Mainly the people who ran the studio, Gary Skilman, Dave Matthews, Chris Robinson, AJ Watkins, Harry Williams and Bernie Hunt were those involved in the building through Woolf's contacts, and have stayed on.

"These people built the studio, they know it, believe in it and enjoy working there," explained Woolf, "and of course we need some of them because the building is still going on."

"Anton Matthews was the first engineer here, but he works more on a freelance basis now. We also have John Jansen, Cyran and Gerry Leitch, and other engineers are always coming in."

And so Rampport hopefully heads for more success, situated within easy reach of central London and very effectively equipped, it has great potential. The studio, built by the Who for what will come out of around, £330,000, apart from housing future Who projects could become the birth place of many more classic albums. With 18 inch thick walls which have survived two world wars, the structure is probably slightly tickled by the decibels which bombard it today.

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## Tech Talk

by BILL DYER

MIXING CONSOLES may be divided loosely into two sections. The first consists of the microphone input channels, which were analyzed in the last issue, and the second the output and routing functions — the subject of this article.

Having just stated this, there is an exception to the rule which is gaining popularity. In this system the input module is combined with the output, as a self contained unit, so that if a mixer has 24 inputs it also has 24 outputs, which make it a versatile and simple system.

## Conventional

The more conventional system consists of output groups and master groups which are selected on each input channel, the output of which is switched to the buses that pick up with the output faders. In most cases the first two or four faders double as the master faders for the final reduction. In some cases the master fader consists of two or four ganged units so that the final mix output can be controlled accurately by one control.

To enable many signals to be combined, a special circuit is used. This circuit is called a mix amplifier, which gives its name to the complete system. All output functions where a number of signals are combined, such as echo send, foldback etc, use mix amplifiers. The other amplifier which is also to be found in all output units, is the line amplifier

which has a low impedance and high level output, sufficient to feed the other pieces of apparatus in the control room.

Next comes the master monitor unit. This unit accepts the signals routed through the monitor outputs of each input channel and feeds it to the appropriate amplifier and monitor loudspeaker. To facilitate this it will have a two or four ganged master level control. This is where the output can be completely or partially muted by about -20 dB, either manually or automatically, when it is necessary to talk back to the studio. This is performed either by a switch for manual operation or by relay.

The solo level control may also be mounted on this unit. This control sets the level of the signal derived by operating the solo switches on the input channels.

Echo send comes next. This is the unit that combines the signals to be routed to the echo system. There may be as many as four of these units, which are used to send signals to springs, plates or echo chambers. A simple equaliser consisting of bass and treble may precede the level control. Foldback may utilize similar modules with switching facilities to loudspeakers or headphones or both.

The talkback module consists of a microphone and amplifier level control and switch. When talkback is required and the switch operated the control room monitors are muted and the fold back is overridden so that the talkback is heard by all the people in the studio. In some

# Mixing it with consoles II

## — the output and routing

systems it may be possible to select the destination of the talkback. Another function of the talkback is microphone slating. This is to record an instruction or identification at the beginning of a take or mid-down on the tape machine.

Some systems may incorporate an oscillator with either a continuously variable level and frequency selection or a limited number of fixed frequencies and levels. This is used as a test oscillator to test levels in different sections of the mixing console and for general use in the control room, such as tape machine alignment etc. An add frequency may be used to combine with the slating function a low frequency signal from the oscillator of about 20 Hz which is recorded before a take so that when the machine is in the fast mode a bleep is heard at the beginning of each take.

## Control

The echo return module is used to control the signal returning from the echo systems. It will normally be equipped with an equalizer level control and routing switch to enable it to be assigned to the required place in the system.

Most mixing consoles have attached to them a jack field which enables the engineer to patch into or out of the mixing console in a number of places signals derived from or sent to ancillary equipment, sometimes some of this equipment such as limiters and compressors

may also be mounted on the console.

The final and very important part of a mixing console is the visual monitoring. The most common system is to use the American volume unit, or VU, meter. These meters are designed to give an indication of the average level of the signal peaks. They are comparatively cheap because they consist of a meter movement with just one external resistor, but sometimes a buffer amplifier may also be incorporated. Unfortunately very few of these units in general use meet the specification of a VU meter. The next most used instrument is the peak programme meter, or PPM, originated by the BBC. This unit, unlike the VU, uses a balanced input amplifier with a log characteristic and full wave rectifier, the output of which is displayed on a meter movement of some precision, which again is not always up to the standard of the specification. This meter is designed to read the peaks in the programme and it should have an integration time of 10 ms.

On the continent, broadcast companies have been using the light spot meter. This is an instrument that uses a balanced input amplifier similar to the PPM but instead of the conventional meter movement, it uses a galvanometer which has a mirror mounted on the coil instead of the pointer. This mirror reflects a beam of light to form a spot of light on a translucent screen. The spot moves up or down the length of the screen in accordance with the

deflection of the mirror. The main advantage of this system is that the scale can be made to encompass as much as 60 dB below 0 level and is more accurate than the BBC type PPM because, due to the light and the changing colour of a mark in front of the screen, its movement is practically subliminal. Its main disadvantage is cost and the extra space required to accommodate it.

## Availability

With the availability of comparatively cheap light emitting diodes, a range of LEDs, PPMs and level indicating devices have been produced. Some are just simple LEDs used as overload indicators and at the other extreme units that use as many as 72 LEDs. Here again there is a divergence of opinion. One school of thought is that the engineer needs a continuous line of LEDs which produce an analogic display similar to the column of mercury in a thermometer with a scale alongside to give a measurement of level. The driving amplifier is similar to that of the light spot meter.

The other design consists of fewer LEDs which give a display of a more digit character where the amount of digits above or below indicate a precise level. For example, one may glance at three cigarettes on a table and without having to count them be aware of the precise quantity. This system must be lived with for some time before one gets used to it.

