

MUSICAL CHAIRS

Hadley to GTO as deputy m.d.

COLIN HADLEY has been appointed deputy managing director of GTO Records. He will take up the position on September 1. Managing director, Dick Leahy commented that his relationship with Hadley had begun at Bell when he contracted the services of Hadley's McKinley Marketing Consultancy. Hadley has more than 20 years experience in the record business. He was director of World Records, Pye Records (Sales), Soho Record Shops, Record Merchandisers and Anchor.

JIMMY HANKS, EMI's assistant general sales manager, has relinquished his involvement in the multiple and distributor liaison fields. Taking over as multiple controller is Mike Gardner who was organisational and development manager of the EMI Music Centre scheme. Mike Cummerford, national sales manager, assumes the additional responsibility for distributor liaison.

PAUL FELDMAN, financial marketing administrator at RCA, has left to become joint managing director, with Warren Goldberg, of Simons Records, a new wholesale and import company which is being set up with the aim of helping the small retailer. Simons Records is a sister company to Simons Sales Stores.

GARY MANN, tape promotions manager at Decca, has been appointed assistant tape marketing manager at Phonogram, reporting to Dave Adams. His duties will include product scheduling and the development of mid-price product. Mann (23) has been with Decca for two years, during which he represented the company on the British Recorded Tape Development Committee, and was the youngest member. During his time at Decca, company tape sales there have soared by more than 150 per cent.

FRANCIS BURGESS has been appointed production controller at newly-independent Motown UK. She was previously tape product controller at CBS for two years. NIGEL MASON, promotion and professional manager at RCA's Sunbury Music, has been transferred to the record division promotion department, as from September 1.

ALEX MEARS, financial director of Music for Pleasure, has been appointed EMI Group royalties controller, reporting to financial controller, Peter Hayman. DAVE ANTHONY is leaving Radio Forth at the end of the month. Anthony joined the station from UBN, and prior to that worked for Radio Luxembourg and Radio 1. Tony Allen will take over his show from 2.00-4.30 initially until the autumn schedules are announced in September. Also leaving at the same time is Barbara Brown who hosted several chat shows, and station freelance Tom Bell joins the staff taking over her duties.

Decca launches too good to hurry Mint

by ADAM WHITE
DECCA IS introducing a new Emerald subsidiary, Mint, later this month. But there will be no major launch or publicity campaign for the label's first single, Love Is (CHEW 1), by Fran O'Toole - the Miami Showband member shot dead in a terrorist incident in Northern Ireland several weeks ago.

Mint's debut with the O'Toole disc was scheduled before the singer died, and Decca decided to go ahead with its plans. Royalties from the record are expected to go to O'Toole's widow.

The original idea for Mint was mooted by Decca as long as three

years ago, but serious discussions about the form it would take were held in 1973. "We were aware that a lot of product released on Emerald was indelibly stamped with an Irish image," Mint label manager Jon Donaldson told Music Week, "and in certain parts of the UK, this has impeded sales occasionally. "This is obviously unavoidable with certain product, but other material does not deserve to be limited in that way. Mint has been introduced to circumvent the problem."

Mint's second release will give Decca the best opportunity of promoting the new label, Donaldson concluded.

Phonogram push Ostend winners

LOVE TOGETHER, a young English group which was part of the winning UK team at the Ostend International Song Festival will be given extensive promotional support by Phonogram throughout Europe. Phonogram-Belgium is releasing a single of The More You Say/If It Feels Good Do It, the two songs performed in the contest. Love Together was discovered by London Weekend TV and Phonogram issued as a single, Round Every Corner, which LWT

was using as a theme song for a Saturday morning programme. They will appear on the first of a new series of Opportunity Knocks on September 9.

Six countries competed in the Ostend Festival which replaced the long-running Knokke festival. It was covered by Belgian and Dutch television and German radio. The English team along with Love Together comprised Peter Oliver (ex-New Seekers) and Maxine Nightingale, under the captaincy of J. Vincent Edwards.



PICTURE SHOWS (l to r) team leader J. Vincent Edwards, with Love Together winners of the Belgian International Song Festival.

MUSIC DEALS

EMI HAS signed London based pop group, Fiver, exclusively for worldwide representation. The deal was concluded between EMI director of marketing and repertoire, Bob Mercer and the band's managers, Ken Howard, Zack Laurence and Alan Blaikley. Laurence is managing director of Teleny Music and acts as musical director to Fiver. Howard and Blaikley are co-directors of Teleny and wrote the band's debut single, Love To Be Loved By You which is released on EMI on August 29.

BE-BOP DELUXE has signed a worldwide management deal with Arnakata Artists which also represents Strawbs and Hudson

Ford. Be-Bop, who record for Harvest, are intended to tour America as soon as negotiations for such a visit are concluded.

GENTLE GIANT, has signed a UK recording deal with Chrysalis and an album, Free Hand, is now available. The band is currently on tour of the U.S. but return to London in September to make a showcase appearance at the Victoria Palace. The deal was concluded between Chris Wright Chrysalis chairman, Derek Shulman of Gentle Giant and Clive Walter of Friday management.

MICHAEL ALFANDARY of Mole Music has signed a new band Streetwalkers to Phonogram. Line-up includes Roger Chapman and Charlie Whitney, both ex-Family, and with finished tapes already delivered to Phonogram a first release on Vertigo is being scheduled.

DOOLEY

FOLLOWING RECENT Granada takeover, Transatlantic m.d. Nat Joseph soon to announce important developments in publishing and full-price classical activity.....on instructions from the board, Record Merchandisers September conference in Corfu switched to Brighton, despite company's current excellent sales performance.....next Who album to be released on Polydor, not Track.....departure of lead singer Peter Gabriel from Genesis confirmed.....another Radio 1 personality rumoured likely to be recruited soon by Alan Keen for Radio Luxembourg.

LOUIS BENJAMIN confident the Frank Sinatra's decision to play London Palladium will encourage other American topliners to follow - but hopefully dinner will not be served.....Panther Books publishing in paperback, Robert Greenfield's A Journey Through America With The Rolling Stones, an account of their 1972 tour.....on the move - Anne Munday, professional manager of Elton John and Bernie Taupin's Big Pig Music.....rare Radio 2 broadcast on Bank Holiday Monday by veteran dj Jack Jackson.

ALTHOUGH MOUNTAIN moving to Mahommed, Phonogram claims two more albums due from Sensational Alex Harvey before his move to EMI, plus rights to back catalogue until 1979.....will Decca publicise new Emerald label Mint, with catalogue prefix CHEW, as the record with a hole in the middle?.....all part of the service-MW's Phonogram reporter Peter Jones Villa holidaying in Albufeira around the corner from Tony Morris - last year he was in same Italian hotel as Walter Woyda.....new RCA single Little Miss Heartbeat by Shabby Tiger written by Ben Findon and Geoff Wilkins dedicated to Findon's three-year-old daughter Charlotte.

AFTER THEFT of £3,500-worth of recording equipment by burglars Island Music's Oxford Street offices gutted by fire the following week.....in chartered plane, 250 members of Elvis fan club visiting U.S. to catch their hero in cabaret at Las Vegas Hilton.....on B-side of Jonathan King's Una Palma Blanca single is a regal plug entitled In Praise Of UK - no music, just a regal plug.....there's a strange story being told by Chrysalis staff that an employee recently departed after objecting to one of his superiors feeding live goldfish to piranhas kept in Terry Ellis' office - unco-operative artists and managers be warned.

THE NO 1 NEW
★ YORK DISCO ★
SINGLE

★ WHEN YOU'RE
★ YOUNG
★ AND IN LOVE
★ Ralph Carter

Single 6167 196

marketed by
phonogram

mercury

NEWS

DHSS denies clampdown on tobacco arts backing

by EVAN SENIOR

FEARS THAT heavy tobacco sponsorship of the arts, music and recording would be affected by recent Government statements on control of advertising were firmly scotched this week by the Department of Health. "It is not the Government's intention to prohibit in any way the direct sponsorship of the arts and recording", a Health Department spokesman told Music Week. "What is being discussed is the direct advertising. We realise that sponsorship of the arts and recording is handled discreetly and does not advertise particular brands of tobacco or push a product".

Bill Kallaway, head of the Kallaway Organisation which has for some time helped to obtain sponsorship for both public performance of the arts and the valuable association between tobacco firm W. D. & H. O. Wills and Classics for Pleasure, told

Music Week "Tobacco companies' sponsorship of orchestras, musical competitions and recording is now running well into six figures annually, and without it many musical enterprises would be very much handicapped.

Main tobacco contributors to music and recording are Imperial Tobacco, the Rothman Group through its Peter Stuyvesant Foundation and the Rupert Foundation, W.D. & H.O. Wills and John Players. Wills make a direct grant annually to the London Philharmonic Orchestra of £16,000, and in addition provide funds, estimated since the inception of the scheme at some £130,000 for the Classics for Pleasure Wills Master series of classical recordings. In this particular case Wills receive some return in royalties on the sales of the series. Music for Pleasure managing director Richard Baldwin told Music Week "This help enabled us to start the first

new-recording budget series. So far it has allowed us to make 36 new recordings, all of which of course bear the Wills name on the sleeve, but with no reference to tobacco or any particular brand". In the last four years the Wills Master series has sold just on a million discs.

The Peter Stuyvesant Foundation makes an annual grant of £12,000 to the London Symphony Orchestra and also maintains annual scholarships to the London Opera Centre, training school for young singers, to the extent of about £1,000 a year. Also, through the Rupert Foundation, the same organisation sponsors the annual International Conductors' Competition in association with the LSO. Imperial Tobacco made this year a direct contribution, in association with the Midland Bank, towards mounting costs of the new Covent Garden production of Verdi's opera *A Masked Ball*, seen earlier in the year on BBC Television, and is sponsoring the coming Bristol Cello Competition run in association with cellist Paul Tortelier in October, costs of which are estimated to run well over four figures.

Capitol sales

CAPITOL INDUSTRIES, EMI's American subsidiary, turned in profits of 5.2 million dollars for the year ending June 30, against 7.3 million dollars for the previous year.

But, said EMI group chairman John Read, the overall results were better than expected. Capitol's 5.2 million-dollar profit was based on sales of 125 million dollars. In 1974 sales amounted to 141.6 million dollars.

Cliff Richard in Russia

FROM PAGE 1

giving EMI access to Russian-made classical recordings, it is the first time that pop music has ever been included.

Paul Braithwaite told Music Week: "It is certainly a major breakthrough with the Russians and we are hoping that Cliff Richard's visit to the USSR will create a precedent. Although the deal is, as yet, still only in draft we seem to have reached the stage where pop music is now acceptable in Russia and they are prepared to record Western artists there."

If the deal is finalised, Richard will record in Melodiya's studios for ten days, taking with him his own producer and arranger. Melodiya will submit 25 Russian

Only a matter of time—Krieger

FROM PAGE 1

throw too much money away on the artist side and pinch the retailer too much. In addition there is the problem of stock deterioration. Probably the only other means of survival, which we are looking at very seriously, is to cut out back catalogue, discount chart albums and fill the shops with high mark-up deletions."

The suggested new retailer margin, which the GRRC has been campaigning for in recent weeks, is 40 per cent minimum. This week, Island Record announced that in response to GRRC pressure, as reported in Music Week, on the subject of margins the company was increasing its own margins on records from 36½ to 37½ per cent and on tapes from 30 per cent to 32½ per cent.

This coincides with price increases by Island which raise singles to 60p (from 55p), full price albums to £2.99 (with a dealer price of £1.73 and double albums to £3.99 with a dealer price of £2.31. Cassettes and cartridges are now £3.15 (dealer price £1.97).

Island sales manager, Fred Cantrell said that he appreciated the problems arising from the inflationary spiral and added: "We have an extremely strong reputation for breaking new acts and this is our way of ensuring that retailers can continue to support us with new acts as well as established artists."

However, the margin falls far short of the 40 per cent being demanded by the GRRC. Although it is to be regarded as a step in the right direction Krieger commented: "It is not enough."

The next move by the GRRC on dealer margins will be

considered at the next meeting of the committee, which will also discuss ways to recommend to its members for making business more viable in the present financial climate. The meeting will consider recommending that 1 - Members reduce slow-moving catalogue stock by at least 10 per cent; 2 - Severely prune stocks of budget albums which it is claimed have not proved to sell in the quantities promised. Retailers may also be asked to fill out a questionnaire outlining their fixed costs over the last two years with some projected idea of fixed costs for the current financial year.

This last will give the committee statistics which can be used as a lever when approaching the Prices Commission with a view to persuading them to consider higher margins for the dealer in the next round of record company price increases.

Hackney carriage for returns

FROM PAGE 1

parcelling up returns. The company representative calls each week to collect the records boxed for the appropriate companies. The service undertakes to have them delivered by the following day and no payment is required until the following week when the customer is given a receipt signed by the distributor's returns department.

Charges vary according to the weight of the parcels. The minimum charge is 40p for parcels under 8lb. The top charge is £1.10 for parcels over 22lb. Sheen claims that these are, in most cases, roughly half the Post Office rate and the service is speedier and more reliable.

He points out: "With the GPO retailers have to corrugate and tie parcels, which is time consuming and expensive, carry them to the Post Office, receive no receipt for the goods and wait at least a week for them to reach their destination."

The service is presently only available in the Greater London area although Sheen is investigating the feasibility of extending it to the home counties.

Another company, Road Runners, has also been set up specifically to service the music industry. It was launched with a seaside postcard promotion introducing interested parties to the benefits of delivery service with operates from Carburton Street, London W1 (388 7709).

Road Runners will specialise in carrying tapes, cartridges and acetates using motorcycles. Manager Bill Foster says that it is run by people who know the music and radio industries so that riders are briefed on the locations of record companies, studios, music publishers and radio organisations in the London area. Rates are 25p per mile with a minimum charge of £1.

Pye-Precision profits doubled

FROM PAGE 1

profits. With ATV Music chipping in a further £1.5 million pre-tax, the Corporation's music activities accounted for 43 per cent of the group total, compared with television's 21 per cent. Last year television accounted for 36 per cent against 14 per cent from records and tapes and 15 per cent from music publishing.