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	ARTISTS	LABEL/No.	STUDIO	ENGINEER	DISC CUTTING
1.	TITLE GOBBY YELLOW BRICK ROAD	Elton John	Strawberry (Paris)	Hentcher/Keley	Trident
2.	BAND ON THE RUN BUDDHA AND THE CHOCOLATE BOX	Paul McCartney & Wings Cat Stevens	Apple PAS 10007 Island ILPS 9274	Appa Lagos Sound Technique	EMI
3.	MILLICAN AND NESBITT TUBULAR BELLS	Millican and Nesbitt Mike Oldfield	Eye NSP 18428 Virgin 2001	Eye Manor Olympic	Pye CBS EMI
4.	OLD NEW BORROWED AND BLUE QUEEN 2	Queen	EMI EMA 767 Harvest SHVL 804	Trident EMI	Trident EMI
5.	THE DARK SIDE OF THE MOON THE HOOPLE	Mott The Hoople	CBS 69062	Adviser/Air	Trident
6.	NOW WE ARE SIX SELLING ENGLAND BY THE ROUND	Steeleye Span Genesis	Chrysalis CHR 1053 Charisma CAS 1074	Morgan Island	IBC Trident
7.	BURN	Deep Purple	Purple TPS 3505	Rolling Stones Mobile/Switzerland	-
8.	TOGETHER THE UNTOUCHABLE	New Seekers Alvin Stardust	Polydor 2383 264 Magnet MAG 3001	Wessex Mayfair	IBC CBS
9.	PHAEDRA	Tangerine Dream	Virgin V 2010	Manor	Wessex
10.	THESE FOOLISH THINGS BY YOUR SIDE	Bryan Ferry Peters and Lee	Island ILPS 9249 Phillips 6308 192	AIR Phonogram	Phonodisc Trident
11.	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287	Trident	Trident
12.	WONDLING SONGS SCT PEPPER	Wombles Beatles	CBS 65803 Parlophone PCS PMC 7027	Wessex EMI	- EMI
13.	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLPII 427	Strawberry (Paris)	Trident
14.	RINGO	Ringo Starr	Apple/PCTC 252	Apple/Sunset Sound Los Angeles	Mastering Lab LA
15.	QUEEN A NICE PAIR	Queen Pink Floyd	EMI EMC 3006 Harvest SHDW 403	Trident EMI	Trident EMI
16.	HUNKY DORY SLAUGHTER ON TENTH AVENUE	David Bowie Mick Ronson	RCA Victor SF 8244 RCA Victor APLI 0353	Trident Chateau D'Ilerroville	Trident Trident
17.	WE CAN MAKE IT STARLESS AND BIBLE BLACK	Peters and Lee King Crimson	Phillips 6301 165 Island ILPS 9275	Phonogram Air	Phonodisc -
18.	MA TEASER AND THE FIRECAT	Lena Zavaroni Cat Stevens	Phillips 6308 201 Island ILPS 9154	CBS Morgan	Phonodisc Apple
19.	HERO AND HEROINE	Strawbs	A&M AMLH 63607	Sound Technique	Sound Technique CBS
20.	BRAIN SALAD SURGERY	Emerson Lake & Palmer	Manticore K 53501	Adviser/Olympic	-
21.	TALES FROM TOPOGRAPHIC OCEAN	Yes	Atlantic K 80001	Morgan	CBS
22.	MEDDLE MUSIC MAKES MY DAY	Pink Floyd Olivia Newton-John	Harvest SHVL 795 Pye NSPL 28185	Island EMI	Trident Pye
23.	PRETZEL LOGIC ST	Steely Dan	Probe SPBA 6282	Trident	Trident
24.	ALADDIN SANE	David Bowie	RCA Victor RS 1001	Trident	Trident
25.	SILVER BIRD	Leo Sayer	Chrysalis CHR 1050	Daltrey's Burwash Olympic/Nova	Trident EMI
26.	SPACE ODDITY BRIDGE OF SIGHS	David Bowie Robin Trower	RCA Victor LSP 4813 Chrysalis CHR 1057	Trident Air	Trident EMI

A monthly chart compiled by the British Market Research Bureau for the month of April. All albums shown are full price and recorded by British artists.

## STUDIO BUZZES

STILL AWAITED—statement from Allen Stagg concerning the major recording studio he plans to open in London....Understood Ken Scott intends to produce at CBS studios....Trident people visited Kingsway recently to listen to their monitors....Geoff Wayne in US to produce a quadraphonic version of David Essex's Rock On album....Pat Godwin, former manager of Fye Studios, has opened a boarding house in Worthing....Goddard Lieberman produced soundtrack album of Billy at CBS. The last soundtrack album he produced was My Fair Lady....according to CBS, over 90 per cent of all four channel equipment sold is capable of playing SO discs....Among Malcolm Jackson's proposed exhibits at the APRS: "a reproduction of Trident A desk made completely out of record producers' shirt buttons....David Sandison now working on Highway's second album, Smoking At The Edges at Olympic....Mick Ronson producing Dana Gillespie at Trident....Roundhouse concert featuring Mike Nesmith, Chill Will and Help Yourself, recorded live using the Fye Mobile.