The adverse affect that the government's take is having on the profitability of the ATV Network can be seen in the analysis of group results. Television turnover of £26.6 million - about £500,000 more than last year - produced a pre-Levy profit of £4.5 million. But with the Levy deducted it was down to £1.67 million and finally trimmed to £750,000 by Corporation Tax. Pye-Precision's pre-tax £2.0 million profit was based on a turnover of £11.6 million, while the lower overheads of ATV Music are

clearly reflected in the £1.5 million pre-tax profit on a turnover of £3.6 million. On a turnover of £60 million, compared with £54.8 million in 1974, ATV group profit before tax amounted to £5.7 million (£7.2 million), leaving an after-tax figure of £2.7 million (£3.6 million).

Commenting on the Pye-Precision results, chairman Louis Benjamin said that the record industry had "dried up to a degree" because of the economic climate and that the two companies would have to "pull out all the stops to sustain this sort of result."

Benjamin added that the artists' roster was being carefully scrutinised and new distribution or licensing agreements closely evaluated. "We could easily acquire so much catalogue that would increase our turnover but on terms which would give us minimal margins. This would cause us and other people to suffer. If the industry is to prosper then people must co-operate - everybody has to be allowed to breathe." On the matter of the recent cutback of 21 members of the Precision sales force, Benjamin said that the idea was right but had been introduced too early. "We are looking forward to being able to reinstate them," he added.

Top men at MW radio forum

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In the audience measurement session the speakers will include Peter Menner, a director of the British Market Research Bureau, who will be presenting an analysis of the radio listening patterns of record buyers and illustrating the value of this area of market research to radio stations and record companies.

Other speakers and panellists already set for the Forum include Donald McLean, managing director

of Emison; Antony Dean, director of the radio programme division of the European Broadcasting Union; Chris Denning, Cecilia Garnett and Alan Freeman.

The Music Week Broadcasting Forum, the first event of its kind in the UK, will be staged in the superbly-equipped conference complex of the Heathrow Hotel, with one of the most sophisticated video theatres in Europe.

• Registration details page 39.

STOP PRESS-BREAKERS

DO IT AGAIN, Steely Dan, ABC 4075

SCOTCH ON THE ROCKS, Band Of The Black Watch, Spark SRL 1128

LIKE A BUTTERFLY, Mac & Katie Kissoon, State STAT 9

WALKING THE DOG, Roger Daltrey, Polydor 2058 628

THE SINGLE GIRL, Sandy Posey, MGM 2005 533

SOLITAIRE, Carpenters, A&M AMS 7187

FEEL LIKE MAKIN' LOVE, Bad Company, Island WIP 6242

CHINESE KUNG FU, Banzai, Contempo CS 2068

HOW SWEET IT IS, James Taylor, Warner Brothers K 16582

HYPERTENSION, Calendar, All Platinum 6146 308

THE NO. 1 SINGLE



OUT OF TIME TOP 1
DAN MCCAFFERTY

The first solo single by the lead singer of NAZARETH, taken from his forthcoming debut album "Dan McCafferty" on Mountain Records.



NEWS

State to review festivals policies

THE GOVERNMENT is to set up an official body to review public policies on pop festivals. The announcement comes at a time when heated debates are taking place over the Government decision to allow the Windsor festival to be transferred to a disused air field just outside the

Oxfordshire village of Watchfield. Lord Melchett, who is the Department of the Environment's spokesman in the Lords, is to head a small working party, comprising Dennis Stevenson, chairman of the advisory committee on pop festivals, and representatives of the festival welfare services committee, local authorities, the police and the appropriate government departments.

The Thames Water Authority is at present worried about the health hazards of holding the Watchfield, festival which will involve up to 50,000 fans for nine days. Apparently the village relies heavily on fresh water which comes from springs near the airfield, something about which Whitehall was unaware.

Purple launch Oyster label

OYSTER RECORDS was launched last week by the Purple group of companies, as a subsidiary to the Purple label. The label, as previously reported in Music Week, is to serve as the outlet for all the company's recordings except those produced by Deep Purple, who will remain on the Purple label.

Managing director John Coletta explained to Music Week, "I think in the past, artists recording for the company were automatically tagged as progressive without people listening to the product. I hope that the Oyster label will enable us to spread our wings to take in other musical forms. To celebrate the label launch, the first release is an album from Ritchie Blackmore's Rainbow. The first single, released on August 15 is Strawberry Fields from Natural Magic."

This will be followed on August 22 by the re-release of Resurrection Shuffle from Tony Ashton.

Retail push for Poco album

ANCHOR HAS prepared a range of in-store promotional items to support Head Over Heels, the new ABC album from Poco. The group is touring Britain in September, and Anchor is releasing a single, Keep On Trying, to coincide with the dates. The track has been lifted from the album as a result of radio station requests.

All Virgin's retail stores have been dressed with the Poco displays, and other dealers are being serviced with the material now. It includes posters, sleeves and streamers.



ANDY STEWART has signed with Pye Records and has an album, *Brand New*, and a single, *Song Of Freedom*, on release. To celebrate the deal, Pye Scottish area manager Jack Scott (extreme right) gave a party to which local dealers, press and radio representatives were invited. Stewart is pictured with (left to right): his producer Pete Kerr; Pye representative Robert Tommy Davies; Harry Hall, of Curry and Hall, Dumbarton; Robert Cummings, of Music House, Rutherglen; and Peter Summerfield, of Pye's London office.

Pinnacle back singles with phone sales team

FOLLOWING INTEREST in its first five singles, particularly from radio, new record company Pinnacle - launched in June - has started a telephone sales operation.

The Orpington-based company is concentrating particularly on two singles, Learn To Cry, by young group Flintlock, and Jody, by Terri Stevens, which are receiving heavy radio play. Commented promotions manager, Sue Wellborne: "We have been delighted with the success of Pinnacle Records in just a few short weeks but the new telephone sales operation should help even more."

Apart from telephone sales however, Pinnacle has also made use of the 6,500 retail outlets

which take Pinnacle Electronics' audio accessories, including record and hi-fi shops, radio and tv dealers, and also multiples like Woolworth, W. H. Smith and Boots. The company also has a 23-strong sales force.

Footnote: Six commercial radio stations have started serialising Tallulah Supercat, and Tallulah and the Cat Burglars, two children's stories with music, written by Ken Howard and Alan Blaikley, and issued on double-albums by Pinnacle. Hallam, Medway, Metropolitan, Tees, Swansea and Stoke-on-Trent are all broadcasting ten five-minute episodes, and other stations are expected to follow.

RCA linked to new computer

BETTER SALES distribution facilities are anticipated at RCA following the company's link-up with a new European data centre started by the RCA Corporation in Acton, West London.

The new computer is already being used by other Corporation divisions including Hertz and Oriel Foods, and initial major benefits for the record company will be in the areas of copyright and royalties, sales ordering and inventory control. It is planned to have a new copyright and royalties system operational by early next year.

At the same time all order processing and inventory control will be computerised using an advanced mini-computer supporting the telephone order girls, with video communications direct to the computer. This will enable RCA to monitor stock levels minute by minute and provide a more sophisticated sales distribution service.

RCA is reviving its Maxi-Million single series in September, and the first four releases, featuring David Bowie, Perry Como, Elvis Presley and Middle of the Road, will be promoted through counter display units. The records will retail for the same price as a normal single, and come in specially designed bags.

The Bowie Maxi-Million release will feature Space Oddity, Changes and Velvet Goldmine, and will spearhead the promotion. Como's record includes It's Impossible, For The Good Times and I Think Of You, while the Presley release features Blue Suede Shoes, All Shook Up and It's Now Or Never.

LETTERS

Sympathy won't pay my bills

RE: THE recent approach by the GRRC to the record companies with a view to obtaining an increased margin for the retailer. I was particularly disappointed to see in this week's issue (August 16th, 1975) that all we can expect from the companies is sympathy.

Regrettably sympathy does not enable one to pay bills and therefore as a reasonably sane-minded retailer I have this day come to the conclusion, having read through the article thoroughly, that as a first step in order to ensure that my purchasing ability towards

Christmas is on a viable basis, I have ordered an immediate ten percent reduction of back catalogue orders and I am also reducing substantially where I think necessary, orders for new releases.

I feel that any record retailer who wishes to remain in business should give serious consideration to taking a similar line of action. David Kaye, Director, Tapes Galore, 151 Edgware Road, London W2.

BONAPARTE RECORDS announce a Declaration of War on Phonodisc as of 11.00 hours on August 5, 1975.

Any other sympathetic dealers who feel that they can no longer contain themselves and who wish to participate should write direct to the Managing Director of

Phonodisc Limited Recruitment Office, Ilford, Essex.

There will definitely be no retreat until satisfaction is guaranteed e.g. at least one correct small delivery per week. S. A. Melauish, Managing Director, Bonaparte Records, 101 George Street, Croydon.

I HAVE had a credit account with RCA for approximately four years and at no time has there been any delay in settlement of the monthly statements. However, at the end of July I telephoned the Manchester depot to enquire about a missing order and to my amazement was abruptly informed that I was on the "stop-list". I immediately contacted the London credit control department and was assured that there had been an unfortunate mistake and that the "Record Shop" on the stop-list was from a different part of the country and had a different account number from mine. I was assured that the matter would be rectified immediately and that there was no possibility of the error happening again.

This week, however, my order was not forthcoming again and to my acute embarrassment the Manchester depot came up with the same excuse. London again confirmed that this was not so, but it seems that unless someone with a bit of business acumen can look into this matter on my behalf that I am destined to remain in limbo, unable to rely on receiving any order that I place.

In fairness to other bona fide

retailers, I thought you should be informed of the ease with which it is innocently possible to become black-listed by RCA and the apparent incapacity to unravel the mistake once the machinery has been set in motion. R. S. Copson, the Record Shop, 91 York Road, Hartlepool.

I MANAGE an artist by the name of Dave Freeman, who released his first record on the DJM label on 25 June.

Freeman comes from the Midlands area where we have concentrated our initial promotions. Information given to me proves that many potential buyers of this record have tried to purchase it at Boots in Coventry and Boots in Burton-on-Trent. In each case the record staff has refused to order this record on the grounds that there is not sufficient demand! This artist is receiving extensive local air play and press, naturally because of his local origins. Clearly Boots are not interested in wanting to sell records, only to supply what is currently Top 20. How does a new artist break if his own local fans cannot purchase his records in their own shops?

Perhaps Boots should withdraw from retailing records and concentrate on what they do best, and leave record retailing to people who are dedicated to serving the needs of the record buyer, the professional retailer. Naturally I don't need to tell you how the artist feels. Adrian Rudge, Intersong Music, 50 New Bond St., London W.1.

MAY I through the courtesy of your letters column bring to the notice of all of our colleagues in the music industry some fascinating facts which they may not yet have discovered.

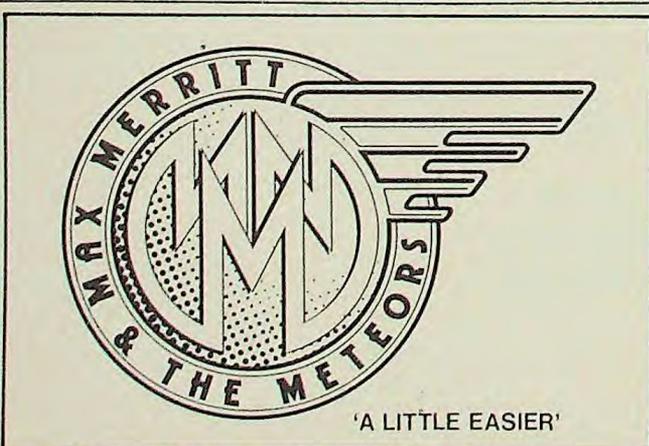
First, The most widespread form of record advertising used to be over the radio during record programmes on stations like Radio Luxembourg and Radio 1. Second, EMI represents State through licence. Third, Both Polydor and Decca own MGM.

All of this information I have gleaned from one source, The Economist Intelligence Unit/October 1974 Retail Business Report 200, Special Report No 3, The UK Record Industry.

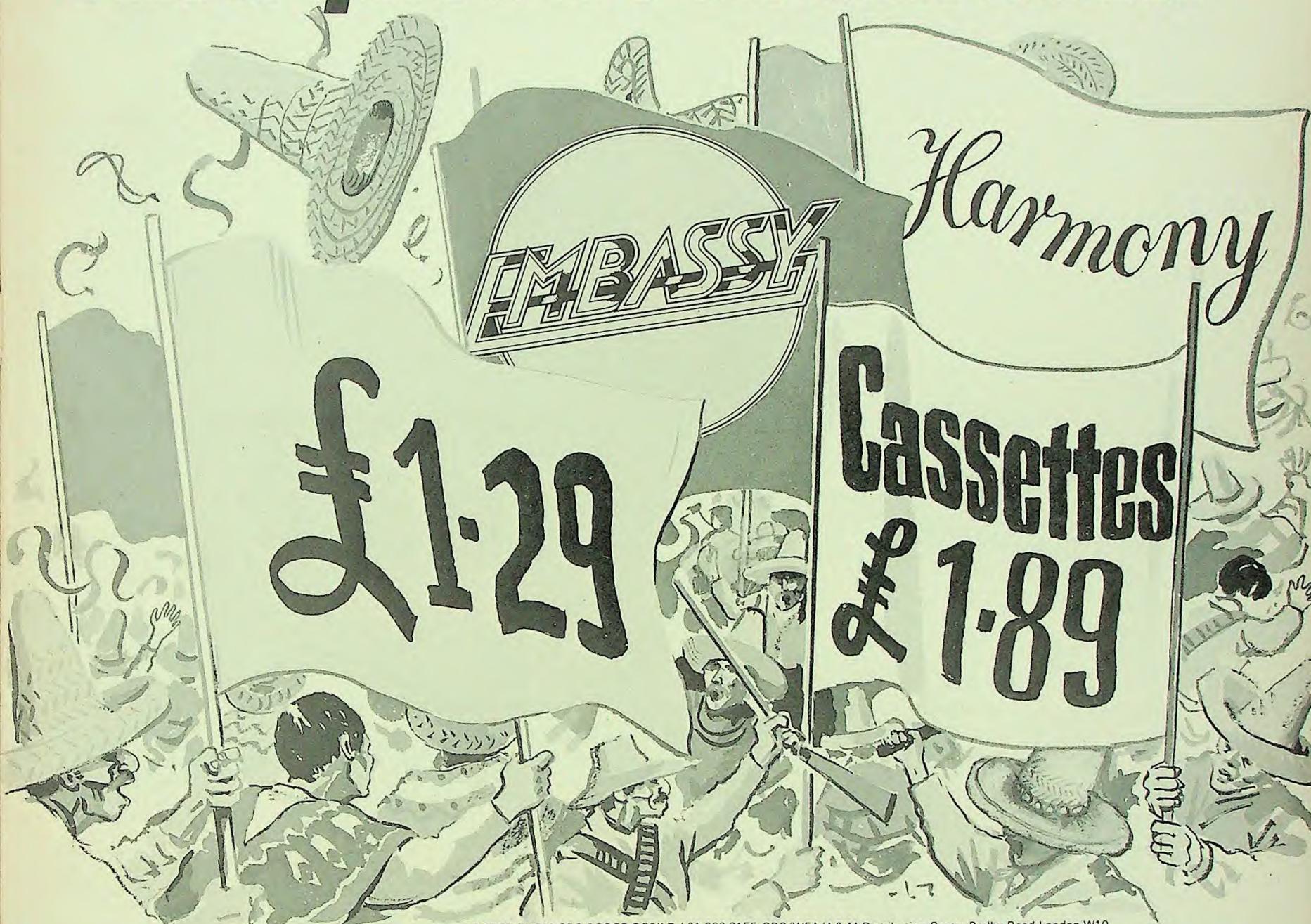
While I feel sure that Messrs. Chinnery, Fruin/Bickerton will not be over alarmed by these disclosures I must point out that this report, costing £9, is in my opinion a completely inadequate source of reference for an industry as important as ours.