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It Hurts So Good  
Lonely Days Lonely Nights  
Yes We Can Can  
I'm Doin' Fine Now  
Dirty Ol' Man  
When You Get Right Down To It  
Back Stabbers  
I'm Gonna Love You Just A Little More Baby

Joe Simon  
Isley Brothers  
Robert Knight  
Sly and the Family Stone  
Millie Jackson  
Don Downing  
Painter Sisters  
New York City  
The Three Degrees  
Ronnie Dyson  
O'Jays  
Barry White



Side 2

Reach Out And Touch (Somebody's Hand)  
Will It Go Round In Circles  
Whats Going on  
Superwoman  
The Massage  
Why Can't We Live Together  
Mocking Bird  
I'll Always Love My Mama  
One Girl Too Late  
It You Don't Know Me By Now  
Midnight Train To Georgia  
Move On Up

Four Tops and The Supremes  
Billy Preston  
Marvin Gaye  
Stevie Wonder  
Cymande  
Timmy Thomas  
Aretha Franklin  
The Intruders  
Brenda and The Tabulations  
Harold Melvin & The Bluenotes  
Gladys Knight and the Pips  
Curtis Mayfield

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## ALBUM REVIEWS

## POPULAR

**CHAPMAN/WHITNEY**  
Streetswalkers, Reprise K54017.  
Producer: Chapman/Whitney —  
Sprinter group from Family,  
arguably one of the finest of  
progressive bands in the 60s,  
containing Roger Chapman, who  
gave the group its distinctive vocal  
sound, and Charlie Whitney,  
guitarist and joint-songwriter. Since  
the demise of Family last autumn,  
the pair have put together this album  
of their own compositions,  
containing songs in a wide range of  
styles, ranging also from brilliant to  
mediocre. Chapman's voice sounds  
dreadful with a bad melody, perfect  
with a good one; both are  
represented. The lyrics are often  
awkwardly pretentious, but there are  
moments of remarkable insight and  
some startling lines, notably in the  
chilling Hangman. A backing band  
including Boz, Linda Lewis and Ric  
Grady contributes to a sound  
strongly reminiscent of the old  
family.

**OTOPPE**  
Isotope, Gull GULP 1002.  
Production: Isotope and Tim  
Sharon. Reportedly without  
reviews or very much press this  
album has already sold 5,000 copies  
into stores. It is a blending of  
musical talents and Brian Miller's  
composition and interpretation seize  
the listener from track one. The  
remainder of the group is Nigel  
Morris, drums; Jeff Clyde, bass and  
Gary Boyle, guitar. Not just another  
jazz-rock band, but a band that has  
"classical" in the original meaning  
of the word, stamped all over it.  
There is enough meat here to give  
this album long sales potential and  
at the same time there is sufficient  
commerciality to suggest possible  
chart potential.

\*\*\*

**SEVENTH WAIVE**  
Things To Come, Gull GULP 1001.  
Production: Kieran O'Connor — This  
first album on a new label and  
reminiscent of the first album on  
another label last year. Comparisons  
between this and Tubular Bells are  
inevitable if only because both  
albums are a blend of classical and  
modern in music and heavily rely on  
electronic effects. However, here  
there are two musicians, Ken Elliott  
on percussion and Kieran O'Connor  
on synthesizer. The album is not  
purely instrumental and the voices  
and lyrics are a valuable part of  
the whole — the choral movement of  
a rock symphony. It is experimental,  
but does not lack identity  
as a result and has the added bonus  
of a beautiful and eye-catching cover  
which adequately reflects the  
content.

**COUNTRY JOE MACDONALD**  
The Life And Times Of Country Joe  
And The Fish, Vanguard VSD  
272R. Producer: Sam Charters —  
Double-album purporting to trace  
the history of this top American  
hippie-rock band. Possibly not quite  
all it sets out to be, but certainly a  
cut above the usual Greatest Hits  
collections, with chronological  
arrangement of tracks and some  
previously unreleased material from  
live performances at the Fillmore  
and at Woodstock. Country Joe's  
left-wing whimsy and humour wears  
well, and the famous Feel Like I'm  
Fixin' To Die Rag, versions of  
which open and close the set, is as  
effective as ever. Even the  
best-equipped Country Joe fan will  
be tempted by this anthology.

**SUSAN MAUGHAN**  
This Is Me, Ember NRS071.  
This is Me, Ember NRS071.  
Producer: Jeffrey Kruger — Susan  
Maughan peaked chart and  
exposure-wise with Bobby's Girl  
and although it has come nowhere near  
repeating her success with that  
record it was enough to keep her

## ● CHART CERTAINTY

Sales potential within  
respective market

\*\*\* Good

\*\* Fair

\* Poor

talents in demand. She has matured  
a good deal since those pop days  
and producers here a superb  
collection of ballads. Help Me Make  
It Through The Night and Almost  
Close To You confirm her vocal  
skills. Her market is one that has  
grown up with her and she will  
benefit from a promotional  
campaign to bring in a few new  
members to her appreciation society.

\*\*\*

**CHICAGO**  
Chicago, CBS 88015. Producer:  
James William Guercio — Initially  
impressive double-album that pulls  
weight with repeated hearing and eventually  
becomes boring, owing to the lack  
of variety in style and treatment.  
Chicago is a highly professional  
jazz-rock band with the technique  
to handle complex arrangements,  
but they have been criticised for  
self-indulgence in the past and the  
tendency to overblow effects is  
evident on this set. The first album  
is mostly instrumental, with  
prominent percussion, and includes  
two outstanding tracks, Aire and  
Italian from New York. The second  
features songs notable mainly for  
the feebleness of their lyrics and the  
occasional presence, for backing  
vocals, of the Pointer Sisters. Not  
the band's best work.

**JOHN CHRISTIE**  
John, Polydor 2383 271. Producer:  
Dave Clark — A fair chunk of  
popularity was built up around  
this young man which paid off with  
an oh-so-near single. But in the cold  
light of objectivity one is bound to

observe there is not a great deal to  
write home about regarding this  
album. He seems to fall between  
markets. The good-looking  
free-faced image may appeal to a  
younger element but his lyrics and  
melodies will probably be too  
demanding. Equally the latter two  
ingredients are probably not strong  
enough to win over an older  
audience. A nice overall effect, but  
without any real penetration.

\*\*\*

**REFUGEE**  
Refugee, Charisma CAS 1087.  
Producer: John Burns and Refugee.  
— Doubtless this should be called a  
progressive band but really they are  
more regressive in the true sense of  
the word. The music is straight out  
of the underground era that long  
since passed us by. But topicality —  
or lack of it — apart, the music per  
se is clever enough. This album is  
being featured in a Charisma spring  
promotional campaign including  
extensive local radio plugging.  
Dealers in local radio areas should  
see results.

**SALENA JONES**  
This 'n' That, RCA LPL 5025.  
Producer: Salena Jones — Farther  
longer than her abundant talent  
deserves, Salena Jones has been  
voted The Singer Most Likely To —  
without ever making the important  
breakthrough from critical adulation  
to major record seller. She is a  
warmly well-accepted vocalist, not  
given to emotional or technical  
excesses, content to give the  
melodies and lyrics of these  
time-tested standards their proper  
respect. It is a quality LP, both as  
regards the performance and the  
songs, among them Summertime,  
Someone To Watch Over Me, All Of  
A Sudden My Heart Sings and But  
Not For Me — but quality, except in  
the case of the fortunate few, is  
not a fashionable prerequisite of  
sales.

\*\*

## ESPERANTO

Danie Macabre, A&M AMLH 63624.  
Producer: Peter Stiefel.  
Multi-national group of virtuosous  
musicians. The kind of band that  
would take pop out of reach of  
ordinary mortals, if it were not for  
al. In fact, the album is not really  
pop at all, more like a modern  
symphony with violin backed by  
drums and electronic paraphernalia.  
Wholly innovative, despite its  
difficulty Novices might try Chatter  
or the title track, an arrangement of  
Saint-Saens' work. This second  
album is a work of art and deserves  
all the success which it will  
doubtless fail to achieve.

\*\*

## MEL TORME

The Special Magic, Verve 2317 076.  
— Torne never really made it in a  
big way as a record seller during his  
heyday, possibly by being too far  
advanced technically, and it's a bit  
too late in the day for things to  
change now. Nevertheless the album  
is worthy of release and even  
though the tracks are some 14 years  
old, their lustre for the most part  
remains untarnished with former  
phrasing and pitching impeccably  
and with a good deal more warmth  
than he was given credit for.  
Inevitably, Blue Moon is included  
along with some tracks from his  
memorable collaboration with Marty  
Flech and a magnificent ballad  
treatment of How High The Moon.

\*\*\*

## ASTRID GILBERTO

The Special Magic, Verve 2317 075.  
The special magic in this case  
doesn't include the girl from  
Ipanema's most famous song, but  
the compilation embraces a fair  
selection of her Brazilian material,  
the plaintive Manha de Carnaval,  
How Insensitive and Parade all with  
a beguiling beauty. The rest of the  
album comprises songs by the likes  
of Nilsson, McCartney-Lennon and  
Bacharach-David.

\*\*

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were there while it happened.

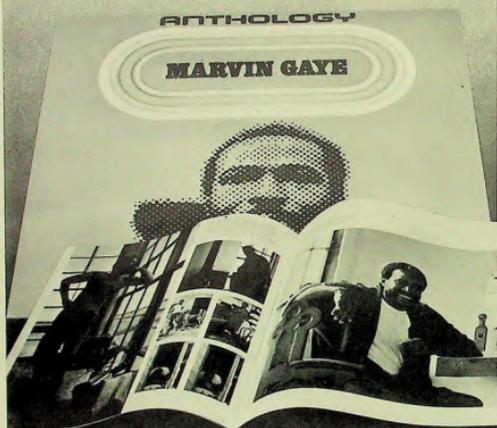
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# MARVIN GAYE      DIANA ROSS



## THE MUSICAL LIFE & THE LIVE MUSIC

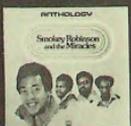
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TMSP 1127 (2 record set)

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Album charts are categorised by genre (ratings of 1-20 records) compiled by BMRB on returns from 200 conventional record outlets. Single charts show other than regular outlets and departments are not included. Charts cover week ending May 11th.