I know from Geoffrey Bridge that the BPI is planning to publish a new, hopefully accurate, report in the near future and I should like to suggest that everyone asked to supply data should do so in a manner consistent with the standard of professionalism required.

It may well be that most of those currently working in the industry have little reason ever to study such surveys but obviously the public image, most certainly in terms of the business world ought to be at least correct if not downright selling. Ian A. Walker, Results Marketing, 183, Latchmere Road, London S.W.11.



The Albums that started the mid-price revolution!



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

Embassy and Harmony bring you big, successful names. Original artists. Top-quality recordings. And superb sleeves. Something for **all** the family. Mid-price LPs that **everyone** can afford! At a shopper-stopping £1.29! (Cassettes at £1.89)

At this price, customers become 'collectors'. Families start building up libraries. It means good, steady and very profitable business for every dealer.

But that's not all. Both Embassy and Harmony labels are backed by eye-catching window posters and point-of-sale – which includes stands free on loan.

Don't miss out. Build up your stocks. Back catalogue and brochures are freely available.

Service couldn't be more personal. Ring Derek Williams now. He'll tell you everything you want to know – provide all the help you need. The August releases below are ready to start selling the moment you get them on show: £1.29

EMBASSY

- EMB 31179 Percy Faith – Latin Themes for Young Lovers
- EMB 31180 Tanya Tucker's Greatest Hits
- EMB 31181 The Best of Glenn Miller Vol. II
- EMB 31182 Vikki Carr's Love Story

HARMONY

- 30058 Russia's Greatest Hits
- 30059 Spain's Greatest Hits

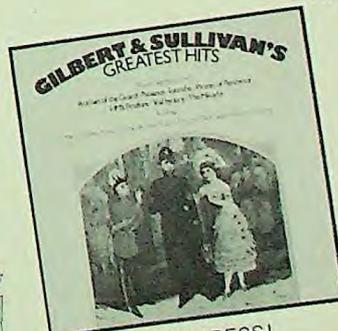
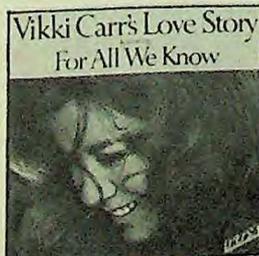
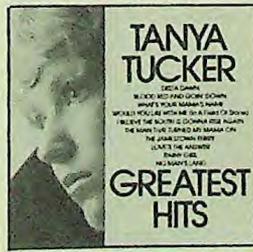
CASSETTES: £1.89

- 40-31073 Ray Conniff's World of Hits
- 40-31081 The Sound of Johnny Cash
- 40-31084 Johnny Mathis – Heavenly
- 40-31101 Easy Listening Beatles – Various Artists
- 40-31179 Percy Faith – Latin Themes for Young Lovers
- 40-31182 Vikki Carr's Love Story
- 40-30058 Russia's Greatest Hits
- 40-30059 Spain's Greatest Hits

Get your orders in now



Harmony



STOP PRESS!
RUSH RELEASE!
30060 GILBERT & SULLIVAN'S
GREATEST HITS
On HARMONY LP and TAPE!

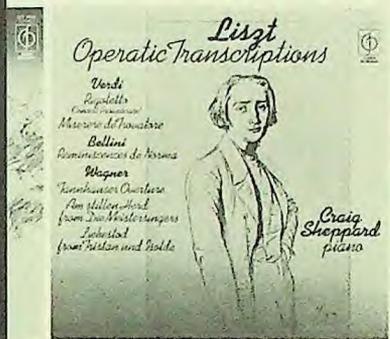
On our 10th anniversary,
MFP would like to offer you
a bigger slice of the cake.



The music world turns to Billboard.

opped over superb,
 e next ten ularly
 n Gary
 ly, Barry
 wn

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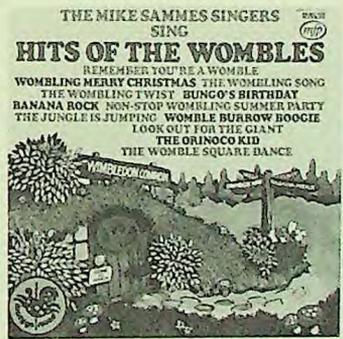
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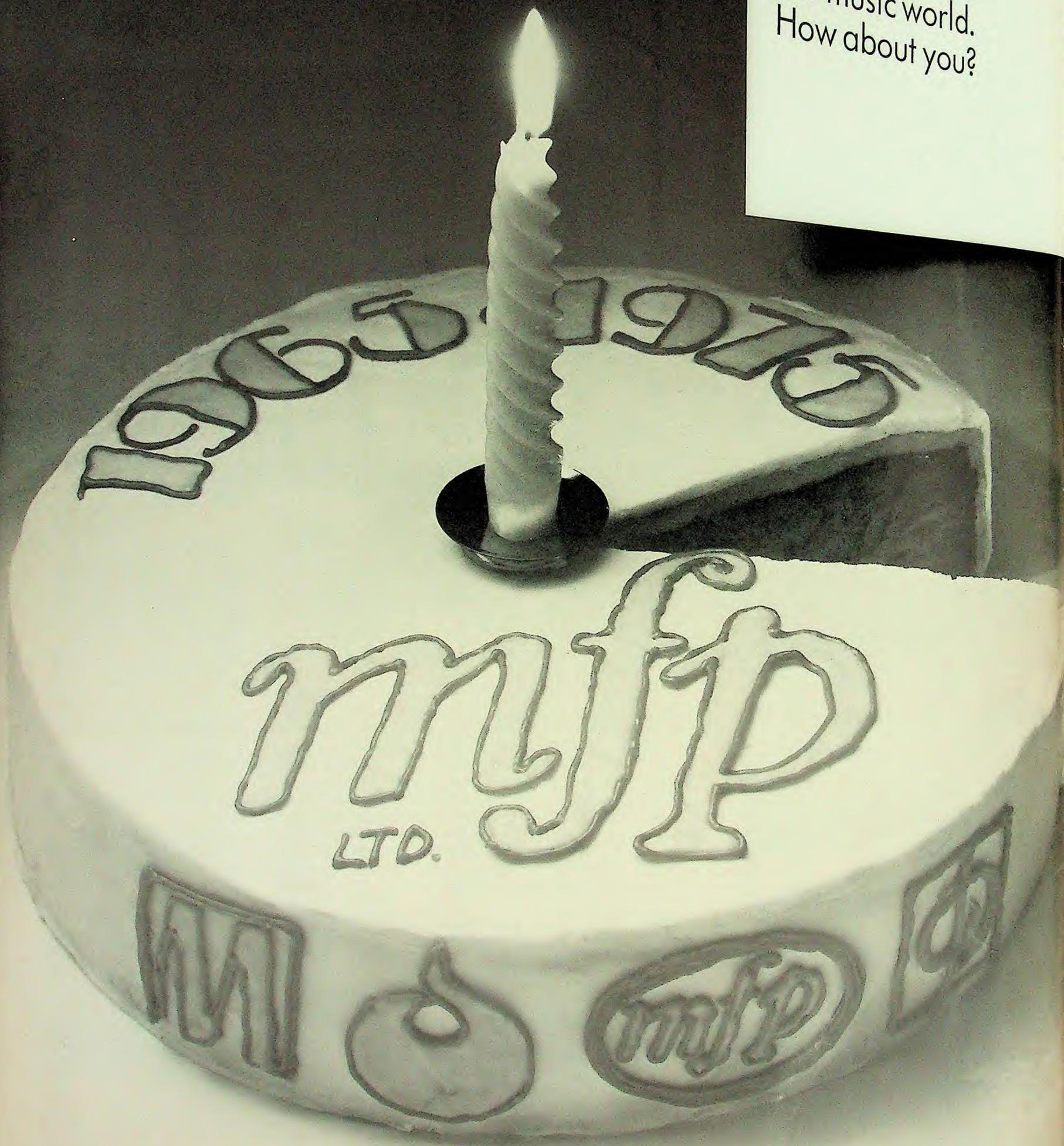
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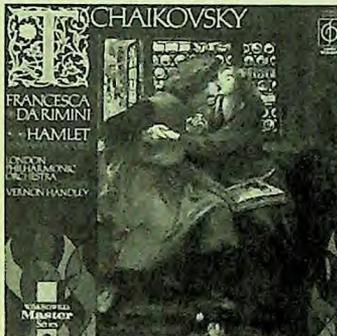
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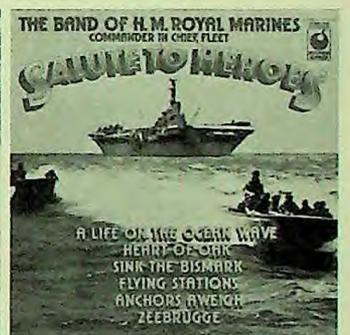
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EUROPE

EMI Tape sets up division in Cologne

COLOGNE — EMI Tape Ltd., calling on EMI's many years of experience in electronics and music, are manufacturers of non-recorded high-quality tapes and cassettes — otherwise blank tapes.

After EMI Tape had successfully entered the U.K. market and built fine sales records in various other countries, the company's focus of attention is on Germany.

The Federal Republic of Germany has become Europe's most important market for tapes and cassettes. Statistically, 23 percent of all inhabitants own a tape recorder of some kind. Research shows that for every two pre-recorded cassettes sold, six blank tapes are sold.

And there were the decisive factors in the U.K. company's decision to establish an EMI Tape Division, based in Cologne. After six months of investigative work and discussions with German retailers and department-store chains, EMI Tape officially launched its series of tapes and cassettes in the Federal Republic in May this year.

The most interesting point about EMI blank tapes is that they cost between 20 and 30 per cent less than product from competitors.

In the cassette programme, the EMI Tape X 1000 is offered as the most important technical achievement of recent years. It is an iron dioxide cassette of extremely high quality. While,

previously, only the expensive chrome dioxide tapes were suited to meet highest requirements, EMI Tape developed X 1000 which listening tests proved sounds as good as chrome dioxide but which is considerably cheaper.

For professional recordings there are studio tapes to meet requirements of studio equipment. This range is well supplemented by well-packaged and neatly-presented cassettes. There is, for example, Soundhog, a cassette with a poppy box and a little pig with huge ears and a nose like a trumpet as a trademark — packed in a unique case which opens at the touch of a finger.

Ariola builds U.S. market

MUNICH — The U.S. management team of Ariola America Records is working in an independent way, according to Ariola-Eurodisc managing director Monti Luftner. Within the scope of investments made, the American side can build up its own activities.

And the main aim is to build its own repertoire and sell the productions of other Ariola companies where it is felt there is international appeal.

Luftner says: "We are particularly happy to have a deal with Capitol for distribution. This is the key for success. The setting up operation was pushed through quickly because the two U.S. managers, Jay Lasker and Howard Start, are the ideal men for the launch."

Luftner is to set up new companies in South America, which he believes is "the market of the future."

Barclay opens doors to non-French artists

BARCLAY RECORDS have decided to open their doors to non-French stars who have yet to be introduced completely into the French market.

The idea behind this approach is to build career-artists, and to confirm this, a new contract has been agreed upon by Mr. Hans Beierlein, of Montana publishing, West Germany, and Mr. Cyril Brilliant, head of Barclay's International Division. The contract, for exclusive representation of the German star Udo Jurgens in France, was signed by Eddie Barclay in mid-May.

A recording in French of Udo Jurgens' hit German single, Vin Grec, (Griechischer Wein) has already been completed, produced for Montana by Patricia Carli, who was specially chosen for this purpose by Barclay.

In this way Barclay hopes to launch a German-speaking artist as a star in France, and in consequence to favour other inter-European agreements between countries whose individual domestic hit-parades remain unaware of each other's impact.