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# MUSIC WEEK TOP ALBUMS

- = NEW ENTRY
- = MILLION SALES
- ◆ = OVER £150,000 SALES
- = OVER £75,000 SALES
- = RE-ENTRY

NEW	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1	14	2	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	Wakeman	A&M AMLH 63621
* 2	1	18	THE SINGLES 1969-1973	Carpenters	Jack Daugherty/R.S.K. Carpenter	A&M AMLH 63601
* 3	2	2	QUO	Status Quo	Status Quo	Vertigo 9102 001
* 4	7	10	BEHIND CLOSED DOORS	Charlie Rich	Billy Sherrill	Epic 65716
* 5	3	23	BAND ON THE RUN	Paul McCartney	P.McCartney/Wings	Apple PAS 10007
* 6	4	20	TUBULAR BELLS	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
* 7	5	29	GOODYE YELLOW BRICK ROAD	Elton John	Gus Dugden	DJM DJLDP 1001
* 8	10	10	THE STING	Soundtrack	Marvin Hamlish	MCA MCF 2537
* 9	6	9	DIANA AND MARVIN	Diana Ross & Marvin Gaye	Berry Gordy	T.Mtwn. STMA 8015
*10	9	46	NOW AND THEN	Carpenters	R.S.K. Carpenter	A&M AMLH 63519
*11	17	32	THE DARK SIDE OF THE MOON	Pink Floyd	Pink Floyd	Harvest SHVL 804
*12	21	22	BY YOUR SIDE	Peters & Lee	John Franz	Philips 6308 192
*13			EASY EASY	Scotland Wld. Cup Sqd.	Martin Coulter	Polydor 2363 282
*14	15	9	SELLING ENGLAND BY THE POUND	Genesis	John Burns	Charisma CAS 1074
*15	8	10	MILLICAN & NESBITT	Terry Brown	Pye NSPL 18428	
*16	20	14	OLD NEW BORROWED AND BLUE	Slade	Chas Chandler	Polydor 2363 261
*17	19	44	AND I LOVE YOU SO	Perry Como	Chet Atkins	RCA Victor SF 8360
*18	35	37	THE BEATLES 1967/1970		George Martin	Apple PCSF 718
*19	25	5	WOMBLING SONGS	The Wombles	Mike Batt	CBS 65803
*20	24	6	PHAEDRA	Tangerine Dream	Tangerine Dream	Virgin V 2010
*21	12	8	INNERVISIONS	Stevie Wonder	Stevie Wonder	T.Mtwn. STMA 8011
*22	18	17	WILLITAIRE	Andy Williams	Richard Perry	CBS 65638
*23	34	2	WE CAN MAKE IT	Peters & Lee	Johnny Franz	Philips 6308 165
*24			RHINOS WINOS AND LUNATICS	Man	Roy Baker/Man	Utd. Artists UAG 29631
*25	26	95	SIMON AND GARFUNKEL'S GREATEST HITS			CBS 69003
*26	11	8	BUDDHA AND THE CHOCOLATE BOX	Cat Stevens	Stevens/Smith	Island ILPS 9274
*27	37	2	SWEET FANNY ADAMS	Sweet	Wainman	RCS LPI 5038
*28	36	10	QUEEN Z	Queen	Roy Baker/Queen	EMI EMA 767
*29	29	4	SGT. PEPPER	Beatles	George Martin	Parlophone PCS PMC 7027
*30	23	123	BRIDGE OVER TROUBLED WATERS	S. & Garfunkel	S.&G./Italee	CBS 63669
*31	30	37	THE BEATLES 1962/1966		George Martin	Apple PCSF 717
*32	-	1	THE UNTOUCHABLE	Alvin Stardust	Peter Shelley	Magnet MAG 5001
*33	32	10	THE BEST OF BREAD	Deep Purple	Deep Purple	Purple TPS 3505
*34	42	13	BURN		Scott/Altier	RCA SF 6244
*35	31	5	HUNKY DORY	David Bowie	B. Ferry/J. Porter	Island ILPS 9249
*36	33	9	THESE FOOLISH THINGS	Bryan Ferry		
*37	16	7	THE RISE 'ND FALL OF ZIGGY STARDUST	David Bowie	K. Scott/Bowie	RCA SF 6287
*38	50	10	GLENN CAMPBELL'S GREATEST HITS	Doobie Bros.	Ted Templeman	War. Bros. K 56026
*39	41	9	WHAT WERE ONCE VICES ARE NOW HABITS	Stevie Wonder	Stevie Wonder	T. Mtwn.STMA 8007
*40	40	5	TALKING BOOK	Don McLean	Ed Freeman	Utd. Artists UAS 29285
*41	-	1	AMERICAN PIE	Elvis Presley		RCA Victor APL1 0475
*42			GOOD TIMES	Eagles	B. Szymczyk	Asylum SYL 9016
*43	43	5	ON THE BORDER	New Seekers	M. Lloyd	Polydor 2363 264
*44	-	1	TOGETHER	Carpenters	Daugherty	A&M AMLS 998
*45	28	3	CLOSE TO YOU		Pye SPL 5176	
*46			THAT WONDERFUL SOUND OF LENA MARTELL	Tom Jones		Decca SKL 5176
*47	44	2	TOM JONES GREATEST HITS	Elton John	Gus Dugden	DJM DJLPH 427
*48	39	7	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Status Quo	Status Quo	Vertigo 6360 058
*49	-	1	HELLO	Focus	Mike Vernon	Polydor 2442 124
*50			HAMBURGER CONCERTO			

## OUTSIDERS

THE HOOPLE, Mott the Hoople, CB  
THE SOUND OF PHILADELPHIA,  
M.P. THE SOUND OF MUSIC  
NOW WE ARE SIX, Steeleye Span,  
Chrisy Chris 1053  
TALES FROM TOPOGRAPHIC  
OCEAN, Yes, Atlantic K 8001  
SHADOWS GREATEST HITS,  
Shadow, Columbia SCX 5X 1522  
ALADDIN SANE, David Bowie,  
RCA 1001

## ARTISTS A-Z

(Full price)

BEATLES	19,29,31
BOWIE, DAVID	29,37
BREAD	33
CAMPBELL, GLENN	10,45
CARPENTERS	2,10,45
COMO, PERRY	19
DEEP PURPLE	24
DOOBIE BROTHERS	39
EAGLES	45
FERRY, BRYAN	36
FOCUS	50
GENESIS	14
JOHN, ELTON	7,48
JONES, TOM	47
MAN	24
MARTELL, LENA	46
MCCARTNEY, PAUL AND WINGS	50
MCCLEAN, DON	41
MILLICAN AND NESBITT	15
NEW SEEKERS	44
OLDFIELD, MIKE	6
PETERS AND LEE	23
PINK FLOYD	11
PRESELEY, ELVIS	42
QUEEN	28
RICH, CHARLIE	28
ROSS, DIANA AND MARVIN	9
SCOTLAND WORLD CUP	9
SQUAD	13
SIMON AND GARFUNKEL	28,30
SLADE	10
STARDUST, ALVIN	32
STATUS QUO	3,49
STEVENS, CAT	27
SWEET	27
TANGERINE DREAM	20
THE STING	8
SOUNDTRACK	8
WAKEMAN, RICK	28,30
WILLIAMS, ANDY	22
WOMBLIES	19
WONDER, STEVE	21,40

## MID PRICE & TV ALBUMS

(94p-£1.87)

- 1 SUPER BAD, K-Tel, NE 499
- 2 SCOTT JOPLIN PIANO RAGS, Joshua Rifkin, Nonesuch H 71248
- 3 CRYING TIME, Sydney Devine, Emerald GES 1111
- 4 JOURNEY THROUGH THE 60's, Various, Roco RR 2007
- 5 DYNAMITE, K-Tel TE 218
- 6 THE TV TIMES RECORD OF YOUR TOP TV HITS, Jack Parnell and his Orchestra, Sounds Super SP9 90533
- 7 STORY OF POP, Various, K-Tel TE 293/6
- 8 SCOTT JOPLIN PIANO RAGS VOL. 11, Joshua Rifkin, Nonesuch H 71264
- 9 RELICS, Pink Floyd, Starline SRS 503
- 10 BUDDY HOLLY'S GREATEST HITS, Coral CRLM 1001
- 11 SAY IT WITH MUSIC, Ray Conniff, Embassy EMS 31040
- 12 WORLD OF POP, Various, K-Tel, Volume 2, Decca SPA PA 36
- 13 ALAN FREEMAN'S HISTORY OF POP, Arcade ADEP 9/10

# THE CHI-LITES

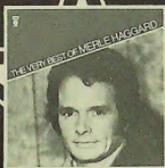
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SPFL 296

# ALL FROM EMI RECORDS

FORECAST  
 QUARTER  
 MILLION SALES  
 SALES INCREASE  
 OVER LAST WEEK  
 American songs, B  
 Foreign, F  
 INDEX CODE  
 CBS/AWA, E  
 Phonodisc, H  
 Island, I  
 Luigano, R  
 Selecta, X  
 Clyde  
 Factor, B - BAC

# MUSIC WEEK

## TOP 50 SINGLES

**STAR BREAKERS**  
 EASY EASY, Scotland World  
 Cup Squad, Polygram 2058 452  
 GOTTA HOLD ON TO THIS  
 FEELING, Jr., Walker and  
 the Allstars, Tamla Motown TMG 894  
 LIVIN' ON A PRAYER, Scarsdale,  
 Warner K 1640  
 CAN'T GET ENOUGH, Bad  
 Company, Island WIP 6191  
 GUILTY, The Pearls, K&N Bell  
 1352  
 HONEY PLEASE CAN'T YOU  
 SEE, Barry White, P&W 25629  
 LANDSLIDE, Tony Clark, Chess  
 6145 030  
 BOOGIE MAN, Jackson Five,  
 Philadelphia 1975 395  
 ONLY FOR THE CHILDREN,  
 The Stylists, Avco 6109 028  
 GIVE IT UP FOR ME, Come go  
 with me!, Staple Singers, STAX  
 2025 23

LAST 2 WKS ON CHART	TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer		
1	2	4	B	SUGAR BABY LOVE Rubettes			
2	1	5	B	SHANG-A-LANG Bay City Rollers	Polydor 2058 442	Pam Courten	
3	9	27	4	B THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US Sparks	Bell BELL 1355	Marin/Author	
4	3	4	6	B DON'T STAY AWAY TOO LONG Peters & Lee	Island WIP 6193	Island	
5	7	14	4	B THE NIGHT CHICAGO DIED Paper Lace	Philips 6006 388	Pedro/C.Shane	
6	2	1	6	F WATERLOO Abba	Busby Stop BUS 1016	Instone Mitch Murray/Peter Callander	
7	10	11	4	B RED DRESS Alvin Stardust	Epic EPC 2240	United Artists B. Anderson/B.Ulvaus	
8	18	26	4	B BREAK THE RULES Status Duo	Magnet MAG 8	Magnet	
9	24	34	3	A THERE'S A GHOST IN MY HOUSE R. Dean Taylor	Vertigo 6059 101	Valley/Shawbury	
10	21	29	3	A IF I DIDN'T CARE WALTER Cassidy	Tamla Motown TMG 896	London Brian Holland/Lamont Duo	
11	6	6	5	B ROCK & ROLL DAVIT Wizard	Bell BELL 1350	Chappell David Cassidy/Michael Lloyd	
12	15	16	6	A I CAN'T STOP Osmonds	Warner Brothers K 16357	Roy Wood/Carlin	
13	5	3	8	B REMEMBER YOU'RE A WOMBLE Wombles	MCA 129	Carlin	
14	14	18	5	A SPIDERS & SNAKES Jim Stafford	CBS 2241	Batt	
15	8	7	10	A HOMELY GIRL Chi-Lites	MGM 2006 374	Famous Chappell P.Gernhard/Lobo	
16	22	37	4	A GO Giugliola Cinquetti	Brunswick BR 9	Intersong	
17	11	10	7	A HE'S MISSTRA KNOW IT ALL Stevie Wonder	CBS 2294	Brinco/April	
18	29	42	4	F I SEE A STAR Mouth & McNeal	Tamla Motown TMG 892	Jobete London	
19	13	20	7	A YEAR OF DECISION Three Degrees	Decca F 13504	Jobete/ATV Music	
20	19	13	8	B LONG LEGGED WOMAN DRESSED IN BLACK Mungo Jerry	Philadelpia PIR 2073	Gamble Huff/Carlin	
21	34	-	2	B YOU KEEP ME HANGING ON Cliff Richard	Dawn DNS 1061	Caesar/Chrysalis	
22	25	5	A	T.S.O.P. (THE SOUND OF PHILADELPHIA) MF5B	EMI 2150	Pedro/Cyrl Shane	
23	44	-	2	B HEY ROCK AND ROLL Showaddywah	Philadelpia PIR 2289	Gamble Huff/Carlin	
24	20	9	10	A SEASONS IN THE SUN Terry Jacks	Bell BELL 1344	Francis Day & Hunter	
25	16	23	7	A BEHIND CLOSED DOORS Charlie Rich	Epic 1539	Scenen/Gems/Columbia	
26	<b>NEW ENTRY</b>	B	THE 'IN' CROWD Bryan Ferry	Island WIP 6196	E.G. Music		
27	12	8	8	A A WALKIN' MIRACLE Linnmie & The Family Cookin'	Avco 6105 027	Planetary Music	
28	33	47	3	B JUDY TEEN Cockney Rebel	EMI 2128	Trigram/RAK	
29	26	22	6	B ROCK & ROLL SUICIDE David Bowie	RCA LPB0 5021	Mainman/Chrysalis	
30	17	12	7	B THE CAT CREPT IN Mud	RAK 170	Chinnichap/RAK	
31	28	28	9	A THE ENTERTAINER Marvin Hamlisch	MCA 121	Notebat/Carlin	
32	23	17	9	B DOCTOR'S ORDERS Sunny	CBS 2068	Cookaway/Tic Toc Music	
33	27	15	10	A YOU ARE EVERYTHING Diana Ross & Marvin Gaye	Tamla Motown TMG 890	Gamble Huff/Carlin	
34	32	46	3	B AMERICA David Essex	CBS 2176	April/Jeff Wayne	
35	42	48	3	A W.O.L.D. Harry Chapin	Elektra K 12133	Warner Brothers	
36	<b>NEW ENTRY</b>	A	I WANT TO GIVE Perry Como	RCA Victor LPB0 7518	Latin American		
37	50	-	2	A GETTING OVER YOU Andy Williams	CBS 2181	Hazzard	
38	31	30	18	B WOMBLING SONG The Wombles	CBS 1794	Batt Songs	
39	37	35	4	A LAST TIME I SAW HIM Diana Ross	Tamla Motown TMG 893	Jobete London	
40	<b>NEW ENTRY</b>	A	THE STREAK Ray Stevens	Westbound 6146 201	Peter Maurice/KPM		
41	38	-	2	B FOR OLD TIMES SAKE Millan and Nesbitt	Pye 7N 45357	Valley Music	
42	30	19	10	B ANGEL FACE Gitter Band	Bell BELL 1348	Rock Artists Music	
43	<b>NEW ENTRY</b>	A	SUMMER BREEZE Isley Brothers	Epic EPC 2244	Dawnbreakers/Carlin		
44	<b>NEW ENTRY</b>	B	THE MAN IN BLACK Cozy Powell	Rak RAK 173	Rak		
45	<b>NEW ENTRY</b>	B	JARROW SONG Alan Price	Warner K 16372	Jarrow Music/K. Prose		
46	39	32	7	A I'LL ALWAYS LOVE MY MAMA Intruders	Philadelpia PIR 2149	Gamble Huff/Carlin	
47	40	-	2	A TOM THE PEPPER Act One	Mercury 6008 005	Intersong Music	
48	36	21	10	A I'M GONNA KNOCK ON YOUR DOOR Jimmy Osmond	MGM 2006 389	Carlin	
49	48	36	21	10	A I'M GONNA KNOCK ON YOUR DOOR Jimmy Osmond	Bus Stop BUS 1014	Instone Mitch Murray/Peter Callander
50	<b>NEW ENTRY</b>	R	A TOUCH TOO MUCH Arrows	Rak RAK 1711	Chinnichap/RAK		