Europe's top sellers

West Germany

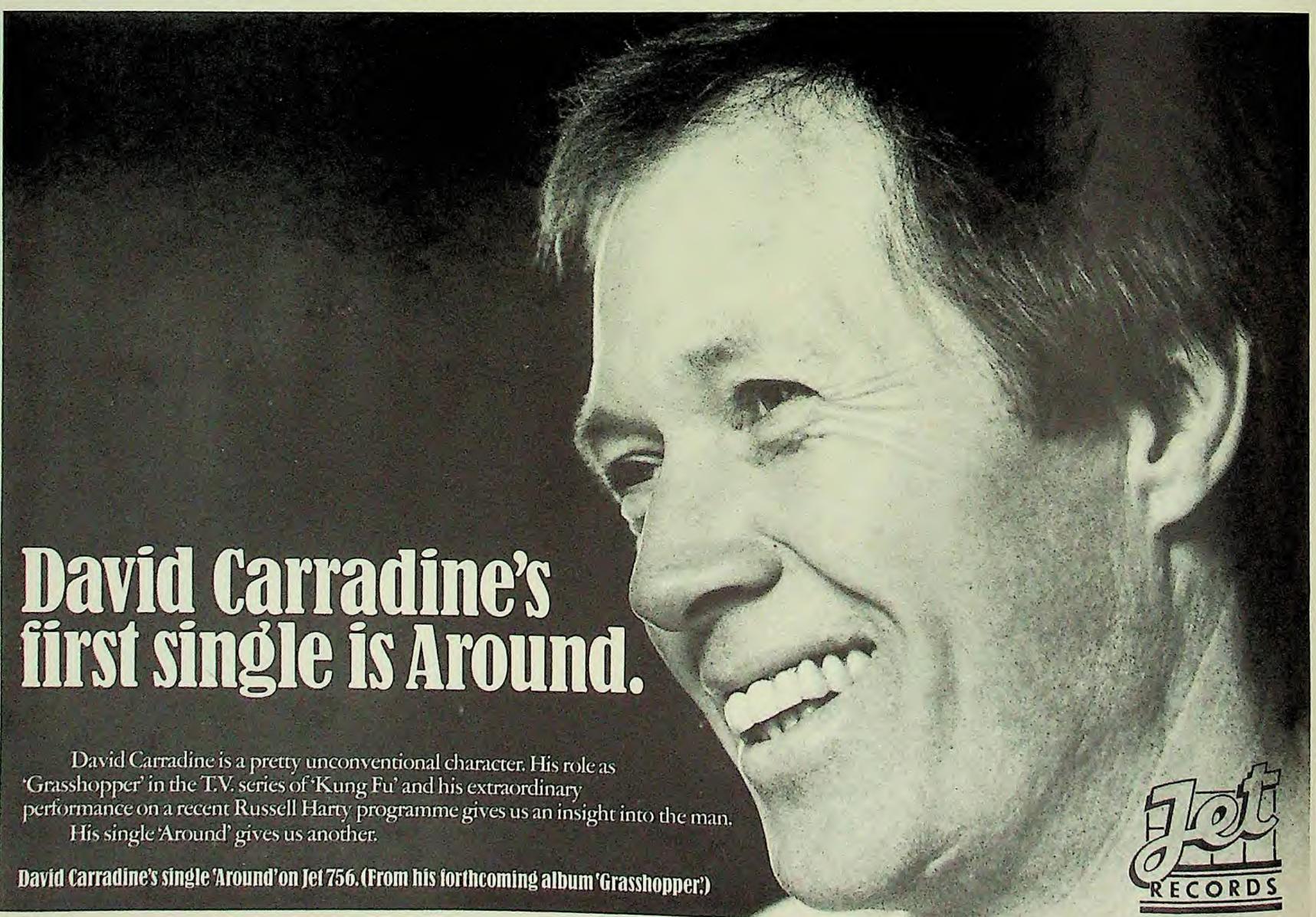
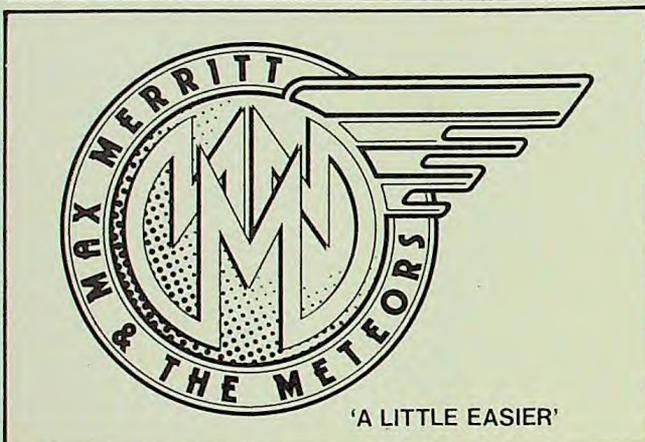
(Courtesy Musikmarkt)

- 1 PALOMA BLANCA, George Baker Selection, Warner
- 2 ACTION, Sweet, RCA
- 3 DEINE SPUREN IM SAND, Howard Carpendale, EMI
- 4 OH BOY, Mud, RAK/EMI
- 5 DIE SCHWARZ BARBARA, Heino, EMI
- 6 ONLY YOU CAN, Fox, GTO/DGG
- 7 ER GEHOERT ZU MIR, Marianne Rosenberg, Philips
- 8 SCHOEN WIE MONA LISA, Demis Roussos, Philips
- 9 ES WAR EINMAL EINE GITARRE, Lars, Polydor
- 10 DISCO BABY, Van McCoy, Avco/Ariola

Holland

(Courtesy Stichting Nederlandse)

- 1 THE ELEPHANT SONG, Kamahl, Philips
- 2 RAMAYA, Afric Simone, CNR
- 3 ROLL OVER LAY DOWN, Status Quo, Vertigo
- 4 STAND BY YOUR MAN, Tammy Wynette, Epic
- 5 ONE OF THESE NIGHTS, Eagles, Asylum
- 6 ACTION, The Sweet, RCA
- 7 DOLANNES MELODIE, de Seneville and Toussaint, Omega
- 8 TUT'EN VAS, Alain Barriere, Albatros
- 9 SEVENTY FIVE, Limousine, Ariola
- 10 SANDY, The Hollies, Polydor



David Carradine's first single is Around.

David Carradine is a pretty unconventional character. His role as 'Grasshopper' in the TV. series of 'Kung Fu' and his extraordinary performance on a recent Russell Harty programme gives us an insight into the man. His single 'Around' gives us another.

David Carradine's single 'Around' on Jet 756. (From his forthcoming album 'Grasshopper')



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EUROPE

Teldec cassettes now Dolby-only

HAMBURG — When cassettes appeared on the market here some ten years ago, they meant competition for the gramophone record in one respect only: in the car, or the garden, or anywhere where stereophonic sound could not reach.

But the technical quality of the cassette reproduction simply did not compete with the disc.

Teldec press officer Herbert Muller says: "This very fact made the Teldec marketing department to defer cassette releases until the technical standards were equal to those of records."

With the exception of a few of the older mono recordings, all stereo cassettes being marketed by Teldec now are on the Dolby system. Add to this the fact that all normal-price cassettes are on chromium-dioxide material. And a test carried out by the leading journal "Fono Forum" shows that equality of standard "has been achieved to a large extent with Dolby cassettes."

"The hiss is no more than on records, dynamic reproduction is also comparable and there does not appear to be any roughness in the sound. The distortion occasionally found on records is not apparent, and that is an important factor when listening to certain recordings."

Muller says: "However, even with cassettes it is advisable to use

first-class equipment, but the nuisance-value of having to turn a record over is no longer there."

Teldec has not simply released a few classical hits in its cassette programme but has compiled a complete collection, simply because the technical standards of cassette and record are now on a level.

Says Muller: "If, while driving along a motorway, you are not in the mood to listen to some comedian on the radio, you can choose Bach's Brandenburg Concertos, or the Odyssey from '2001', or a wide variety of other music."

The Teldec selection includes: the Brandenburg music, suites performed by the Concentus Musicus Vienna, under Nikolaus Harnoncourt; the Mozart horn concertos, with soloist Hermann Baumann and again the Concentus Musicus Vienna, under Harnoncourt; Vivaldi's The Four Seasons, with the Academy of St. Martin's-in-the-Fields, under Neville Martin; Berlioz' Symphonie Fantastique with the Chicago Symphony under Solti; Beethoven's Fourth Piano Concert, with Ashkenazy and Solti.

There is a piano version by Ashkenazy of Mussorgsky's Pictures From An Exhibition, with Zubin Mehta and the Los Angeles Philharmonic and excerpts from The Magic Flute, under Solti.

15,000 at Umbria Jazz '75 Festival

ROME — Some of the world's top jazz musicians came to Italy last week to participate in the Umbria Jazz Festival.

Performing at the incident-free event were Count Basie, Billy Harper, Charles Mingus, Elvin Jones, Chet Baker, Kenny Drew, Archie Shepp, McCoy Tyner and Cecil Taylor. Between 15,000 and 20,000 fans attended the festival each evening. And the festival, which cost about \$86,000 to stage was financed entirely by the regional government.

MfP singles in Germany

COLOGNE — Launched into the low-price album market some two years ago, EMI-Electrola's youngest company, Music for Pleasure, is now extending its repertoire to take in singles.

MfP has achieved total sales of \$7 million in the past year. Now, this month, singles are added to the catalogue, with an initial batch of ten.

The repertoire is taken from its own productions as well as from various EMI international companies. Apart from that, repertoire exploitation contracts are to be signed with UK, U.S. and Dutch record companies. Among the initial ten singles will be recordings by Gitte, Rudi Carrell, the Daniel Santacruz Ensemble and the Walkers.

Aves label takes off with Whittaker single

HAMBURG — The newly-established Aves label has got off to a flying start with the Roger Whittaker single and album The Last Farewell in German-speaking territories.

Initiators of this label, distributed by Metronome in Hamburg, are the former Polydor executive Horst Schmolzi and publisher Rudi Slezak. Their Schmolzi/Slezak publishing company, already established through the number one hit Shame, Shame, Shame, has also had four other top 50 entries in the German charts within just six months.

Roger Whittaker's German-language recording of The Last Farewell, was made in the Lansdowne Studio in London, with Slezak coaching the singer in diction and accent, and it will be

released, soon after the English version, in September. German television bookers have already shown interest in booking Whittaker into various productions.

Aves will not only be releasing foreign product within the German-speaking territories, but also producing local artists for the German and international market — with a starting capacity of a minimum 16 singles and eight albums in the first year.

Next on the release list is the Stephen Sulke production Malaika in a German-language version, following the signing of two German solo artists, plus a rock group and an expert in electronics.

Says Slezak: "There is a lot coming from Aves in the course of the next few months."

U.S. Top 30

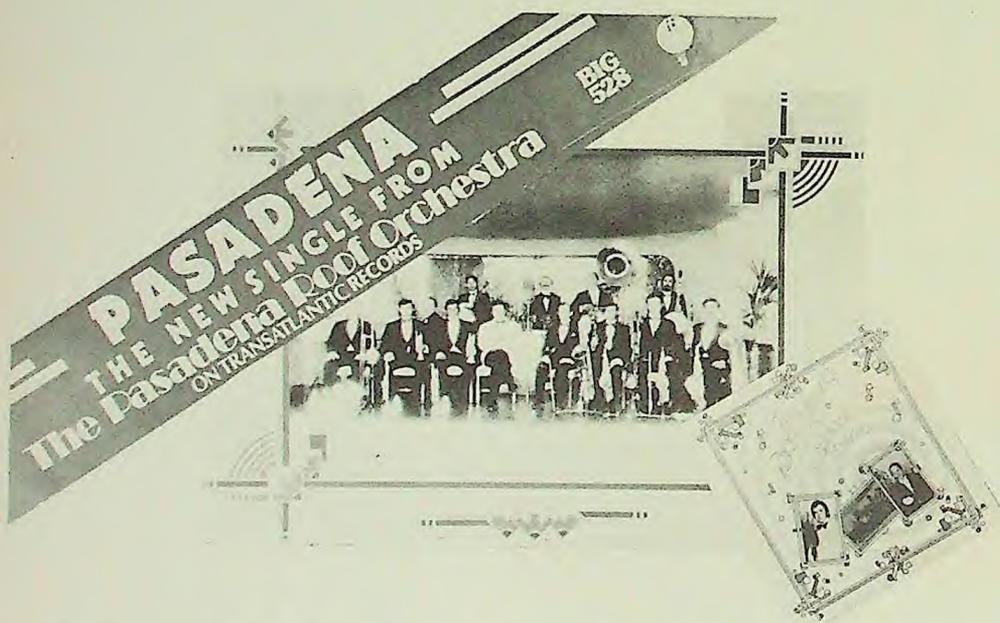
ALBUMS

- 1 (1) ONE OF THESE NIGHTS, The Eagles
- 2 (2) THE HEAT IS ON, Isley Brothers
- 3 (3) RED OCTOPUS, Jefferson Starship
- 4 (5) CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John
- 5 (4) CUT THE CAKE, Average White Band
- 6 (7) CAT STEVENS GREATEST HITS, Cat Stevens
- 7 (8) BETWEEN THE LINES, Janis Ian
- 8 (9) LOVE WILL KEEP US TOGETHER, The Captain & Tennille
- 9 (10) WHY CAN'T WE BE FRIENDS? War
- 10 (12) THE BASEMENT TAPES, Bob Dylan & The Band
- 11 (13) THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire
- 12 (14) FANDANGO Z, Z Top
- 13 (6) GORILLA, James Taylor
- 14 (16) TOYS IN THE ATTIC, Aerosmith
- 15 (11) VENUS & MARS, Paul McCartney & Wings
- 16 (18) MELISSA, Melissa Manchester
- 17 (23) GREATEST HITS, Tony Orlando & Dawn
- 18 (15) HORIZON, The Carpenters
- 19 (20) CHOCOLATE CHIP, Isaac Hayes
- 20 (21) DIAMONDS & RUST, Joan Baez
- 21 (17) THE ORIGINAL SOUNDTRACK, 10cc
- 22 (40) PICK OF THE LITTER, Spinners
- 23 (29) ENDLESS SUMMER, Beach Boys
- 24 (26) AMBROSIA, Ambrosia
- 25 (32) NO WAY TO TREAT A LADY, Helen Reddy
- 26 (27) ONE SIZE FITS ALL, Frank Zappa & The Mothers Of Invention
- 27 (28) SPARTACUS, Triumph
- 28 (31) STEPPIN', Pointer Sisters
- 29 (35) GOOD VIBRATIONS — BEST OF THE BEACH BOYS, Beach Boys
- 30 — HONEY, The Ohio Players