**BREAKERS**  
 ALL I HAVE TO DO IS DREAM,  
 Eddy Brothers, Westbound 6146  
 200  
 AMONG MY SOUVENIRS, Vince  
 Hill, EMI 2143  
 BETTER GET READY FOR  
 LOVE, Robert Knight,  
 Monument 274  
 BROWN EYED GIRL, Van  
 Morrison, London H 10452  
 DANCE BOOGIE, Donald  
 Soundtrack), Warner Brothers K  
 16333  
 HOT LINE, Philadelphia Filers,  
 GM 615 020  
 JUNGLE BOOGIE, Kool and  
 the Gang, Polydor 2003 500  
 OOH I LOVE LINDSEY DE PAUL,  
 Warner K 16401  
 PERSONALITY, Lena Zavaroni,  
 Philips 6006 391  
 PURSUIT ON 53rd STREET,  
 Double Cross, Warner K 16334  
 SON OF A ROTTEN GAMBLER,  
 Hotler, Polydor 2025 475  
 TEEN WAVE, Ricky Wilde, UK  
 100  
 THE LOTUS Eaters, Stavros  
 Karakostas Orchestra, Columbia  
 DB 100  
 Y VIVA ESPAÑA, Sylvia, Sonet  
 2037

**DISTRIBUTORS A-Z**

America	34CW
Angel Face	42E
A Tough Top	50E
Belkin Miracle	27F
Black Cross	25CW
Billy Don't Be A Hero	49E
Bring The Rules	8F
Doctors Orders	30CW
Don't Stay Away Too Long	4F
For One Time Sake	43A
Getting Over You	37CW
Go	16CW
(You Keep Me) Hangin' On	21E
He's Myra King	11E
Hey Rock And Roll	23E
Homey Girl	135
I Can't Stop	12E
I See A Star	10E
I'm Gonna Knock On Your Door	44F
I'll Always Love My Mama	45CW
I Want To Give	38E
Jarrow Song	31CW
Judy Teen	28E
Last Time I Saw Him	39E
Long Legged Woman Dressed In Black	20A
Red Dress	7CW
Remember You're A Womble	13CW
Rock & Roll Suicide	29E
Rock & Roll Winter	11CW
Seasons In The Sun	24E
Shang-A-Lang	2F
Soldiers & Snakes	14F
Summer Breeze	43CW
The Cat Crept In	30E
The 'In' Crowd	20
The Man In Black	34E
The Night Chicago Died	5E
There's A Ghost In My House	8E
The Sound Of Philadelphia	22CW
Tom The Pepper	40F
This Town Ain't Big Enough For Both Of Us	31
Tom The Pecker	32E
Waterloo	6CW
W.O.L.D.	32CW
Wombling Song	38CW
Year In A Day	33CW
You Are Everything	10E

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

Howard Worth

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**Alvin Stardust**

THERE WAS something atmospherically in tune about a map called Stardust, launched on publicity describing his birthplace as a moonbeam, appearing at the Rainbow.

The beyond-the-terrestrial theme fitted with screaming boppers rejecting his ideas regarding their feet on the ground in their search for a musical high.

They were well primed by Fabre, another promising prospect from the Magnet stable, for the headliner's eerie stage arrival.

The mysterious figure who in a few short months had grabbed his record company a sizeable chunk of the singles' market had no intention of destroying the imagery built around him.

Dressed as if he had just come back from a burn-up in the Manx Grand Prix, Stardust edged onto the stage under cover of darkness into spotlights apparently designed to have the dual effect of periodically blinding the audience and highlighting the creases in the artist's leather.

A sultry version of the Stones' Satisfaction sent up to almost the same degree as Jonathon King kicked off the proceedings. Throughout Alvin kept his foot to the waving wall of hysteria with only that now-famous gloved hand in view, which any kind of regularity.

The set proceeded through tracks from his untouchable album with a balance between slow and fast that drew tears and fenny in turn from the girls who had long since left their seats to crowd the stage apron.

Jalous Mind was barely audible above the screams and the new single Red Dress was given a roaring vote of confidence.

Stardust picked up a guitar for a powerful version of Chuck Berry's Johnny B. Goode - during his long career under different guises he has probably sung that number more than any other he produced at the Rainbow.

There was obviously a technically advanced ingredient in the act - it must have taken years of practice to play those dazzling riffs in leather gloves adorned with rings.

Perhaps one could be forgiven for thinking the perpetual dark backcloth had an added function of hiding the lead guitarist who really played the notes.

Still, why quibble over detail? The audience were having a ball and looked happily distressed when My Co Choo Choo sent them on their way home.

GRAHAM PUNTER

**Cleo Laine**

AT THE Fairfield Hall in Croydon last week, Cleo Laine presented the Spring Collection with which she is currently on tour, and demonstrated to an appreciative but curiously stiff audience the acrobatic vocal talents which make her one of the most accomplished singers in the world. Throughout she was accompanied by John Dankworth and a suitably brilliant backing band in a varied programme that swung from ballads

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to Goonah humour, from abstract scating to the caustic lyrics of Noel Coward, from cat imitations to the poetry of Campion and Shakespeare.

The emphasis was on fun though, and the evening was more light entertainment than emotional experience. In fact, if Cleo Laine did not have the reputation for serious work which fortunately she possesses, then there would be some danger of her becoming a kind of jazzed-up Joyce Grenfell. Her funny songs were really very funny indeed, thanks largely to her gift for acting out the implications of the lyrics. In Sing Me No Song for instance, she suited the singing to the words, pitching her voice "right where the crack" to illustrate the tone-defeatlessness of the character.

The highlights of the first half of the concert were a set of poem arrangements ranging from Shakespeare to Milligan, and a song called The World Is A Circle, where she extended her incredible vocal range to the full as the music climbed in dizzying circles around the words. After the interval, John Dankworth, previously a silent figure beyond the spotlight, came forward to play two saxophone solos that managed to combine simple melody beauty with a display of extremely difficult technical playing. When his wife finally appeared in a black wizard's gown, she embarked on a rival display of the potential of the voice as a sort of super instrument.

Throughout the evening she was less convincing however, and though her one straight blues number received the greatest applause of the evening, songs like Send In The Clowns seem to require more experience of pain than she is able to bring to them and consequently fall short at sentimentality. The character of a performance of course depends very much on the character of the audience, and one had the impression that the suburban gathering at Croydon would have been equally happy with Cliff Richard. Certainly Cleo Laine sang as well as at her Carnegie Hall concert last year, and the only magic missing was the magic of rapturous applause. At the Fairfield Hall the calls for encore were hesitant and the crowd finally rushed for the exits as if someone were about to play the National Anthem.

NICK ROBERTSHAW

REX ANDERSON

**PERFORMANCE**

**Frankie Vaughan & Rockin' Berries**

JUST BACK from a six week tour of Canada, a new show has opened at London's most renowned variety theatre - the Palladium. But despite the acrobatics of the Segura Brothers, the rhythmic movements of Wei Wei Wong with the Second Generation, the somewhat tedious antics of comedian Billy Dainty and the predictable stunts of Rod Hull and his homicidal Emu, it was the singers that stole the show.

Flamour was provided by the vicious Penny Lane whose lively renditions of That's Where The Music Takes Me and Jewish Lullam nevertheless failed to impress the audience.

The highlight of the first half came from the Rockin' Berries who delighted the audience with their impressions of Cliff Richard, Jimmy Savile and Elvis in a rock 'n' roll medley which they followed with a passable version of Baby Don't Get Hooked On Me. They finished their act with Nine Days Of May, their version of Twelve Days Of Christmas in which impressionist Terry Webster does a series of lightning character changes including a superb Michael Crawford and an exacting Glenn Ford.

But it was not until Frankie Vaughan came on stage that the evening really took off. Indeed, it was the Frankie Vaughan Show.

He led straight into Mamie, You Were Meant For Me and Cabaret before pausing to say hello to his friends out front. That's how he played it, announcing "from here on in, it's your show" and then singing requests for the remainder of the evening. He led the Sing Song - aptly the title of his latest album - with The Green Door, Must Be A Way, Walk On and She's My Lady Love.

His attempts to quieten the audience were defeated by his own overwhelming charisma.

Donning top hat and cane he sang the inevitable Cecilia and Gungie The Moonlight. Finally, after 40 minutes of non-stop razzamataz he left the stage only to be called back twice for second helpings of Good Old Bad Old Days, Hello Dolly and the ultimate, With These Hands.

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