SINGLES

- 1 (5) FALLIN' IN LOVE, Hamilton, Joe, Frank And Reynolds
- 2 (2) ONE OF THESE NIGHTS, The Eagles
- 3 (12) GET DOWN TONIGHT, K.C. & The Sunshine Band
- 4 (1) JIVE TALKIN', Bee Gees
- 5 (6) RHINESTONE COWBOY, Glen Campbell
- 6 (7) WHY CAN'T WE BE FRIENDS, War
- 7 (8) HOW SWEET IT IS (To Be Loved By You), James Taylor
- 8 (4) SOMEONE SAVED MY LIFE TONIGHT, Elton John
- 9 (16) AT SEVENTEEN, Janis Ian
- 10 (3) PLEASE MR, PLEASE, Olivia Newton-John
- 11 (15) FIGHT THE POWER Pt 1, Isley Brothers
- 12 (9) MIDNIGHT BLUE, Melissa Manchester
- 13 (13) LOVE WILL KEEP US TOGETHER, The Captain & Tennille
- 14 (11) I'M NOT IN LOVE, 10cc
- 15 (19) COULD IT BE MAGIC, Barry Manilow
- 16 (20) WASTED DAYS AND WASTED NIGHTS, Freddy Fender
- 17 (21) FEEL LIKE MAKIN' LOVE, Bad Company
- 18 (18) HOLDIN' ON TO YESTERDAY, Ambrosia
- 19 (22) THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire
- 20 (24) BALLROOM BLITZ, Sweet
- 21 (25) THIRD RATE ROMANCE, Amazing Rhythm Aces
- 22 (26) HELP ME RHONDA, Johnny Rivers
- 23 (10) ROCKFORD FILES, Mike Post
- 24 (30) FAME, David Bowie
- 25 (31) TUSH, ZZ Top
- 26 (28) RENDEZVOUS, Hudson Brothers
- 27 (27) THAT'S WHEN THE MUSIC TAKES ME, Neil Sedaka
- 28 (33) BLACK SUPERMAN/MUHAMMAD ALI, Johnny Wakelin & The Kinshasa Band
- 29 (35) I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE, Paul Anka & Odia Coates
- 30 (40) SOLTAIRE, Carpenters

Courtesy of Billboard, week ending August 23.



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AMERICAN SCENE

Sinatra and Denver - a concert landmark

LOS ANGELES - The news that Jeff Kruger's attempt to create a Las Vegas type situation with the Cunard International hotel has been met with sadness by American talent managers and artists alike. Both recognised there was certainly a need in England for a place where the m-o-r and other non-hard rock acts could play.

So while m-o-r artists are moaning the fact that this hotel showroom venture hasn't worked out, there is still much room for glad tidings on this side of the Atlantic, as traders with a concern for things non-rock sap up the news of the triumph of John Denver and Frank Sinatra who were booked back-to-back by entrepreneur-hotel impresario Bill Harrah into his magnificent Lake Tahoe hotel recently for one week.

Denver played the dinner show and Sinatra the midnight show and the crowds were there five deep for each performance. The hotel had it worked out so that people calling for reservations pretty much had a choice of either picking one or the other. The hotel emphasized the point that it wouldn't be a simple matter to get reservations for both shows in the same night.

Denver drew a younger audience than Sinatra. But the price was the same: 20 dollars a person for each show. So it cost a couple 40 dollars plus tax to see either Denver or Sinatra. At least for Denver you got a meal. For Sinatra you get three drinks and

very expensive ones at that.

Although it was never officially said, people got the impression, it appears that Denver and Sinatra would be performing together. This was never the intention and it never worked out that way.

The intention was for two separate shows, but somehow seeing both artists's pictures gave one the impression they were involved in the same show. It was two distinct performances, but the fact that they will billed together is a show business landmark.

Jerry Weintraub, who has been building his career into one of power and importance, packaged Denver and Sinatra together and sold the idea to Harrah, whose reputation is emblazoned with class and style and who has the reputation for treating performers better than at any place in this country.

With this engagement - doing one show a night - Denver joins Sinatra in a select corps of entertainers: two who have been given the freedom by any of the Nevada hotel-casinos to only appear once a night.

Sinatra got the privilege at Caesars Palace when he started playing there in 1968, but he's also worked two shows a night like all the other superstars.

No other super name is allowed to play one show a night in Vegas. Several have tried but the hotels stand fast, afraid if they give in, that will set the trend and the big acts will only be available for one show, causing the hotels to hire a second top dollar act.

LETTER FROM
LOS ANGELES

by Eliot Tiegel

For Denver, playing Lake Tahoe was his christening in the nightclub field. Heretofore he's been playing concerts in halls, in college venues and along the small club folk music circuit. Sinatra has played Harrah's Lake Tahoe three times before.

What effect his entering the elite one-show-a-night circle with Sinatra will have on all the other superstars, many years older than him, is a good question.

Elvis Presley, for one, has to play two shows a night and he is a powerhouse attraction in Las Vegas. Will his manager, Tom Parker, get upset and begin demanding the same kind of situation for Elvis now that Denver has established himself as a one-show-a-night Nevada entertainer?

Presley and Sinatra are two of Las Vegas top draws. Guaranteed. There are other popular entertainers who regularly draw audiences like Wayne Newton and Paul Anka, but they seem content with the two-a-night schedule. Their youth gives them the strength to work the dinner and midnight show situation.

Actually, Sinatra is quite used to the two-show syndrome also, but after working to reach his

vaunted position at the top of show business, who is to knock his desire to take things easy

Nevertheless onstage at Harrah's in the South Shore Room he did anything but take it easy. Back in the States after his European concert tour, Sinatra did not say one word about any of the incidents which occurred, including the problems in Germany.

Instead, he plunged into his show which lasted 65 minutes and included 16 songs with a zest and determination to make his portion of the evening a stellar one. It was. And in the audience was John Denver and members of his own six-piece band which included bassist Dick Kniss, formerly with Peter, Paul and Mary and Los Angeles based percussionist Hal Blaine.

Denver had performed for 80 minutes, working through his bag of ecology type tunes and some funny, silly ones (14 in toto).

Denver used movie film and slides to augment his word pictures and the movie footage was from three TV specials he had done. Sinatra worked with just the hotel orchestra (23 pieces in the brass, reed and rhythm section and then after three numbers out come 26 strings).

If John Denver has the image of a nice guy, a good clean sport, then Frank Sinatra's image of the world-circling swinger, with friends in high places and in some questionable places, is a total contrast. Yet onstage Sinatra is the nicest guy to his audience and it is

hard to understand how he has been so knocked by critics.

Yet there in Lake Tahoe, in a controlled by gambling - although not by the mob - Sinatra gives his audience 100 per cent, speaking kindly to his listeners and being a total man, aware of his abilities and thankful to all the talented people who have written material which he enjoys singing.

Sinatra's voice was in control all the time and his programme of oldies was well-polished and well-received. They included his old theme, 'Put Your Dreams Away' which he hasn't sung in a number of years.

He sang his new ballad, I Believe I'm Gonna Love You, but had to refer to the words twice, admitting he hadn't been able to memorize them all. He offered a very touching and dramatic reading of Old Man River and initiated Send In The Clowns to his list of "saloon songs" with a nerve-tingling probing into the words.

As one of those who sat through both shows on the same Friday night, I must say I enjoyed both. And for different reasons. Denver's material is of the people and the earth (Back Home Again, Rocky Mountain High, Matthew, Annie's Song, Country Roads, Country Boy).

As to who crossed over into which terrain, Denver bringing his clean music into the smoky nightclub, or Sinatra, recalling dated memories in this lake resort high in the Sierra mountains, I'm not sure.

● U.S. charts are on page 12.

IRELAND

Major campaign for EMI summer albums

by KEN STEWART

DUBLIN - EMI Ireland is promoting six albums of folk, pop, rock and classical material with a major campaign entitled Summer Spectacular.

They are Adrienne Johnston of the Johnstons (IEMC 6002), Restless Night, Ray Dolan (IEMC 6004), Rock My Soul, Cahir O'Doherty (LEAF 7006), That's What Friends Are For, The Swarbriggs (IEMC 6003), Geraldine O'Grady and Charles Lynch: Sonatas For Violin and Piano - E. J. Moeran: Sonata for Violin and Piano, Howard Ferguson: Sonata No. 2 for Violin and Piano (LEAF 7007), Medieval and Renaissance Music, Consort of St. Sepulchre (IEMC 6005).

The Adrienne Johnston of the Johnstons album has been available for a number of weeks

and while initial reaction to it has been very favourable and sales have been very promising, we are hoping that by including it in this summer promotion scheme, we can stimulate demand further," said Derry O'Brien, marketing manager.

Adrienne Johnston was a founder member of the Johnstons folk group, which first emerged from the folk boom in Ireland in 1966, and have subsequently achieved international success. She is now recording with RCA in London and EMI Ireland is licensed to distribute the album in this country.

Ray Dolan, a young singer-songwriter, was one of the founder members of the International Folk Club in Dublin, a breeding ground for young folk artists many of whom have

achieved success outside of Ireland.

"Ray has recorded an album of contemporary folk songs, the majority of which he has composed himself. In fact, it was initially his songs which impressed us and, having seen him perform in cabaret, we were convinced that he was the best person to interpret them properly in the recording studio.

Lee O'Kelly was the producer of Ray's new album, which can be categorised as contemporary folk," said O'Brien.

"We believe that both of these albums will find ready acceptance with folk fans in Ireland, but they should also appeal very strongly to many of the foreign students and tourists who invade Ireland during the summer months."

Also aimed at these groups are albums by a traditional group, the Sands Family, called You'll Be Well Looked After (LEAF 7005) and Souvenir of Ireland Vol. 3 (STAL 1040).

"The latter album is a compilation of tracks from some of the best known Irish artists on the EMI label, like the Dubliners, Brendan O'Dowda and Geraldine O'Grady, and was designed specifically with the tourist market in mind."

Derry O'Brien says that EMI hopes that the multi-media advertising campaign will reach this particular section of the Irish record market.

The Cahir O'Doherty LP will be given an additional boost via a series

of tv promotion spots which the singer has lined up. O'Doherty is one of Ireland's original rock singers and the album produced by John Drummond features old and new songs.

O'Brien also noted the release of a new album from Geraldine O'Grady. With Charles Lynch accompanying her on piano, she has recently recorded two sonatas by E. J. Moeran and Howard Ferguson which have been practically unavailable in the past, and which will be released in England.

The other album with classical associations is by the Consort of St. Sepulchre, who specialise in medieval and Renaissance music and actually play the authentic instruments of the period. They have already built up quite a reputation for themselves through their live appearances at Trinity College and music festivals around the country. EMI is banking on the album appealing to a broad cross-section, from students to more mature serious music lovers.

It is possible the album will also be released in England before the end of the year.

The form of the EMI Ireland Summer Spectacular will revolve around an extensive radio advertising campaign - the most concentrated and expensive one ever undertaken by the company. This will be complemented by press advertisements which will run for a period of five weeks. At point of sale a special poster will include all of the albums and there

will also be leaflets available to catch the eye of record buyers and tourists alike.

The three phases of the campaign, which will concentrate on the folk and pop albums, started in July and will continue throughout August.

This is traditionally a bad month for record purchases, but EMI is optimistic that the campaign will increase consumer demand and keep it sales buoyant.

"Our campaign is also prompted at this time by the fact that we have been forced, along with our competitors, to increase our prices recently.

"While this was the first such increase in 15 months, it now means that singles are retailing at approximately 70p and the average full-price album costs the consumer £3.15 approximately.

"With money being as scarce as it is at present, we anticipated that sales would inevitably be affected by these increases. We are optimistic, however, that we can lessen this blow to a large extent by injecting money and effort into this major promotional campaign for the summer months."

EMI Ireland staged a Summer Spectacular show, with a cabaret, champagne reception and supper, at Biba's night club in the South County Hotel. Live entertainment was provided by Aileach, Brotherly Love, the Consort of St. Sepulchre, Ray Dolan, Sandie Jones, Cahir O'Doherty and the Swarbriggs.



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TALENT

The Alberts: the fat men from Miami

by REX ANDERSON

WHEN YOUR daytime hours are spent engineering Aretha Franklin and a group of the top session musicians in America you can hardly be blamed for being underwhelmed by a white British soul band which is occupying your engineering skills during the twilight zone. This is what happened to Ron and Howard Albert, now established as producers but then working off their obligation to Criteria Studios in Miami, Florida in an epic engineering stint that practically occupied all of the 24 hours in a day.

The band, of course, was the Average White Band putting down their first album for Atlantic. The Alberts, in London to produce the next Curved Air album at Ramport, admitted that they were not impressed with the band at the time and forgot about them as soon as the job was over. It was months later that they realised they had done a good job. Said Ron Albert: "We heard Pick Up The Pieces on the radio and I said to Howard: This sounds good. He said: 'Yes, and familiar'."

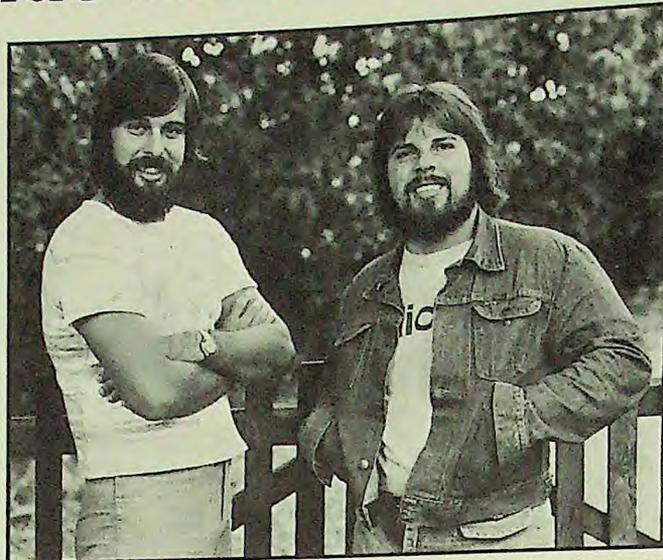
Howard and Ron Albert are brothers: the only producer brothers in the U.S. and the only ones working as a team in the world. Together they are Fat Albert Productions, a name which comes from their own, an American comic book character, the fact that "fat" also means successful and "because Ron's a little heavy", adds Howard.

Fat Albert Productions is the

Miami Sound, a sound that has developed in Criterion Studios mainly through its use by Atlantic artists and people like Wilson Pickett, Eric Clapton, The Allman Brothers and others. The Alberts began as service engineers but found themselves ghost producing for artists who wanted to establish themselves as producers. People like Bill Wyman for example. They produced his first solo album, Monkey Grip. Said Howard: "As we progressed, the studio progressed and in the last five years it has been one of the top studios in America." Having risen as high as they could as engineers they decided to change careers and form their own production company.

At that time record companies were not buying acts as packages from production companies so they began with artists for Atlantic and the established TK Records. This was mostly soul and R&B acts like Betty Wright. They co-produced Black Oak Arkansas with Tom Dowd. Said Howard: "We were fortunate enough to run into Stephen Stills a few years back and started to ghost produce his albums. The last one actually credits us as producers."

Breaking into production in the U.S. is not easy and requires some kind of production credit history, according to the Alberts. This makes production sound rather like a closed shop. No-one will offer a prospective producer a production job until he has been credited as a producer on a couple of recognised albums. This is



HOWARD ALBERT and (right) Ron Albert: the only producer brothers in the U.S.

rather like saying you can't break into production until you have broken into production. The Alberts were a unique case, since they had already entered the field as ghost producers, but as this gave them no credits it made it difficult for them to expand until they acquired proper management representation.

Their association with Criterion Studios helped. Miami and the studios is the current happening scene in America and is responsible for six albums in the U.S. top ten, including the Eagles, a West Coast group who came East to record. The Eagles had

previously been produced by Gus Dudgeon in the UK, but One Of These Nights, and half of the previous album, was produced at Criterion by Bill Szymczyk, Fat Albert's closest rival. Fat Albert's credits now include Eric Clapton, Betty Wright, K. C. and the Sunshine Band, Tod Rundgren and others. The Alberts claim that Criterion is the best studio in the world and they prefer to work there than anywhere else.

In which case, what are they doing in London? The answer is a simple one of finance. It is cheaper to fly two producers to London than to fly the whole of

Curved Air to Miami. The Alberts have picked Ramport to work in. Said Ron Albert: "We looked at De Lane Lea which didn't suit. We couldn't get into Trident, which was where we wanted to work and the group did not want to go to Island, not that there is anything wrong with the studio, but the last album was produced there and wasn't successful. Abbey Road was booked up, AIR London was booked up. Olympic is a bit too old-world for this band."

Ramport, on the other hand, seems to be an excellent studio. It has proved good enough for The Who and others. Howard Albert commented that although it did not have a very modern desk it was quite adequate and the studio seemed to have a lot of equipment that other studios in the UK lack. The album will be recorded there and mixed in Miami, without the presence of the band, a rule which the Alberts, like many other producers, have found invaluable.

Generally, the Alberts feel that American studios are now vastly superior to British studios. Why then do so many American acts come to Britain to record? Howard Albert answered: "Quite simply because British studios are half price. I don't think the standard is higher in the U.S. It's a different system of recording. The British seem possessed by equalisation. Tracks are recorded anyhow and then sorted out on E.G. just to keep the noise down. You could never record an R&B band in England although it works well for bands like Yes."

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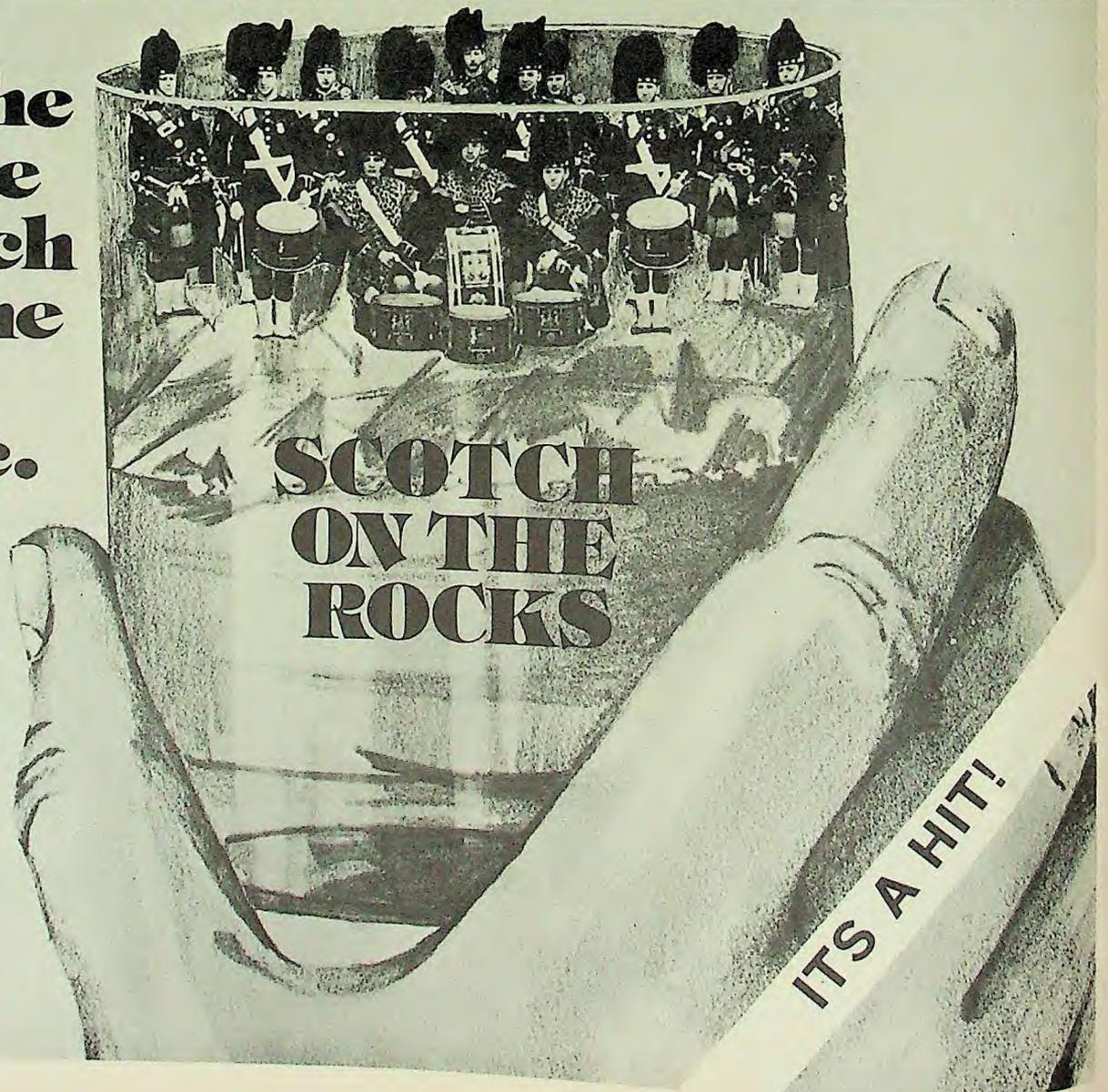
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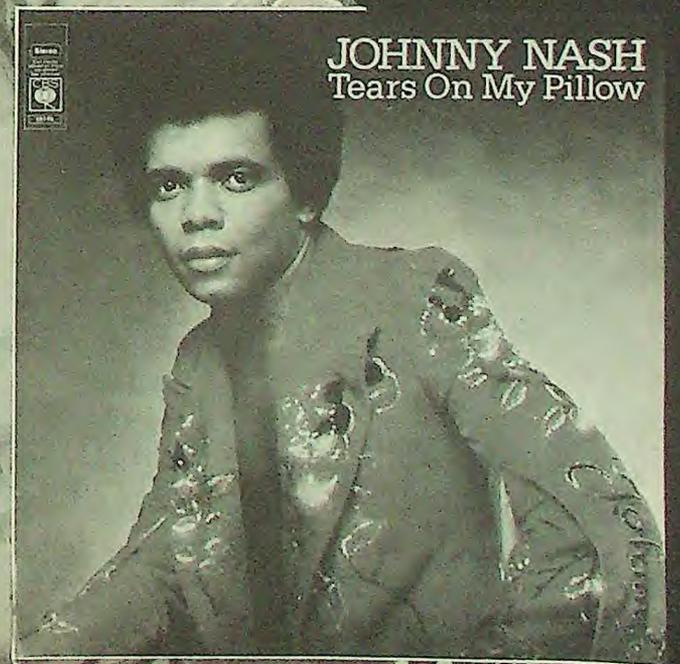
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FEATURE

The man who makes nostalgia his business

by CHRIS WHITE

THE DEMAND for old styles of music continues to gain momentum — and no one is more pleased than EMI repertoire manager-cum-producer Chris Ellis, who makes nostalgia his business.

Ellis is the man primarily responsible for the "golden oldies" compilations to be found on the EMI, One-Up, Starline and MCA labels and he has also played a major part in compiling many of the Music For Pleasure and World Records' releases.

Until 13 years ago Ellis had no connections with the music industry, but he did possess a keen interest in music of the 1920-30 period and a remarkable knowledge of jazz, coupled with the fact that at the time he was singing in a small jazz outfit in the Midlands. Frustrated with the limitations of his humdrum job, he decided to throw it all in and wrote letters to a string of record companies, offering his services.

Not surprisingly, as an unknown quantity he met with quite a stony response from all the companies — with the exception of EMI which offered him the post of general clerk in the sales office. He accepted and graduated to become assistant to the pop marketing manager.

"My first venture into repertoire came in 1965 when I started to select the tracks for the then-new Music For Pleasure albums and I also started working on nostalgia compilations for the World Record Club, now World Records," Ellis explained. "Later I

started the Parlophone jazz classics series which proved to be very popular."

Ellis was virtually responsible for creating the nostalgia market at EMI, but he admits that he cannot allow his own preferences to overrule his business sense. What constitutes marketable nostalgia is something of an enigma, and probably a game of chance, but he claims that no nostalgia compilation released yet has lost money.

"I first got into the nostalgia market when looking through old catalogues and realising that there was plenty of deleted material which was still saleable," Ellis said. "There was a real treasury of recordings there, much of it worth salvaging, and it was just being neglected. The trouble at that time was that if you were over 30 and didn't like current-day pop or classical music, then your tastes just weren't catered for."

Ellis' compilations have covered a wide scope of artists and music, achieving remarkable success. His World Records' series based on great British dance bands has reached volume 17 and embraced the work of people like Jack Harris, Lew Stone, Jack Hylton, Harry Roy and Roy Fox. Equally successful have been his albums featuring music hall artists like Gracie Fields, Hildegard and George Formby, and two recently-released albums featuring the musical soundtracks from Fred Astaire and Ginger Rodgers' greatest films have sold well.

Surprising success perhaps —



EMI'S CHRIS Ellis, primarily responsible for the EMI nostalgia compilations, pictured with some of the releases which he has been involved.

but the nostalgia market has very wide bounds and no one knows it better than Chris Ellis. In fact he claims that many of the people buying the records are not the older generation, as one would expect, but young listeners who are just discovering the magic of music popular before they were born.

The actual process of compiling nostalgia albums can be lengthy, depending on whether there are any legal snags and also the availability of product. Ellis explains: "We start with the idea of an artist or concept, preferably both, and the next step is to check that we still have the original masters in the EMI archives. Unfortunately many of the very early ones were destroyed and failing to turn up a master, the next option is to go to the record library and get a pressing. Even then though, the recordings may have been lost and at this

stage we sometimes have to approach record collectors for loan of an original 78. The BBC record library has also been very helpful in the past regarding this."

Contracts can also pose difficulties; in fact before any record re-issue is planned, enquiries are made into the legal aspects of using the work of an artist maybe dead or living in obscurity. All recording artists sign contracts which state the terms of releasing and perhaps re-issuing records but, unfortunately, many of these contracts from the Twenties and Thirties have been lost or destroyed, and the artist or next-of-kin has to be traced for necessary permission.

Royalties are a stumbling block too — the original fees if applied now would make it uneconomical to release many nostalgia albums, so the contracts have to be renegotiated. This problem is however solved if the artist in

question was paid a flat fee for the recording originally, because the company can then do anything it likes with it.

A case in point regards several solo piano recordings by George Gershwin of music he had written for the 1926 film, Lady Be Good, starring Fred and Adele Astaire. Ellis wanted to do a compilation of them, but couldn't even find a copy of the original contract. Out of desperation he contacted the late composer's brother Ira and sent him a proposed new contract enabling EMI to use the recordings. Ira Gershwin agreed.

It also took 18 months to track down Fred and Adele Astaire, to obtain their individual permission to reissue the musical score of Lady Be Good.

A lot of the success of nostalgia compilations is a result of Ellis keeping his ear to the ground, as with his decision to do a World Record series based on the big band era. Ellis has always kept a close eye on the 78 market and, about ten years ago, he noticed that trends indicated 78-record hunters were moving away from jazz recordings of the Twenties and Thirties and veering towards the big band sounds of Harry Roy, Ray Noble, Lew Stone and other contemporaries.

Ellis reported this to World Records' Mike Kennedy and the two decided to put out an experimental one-off album. Volume 17, featuring Jack Harris and His Band, has hit the market and shows the wisdom of Ellis' decision.

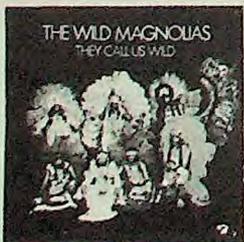


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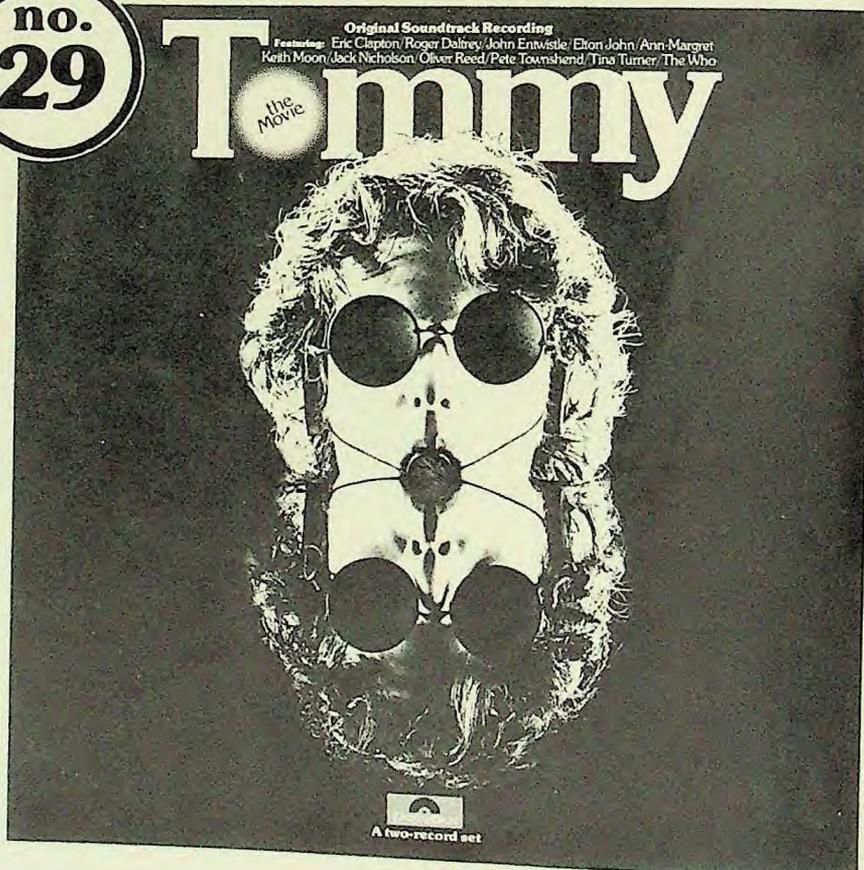
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SOUL

In-demand vintage discs re-issued on Black Label

DISCO DEMAND and inflated deletion prices are largely responsible for Atlantic's decision to launch a special Black Label series of vintage soul singles. Ten discs were issued last week, offering sought-after titles by Otis Redding, the Sweet Inspirations, Sam & Dave, Eddie Floyd, Rufus Thomas, the Drifters, William Bell, Carla Thomas, Don Covay and Joe Tex.

Atlantic has prepared a special Black Label counter dispenser for dealers, and is supporting the whole idea with a radio and press advertising campaign.

When Atlantic product was licensed with Decca in the mid-Sixties, its releases appeared on a black label. Since much of the material now in demand originates from those days, Atlantic decided to re-introduce the same identity for its re-issues. As well as the label itself, each single has its own individually

**EDITED
by
ADAM WHITE**

titled black sleeve - designed to extend the "collector's image" described by Atlantic creative services manager Dave Clipsham.

"We had the idea ready at the beginning of this year," he explained, "but waited until we were free of other major promotion commitments to give it our full attention. It's something we can do successfully because of the strength of our back catalogue." Atlantic has been able to determine exactly which deleted titles are popular in today's discotheques by feedback from its own field team and from dealers. "Some original black label Atlantic records were changing

hands for ridiculous prices," says Clipsham, "and this led us to believe a vintage soul series would be viable."

The company expects to sell at least 10,000 copies of each of the ten Black Label 45s, while concentrating on three of them - the Drifters' Baby What I Mean, Otis Redding's My Girl and William Bell's Tribute To A King - in the hope they are sufficiently strong titles to make the charts.

The series will be continued, and Clipsham has titles by artists such as Albert King, Clarence Carter, Booket T and the MGs, Solomon Burke and Barbara Lewis all ready for future release - although no firm dates have yet been fixed.



DECCA IS this week rush-releasing a new Brunswick single by Hamilton Bohannon, who arrived in Britain last week for an extensive round of concert and club dates. The 'A' side, *Happy Feeling*, is a track lifted from the artist's most recent LP, *Insides Out*. 'B' side is one of his earlier U.S. hits, *Truck Stop*, previously unavailable in Britain on a 45. Bohannon's tour takes him throughout the country; he will also appear on BBC-TV's *Top Of The Pops*.

New name on President's Seville

PRESIDENT IS releasing on its Seville label the first single by new soul name Jeanne Burton, entitled *Nobody Loves Me Like You*. The disc was written and produced by Sonny Casella, responsible earlier this year for Dooley Silverspoon's disco hit, *Bump Me Baby*. Both the Burton and Silverspoon discs originate from a deal between President and Casella's Cotton label, based in New York.

President, meanwhile, is

enjoying its most successful sales period ever in Britain, with two major hits, George McCrae's *It's Been So Long* and K.C. and the Sunshine Band's *That's The Way (I Like It)*. Albums by both acts have just been released, while a new, all-instrumental LP from the Sunshine Band entitled *The Sound Of Sunshine* is due soon. It includes

their last single, *Shotgun Shuffle*, and a four-minute version of George McCrae's *Rock Your Baby*. The whole album was written, produced and arranged by Howard Casey and Rick Pinch.

Also from the TK stable, but issued in Britain by RCA this week, is a new single from Betty Wright, *Oo La La*.

First release plans from indie Motown

TAMLA-MOTOWN has revealed product plans for September, its first month of operation as an independent but EMI-distributed label. Album releases include Eddie Kendricks' *The Hit Man*, *The Best Of Michael Jackson* and a 13-track collection entitled *DiscoTech*.

The supplement is fairly light, according to Motown marketing manager Michael McDonagh, to ease the transition from licensed label to independent. The Kendricks' LP includes his upcoming single, *If Anyone Can* - with the 'B' side featuring the singer's current American hit, *Get The Cream Off The Top* - released on September 12, while

the Jackson long-player is a special UK compilation to contain his successes like *Got To Be There* and *Ben*.

DiscoTech, as its title implies, features disco-orientated material by various Motown artists; they include the Jackson Five, the Undisputed Truth, the Commodores, Gladys Knight and the Pips, the Supremes and the Temptations. The album follows the UK release last month of a similar but instrumentals-only disco package entitled *The Magic Disco Machine*. A track from that LP, *Control Tower*, comes out as a single on September 12. Issued a week before will be *I'm Learning To Trust My Man* by Sisters Love.



Jeanne Burton

Wide soul span for Right On!

CAREFUL CHOICE of repertoire and full promotion for every release are the policy keystones of Dave Godin's new soul label, Right On! Although his label is placed with Pye (Music Week, August 2), Godin is determined that it will not merely imitate the successful formula laid down by that company's Disco Demand series. "Our product will not be exclusively disco-orientated; we want to span the whole range of soul music."

"We also want all our artists, whether they record especially for us or whether we pick up their masters, to get a fair crack of the financial whip," he adds. "That is another of our properties."

An artist whose work is soon likely to appear on Right On! is Chris Bartley, managed by the label's U.S. talent scout, Bill Downs. Bartley had a major U.S. hit in 1967 with *The Sweetest Thing This Side Of Heaven*, cut for Van McCoy's Vando company. Two more of Downs' signings are Sam Nesbitt and Sandra Phillips.

"But we won't be making records exclusively for Britain," Godin explains. "It's not fair to

restrict artists in that way - they want to make it in America as much as they do here, if not more so."

"Where we do hope to score is by recognising the idiosyncracies of the UK record market, and handling our product to fit in with them. A free hand to do what is right for Britain is important, as Phonogram's success with *All Platinum* demonstrates. The U.S. record companies which hold contractual obligations over the heads of their British licencees - making them issue certain discs here simply because they're successful in the States - are often ill-advised, and their product often fails."

"And whichever market a company is catering for," Godin goes on, "it has to be aware of what its competitors are doing. It's no good enthusing about what you consider is the best thing you've ever issued - and expecting immediate chart impact - if you cannot place it in the context of the whole market. I've seen UK promotion men who don't have the slightest notion of what their competition has available."

Apart from scouting around for artists, Right On! will be hunting for finished masters. "The material doesn't necessarily have to have had U.S. release before we handle it. In fact, we're getting interest from people who want us to have product before it's available on the other side of the Atlantic. That's a very encouraging sign."

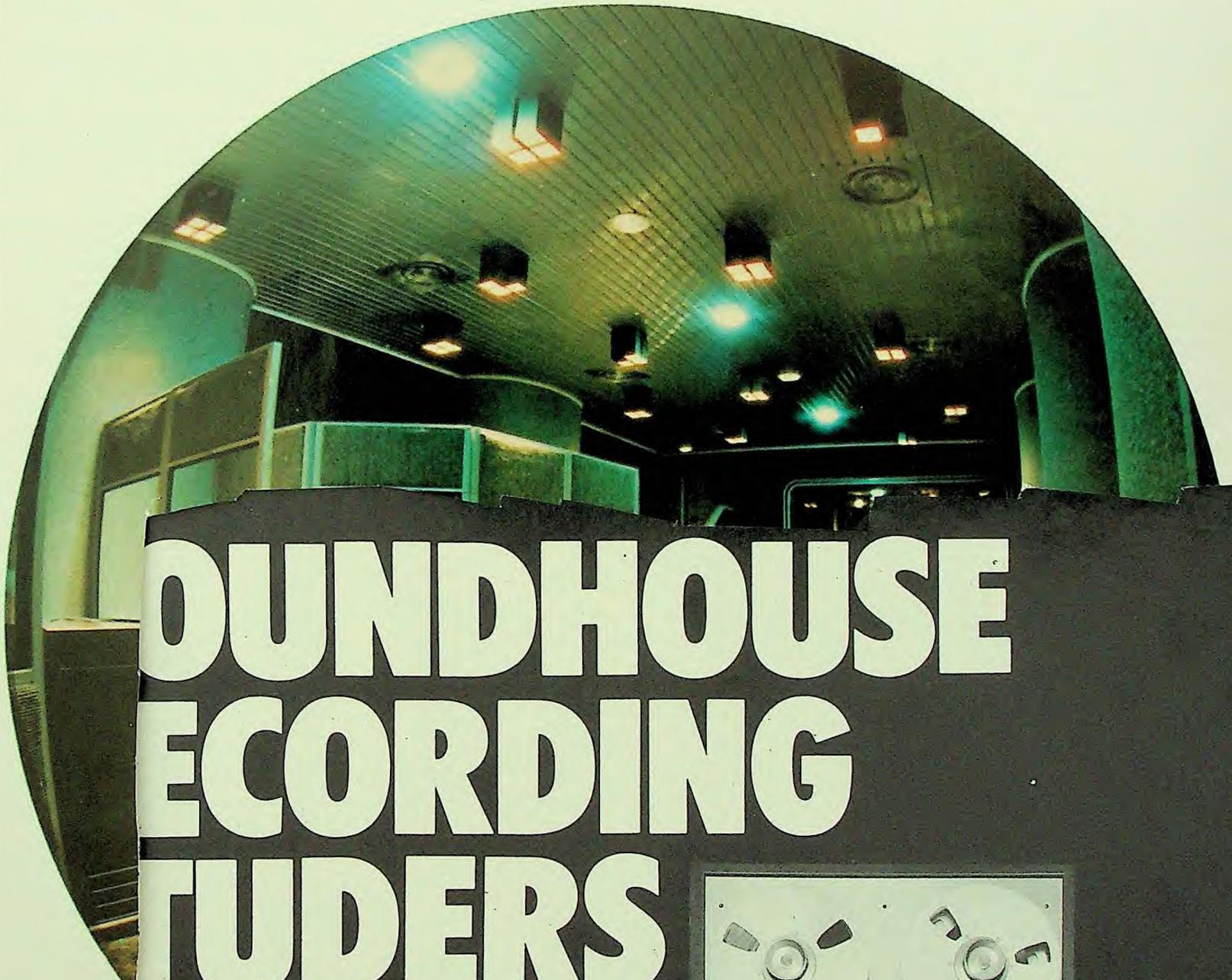
Although its first two singles have been on the market for nearly a month now - one by session men Crow, the other by one-time Red Bird hitmakers the Jelly Beans - Right On! has not yet scheduled its third. "We want to take it step by step," Godin concludes, "staying with a release for as long as it takes." He believes some UK companies miss out on potential soul hits because they constantly have other product promotion commitments.

"I've made mistakes in past years," Godin adds (he was involved in founding another specialist but now-defunct r&b label, Soul City, in the late Sixties) "but hopefully one learns from the experience. That is one of the reasons why we believe Right On! will succeed."

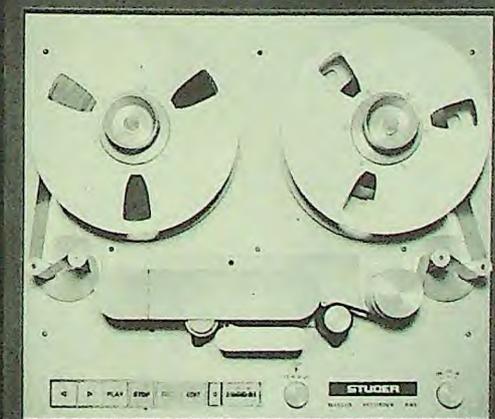
Soul Chart

- 1 (2) HIGHWIRE, Linda Carr & The Love Squad, Chelsea 2005 025
- 2 (1) FOOT STOMPIN' MUSIC, Hamilton Bohannon, Brunswick 21
- 3 (20) CAN'T GIVE YOU ANYTHING, Stylistics, Avco 6105 039
- 4 (8) DOLLY MY LOVE, Moments, All Platinum 6146 306
- 5 (18) BLOW YOUR WHISTLE, Rimshots, All Platinum 6146 304
- 6 (3) HAVE YOU SEEN HER/OH GIRL, Chi-Lites, Brunswick 20
- 7 (9) HARMOUR LOVE, Syreeta, Tamla Motown TMG 954
- 8 (4) THE HUSTLE, Van McCoy, Avco 6105 037
- 9 (13) LOVE WON'T LET ME WAIT, Major Harris, Atlantic K 10585
- 10 (16) BREAKAWAY, Ernie Bush, Contempo 2060
- 11 (38) SEXY, M.F.S.B., Philadelphia PIR 3381
- 12 (5) LONG LOST LOVER, Three Degrees, Philadelphia PIR 3352
- 13 (7) OH ME OH MY, Al Green, London HL 10493
- 14 (26) FIGHT THE POWER, Isley Brothers, Epic 3434
- 15 (14) SLIPPERY WHEN WET, Commodores, Tamla Motown TMG 952
- 16 (15) BLOW YOUR WHISTLE, Gary Toms Empire, Epic 3441
- 17 (11) WHY CAN'T WE BE FRIENDS, War, United Artists 35836
- 18 (17) GOING TO A GO GO, Sharonettes, Black Magic 104
- 19 (21) BABY GET IT ON, Ike & Tina Turner, United Artists 35859
- 20 (25) THUMB A RIDE, Earl Wright, Capitol 15825
- 21 (10) DISCO STOMP, Hamilton Bohannon, Brunswick 19
- 22 (19) SNEAKIN' UP BEHIND YOU, Brecker Brothers, Arista 14
- 23 (24) CRYSTAL WORLD, Crystal Grass, Philips 6009 633
- 24 (28) IT'S BEEN SO LONG, George McCrae, Jay Boy BOY 100
- 25 (68) WENDY IS GONE, Ronnie McNeir, London 10494
- 26 (55) BEST THING THAT EVER HAPPENED TO ME, Gladys Knight & The Pips, Buddah 432
- 27 (39) ONCE YOU GET IT, B.T. Express, Pye 7N 25682
- 28 (29) TOUCH ME BABY, Tamiko Jones, Arista 6
- 29 (6) TEARS ON MY PILLOW, Johnny Nash, CBS 3220
- 30 (27) I WAS BORN THIS WAY, Valentino, Gaice 101

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On the broad and busy Chalk Farm Road in North London stands the distinctive shape of the Roundhouse theatre. Next to this once anonymous railway turning shed, now famous circular concert venue there is a tallish, darkish, businesslike block.

Its claim to fame is that it houses the Bron Organisation and the latest Bron venture - The Roundhouse Recording Studio.

There is a strong case for using the rather overworked word 'impact' about what happens when you reach the top of the steps up from the car park, and pass through the handsome, and very heavy wooden door of the studio.

Someone who enjoyed the effect described it to John Page, the studio's interior designer, as "like walking into somebody else's home" - a beautiful, elegant home, where the guest can relax, but where he can also work. And what's more, do both at the same time.

The people at the studio, who are as impressed with it as any visitor, still tend to watch the newcomer's reaction with grins of anticipation.

Like so many of the nicest things, the Roundhouse studio is in a small package, and a guided tour will be sweet, but short, because elegance of design has here been combined with sound practicality - no pun intended - and every square foot of the space available has been used to create a compact, efficient working environment. An environment, however, which gives an impression of space.

Just off the rather luxurious reception area are the studio office, in one direction, and the kitchen in the other.

Kitchens tend not to be standard features of recording studios, and this tiny, excellently equipped kitchen at the Roundhouse is the first evidence of the guiding thoughts behind the design and construction of the Roundhouse studio.

The aim is to offer not only a 24-hour service if required to any client as regards technical recording facilities, but also to offer the wider service of a comfortable, efficient total atmosphere, again for 24 hours a day, if needed.

As Peter Gallen, Studio Manager, says: "The idea is that clients should be people who come in here and really relax, so that they can perform well. They are often on tenderhooks, and in an uncomfortable or hot, or maybe dusty place, they would do badly. Here they relax - and then play well."

He believes that technical standards are important, and the Roundhouse studio has plenty to offer in that direction but he equally believes that technical perfection is not enough. What often decides whether a record is a hit or not is the sound the artist has managed to put onto the record, and the atmosphere he conveys with his music; a relaxed performance makes for the kind of musical feel which attracts the audience.

So, The Roundhouse Studio offers a place intended simply for relaxing in, for artists, producers, and any guests who come along.

The plump, corduroy upholstered sofas and chairs are grouped around a nice big telly, which occupies and entertains anyone who needs a breather before, during or after a session.

Behind this area are the tape store, and technician Peter Osborne's work-room, where the genial genius does things with electronic bits and pieces which can result in a speedy repair, or a new and invariably useful invention.

Within whispering distance of the relaxation area are the doors to the control room, and the studio itself.

Opening the control room door results in impact number two (at least, or even three or four) because, as control rooms go, this one is more like a very big, very plush lounge, which just happens to have a large, elegantly 'L'-shaped Cadac 28 console gracing the centre of the room, and five Studer tape machines and other handsome pieces of electronic wizardry tastefully arranged elsewhere.

The Cadac desk is 28-in, 24-out, with full quad, echo and equalizing facilities. The two man-high monitors which flank the control room window are also by Cadac.

F.W.O. Bauch supplied the EMT reverb units, Neumann microphones and some of the compressors, and the Studer machines. These are, because of design, able to stand in one row, making it possible to link them in pairs or groups when needed, very easily. All can be fully controlled as to record, play and rewind, from a special unit on the desk. There is Dolby noise reduction sharing the tape machines' raised dais.

Two of the four echo plates are quad, and two stereo, and a natural echo chamber has been constructed under the Roundhouse theatre, where part of the cellar has been blocked off and soundproofed.

The link with the Roundhouse theatre is more than just name and location, and final work will soon be done on a microphone link system which will make it possible to record live from the theatre - or from the Roundhouse rehearsal rooms nearby - and yet get a studio-quality recording, because all sound comes into the console.

A last word on the control room, where in an effort to get exactly the quality of sound they wanted for monitoring, the Roundhouse engineers were prepared to wait extra months to open the studio, while Peter Osborne did a second acoustical design for the control room. The first had been good, but not exactly what was needed, so - back to the drawing board, and aim for the best by a different route, was the cry. Gallen, Osborne, and engineers Ashley Howe and Mark Dearnley believe, along with everyone else who has sat and listened to it so far, that the best sound has been achieved.

While names are being dropped, clients will be happy to know Rosie Farrell, who organises the bookings, and Barbara Collings, the receptionist. Now for impact number three (or four, or ...) as - assuming you have been

Eddie Kendricks' *Man*, The Best Of Michael Jackson and a 13-track collection entitled DiscoTech.

The supplement is fairly light, according to Motown marketing manager Michael McDonagh, to ease the transition from licensed label to independent. The Kendricks' LP includes his upcoming single, If Anyone Can - with the 'B' side featuring the singer's current American hit, Get The Cream Off The Top - released on September 12, while

by various Motown artists include the Jackson 5, the Undisputed Truth, the Commodores, Gladys Knight and the Pips, the Supremes and the Temptations. The album follows the UK release last month of a similar but instrumentals-only disco package entitled The Magic Disco Machine. A track from that LP, Control Tower, comes out as a single on September 12. Issued a week before will be I'm Learning To Trust My Man by Sisters Love.



Jeanne Burton

Wide soul span for Right On!

CAREFUL CHOICE of repertoire and full promotion for every release are the policy keystones of Dave Godin's new soul label, Right On! Although his label is placed with Pye (Music Week, August 2), Godin is determined that it will not merely imitate the successful formula laid down by that company's Disco Demand series. "Our product will not be exclusively disco-orientated; we want to span the whole range of soul music."

"We also want all our artists, whether they record especially for us or whether we pick up their masters, to get a fair crack of the financial whip," he adds. "That is another of our properties."

An artist whose work is soon likely to appear on Right On! is Chris Bartley, managed by the label's U.S. talent scout, Bill Downs. Bartley had a major U.S. hit in 1967 with The Sweetest Thing This Side Of Heaven, cut for Van McCoy's Vando company. Two more of Downs' signings are Sam Nesbitt and Sandra Phillips.

"But we won't be making records exclusively for Britain," Godin explains. "It's not fair to

restrict artists in that way - they want to make it in America as much as they do here, if not more so."

"Where we do hope to score is by recognising the idiosyncracies of the UK record market, and handling our product to fit in with them. A free hand to do what is right for Britain is important, as Phonogram's success with All Platinum demonstrates. The U.S. record companies which hold contractual obligations over the heads of their British licencees - making them issue certain discs here simply because they're successful in the States - are often ill-advised, and their product often fails."

"And whichever market a company is catering for," Godin goes on, "it has to be aware of what its competitors are doing. It's no good enthusing about what you consider is the best thing you've ever issued - and expecting immediate chart impact - if you cannot place it in the context of the whole market. I've seen UK promotion men who don't have the slightest notion of what their competition has available."

Apart from scouting around for artists, Right On! will be hunting for finished masters. "The material doesn't necessarily have to have had U.S. release before we handle it. In fact, we're getting interest from people who want us to have product before it's available on the other side of the Atlantic. That's a very encouraging sign."

Although its first two singles have been on the market for nearly a month now - one by session men Crow, the other by one-time Red Bird hitmakers the Jelly Beans - Right On! has not yet scheduled its third. "We want to take it step by step," Godin concludes, "staying with a release for as long as it takes." He believes some UK companies miss out on potential soul hits because they constantly have other product promotion commitments.

"I've made mistakes in past years," Godin adds (he was involved in founding another specialist but now-defunct r&b label, Soul City, in the late Sixties) "but hopefully one learns from the experience. That is one of the reasons why we believe Right On! will succeed."

- (2) HIGHWIRE, Linda Carr & The...
- 025
- 2 (1) FOOT STOMPIN' MUSIC, Hami Brunswick 21
- 3 (20) CAN'T GIVE YOU ANYTHING, Styl 039
- 4 (8) DOLLY MY LOVE, Moments, All Platin
- 5 (18) BLOW YOUR WHISTLE, Rimshots, A 304
- 6 (3) HAVE YOU SEEN HER/OH GIRL, Chi 20
- 7 (9) HARMOUR LOVE, Syreeta, Tamla Moto
- 8 (4) THE HUSTLE, Van McCoy, Avco 6105 0
- 9 (13) LOVE WON'T LET ME WAIT, Major H 10585
- 10 (16) BREAKAWAY, Ernie Bush, Contempo 20
- 11 (38) SEXY, M.F.S.B., Philadelphia PIR 3381
- 12 (5) LONG LOST LOVER, Three Degrees, F 3352
- 13 (7) OH ME OH MY, Al Green, London HL 1
- 14 (26) FIGHT THE POWER, Isley Brothers, Epi
- 15 (14) SLIPPERY WHEN WET, Commodores, TMG 952
- 16 (15) BLOW YOUR WHISTLE, Gary Toms Em
- 17 (11) WHY CAN'T WE BE FRIENDS, War, 35836
- 18 (17) GOING TO A GO GO, Sharonettes, Black I
- 19 (21) BABY GET IT ON, Ike & Tina Turner, 35859
- 20 (25) THUMB A RIDE, Earl Wright, Capitol 1582
- 21 (10) DISCO STOMP, Hamilton Bohannon, Bruns
- 22 (19) SNEAKIN' UP BEHIND YOU, Brecker Br 14
- 23 (24) CRYSTAL WORLD, Crystal Grass, Philips I
- 24 (28) IT'S BEEN SO LONG, George McCrae, Jay
- 25 (68) WENDY IS GONE, Ronnie McNeir, Londo
- 26 (55) BEST THING THAT EVER HAPPENED Knight & The Pips, Buddah 432
- 27 (39) ONCE YOU GET IT, B.T. Express, Pye 7N
- 28 (29) TOUCH ME BABY, Tamiko Jones, Arista
- 29 (6) TEARS ON MY PILLOW, Johnny Nash, C
- 30 (27) I WAS BORN THIS WAY, Valentino, Gaic

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too interested in the technicalities in the control room to look through the window—you open the studio door.

There before you is what, but for some rather specialized pieces of furniture such as microphones, sound screens, music stands, a drum kit and a gleaming assortment of microphones, could be a spacious foyer of a rather good hotel.

It has that same air of subtle sumptuousness, and the same temptation arises to remove your shoes and sink your toes in the carpet. This carpet, a chocolate brown long pile creation, at first rather worried some of the musicians who have been using the studio, but now it is generally agreed that it is a rather good idea. A design feature here which is both novel and practical are the two large circles of carpet which lift away to reduce any sound absorption and adjust the overall sound in the studio.

The solid looking sound screens—by Sonaplan, of Bushey, Herts—are so effective that no separation booths are necessary, even when the drums and vocalists are within six feet of the studio's lovely Steinway grand.

As well as the Steinway, incidentally, the studio offers a Hammond C3 organ, Fender electric piano, and Mini Moog.

The equipment in the studio includes AKG mikes, headphones and mike stands by Beyer Dynamic. John Page says that the prospect of designing his first recording studio excited him.

He was able to get good visual effects from unusual materials all over the building—like the silver and cream wallpaper—which a more experienced studio designer might not have thought of.

His visits to many other studios before taking on the Roundhouse job made Page feel that he appreciated how important the technicalities were, but he could see no reason why they should not be combined with a bit of glamour. So a bit of glamour was what he aimed for, and has certainly achieved. He can be conservatively described as being delighted with the finished product.

Among those who have already appreciated the decor since the studio opened in early June have been Osibisa, Babe Ruth, David Byron, the Twentieth Century Steel Band, Limey, and Gene Pitney.

The whole project arose when Gerry Bron heard that the Roundhouse was about to construct its own studio, but had run into various complications, so the whole venture was taken over and with typical Bron efficiency became reality. Although part of the Bron organisation however, the studio runs as a separate entity, and Bronze book studio time like everyone else.

From the day that excavation work on the floor of the studio itself began—the concrete floor had to be excavated to a depth of five feet so that the studio ceiling would be high enough—through the construction work by Batter and Maddox, to the finishing touches on the interior by BCM Woodwork Ltd., took

a year. A year well spent, judging by the fact that, apart from the groups, almost all the country's major sessions musicians have used the studio already, and pronounced themselves well satisfied.

The acoustical design and supervision of construction were undertaken by Edward J. Veal and Associates, and it was found that the unusual character of the building at times made for problems which EVA had not experienced in previous projects, but which were overcome by their own ingenuity, and with the help of others involved.

One of the great advantages incorporated into the design—and a very unusual, perhaps unique, feature—is the access for vehicles, including pretty large vans, right up to the studio itself. There are double doors leading, from that beautifully carpeted, well appointed room on to an inclined access from the car park, so that large pieces of equipment, or extra instruments, can be unloaded straight into the studio—no corridors, no swing doors, no lifts, no steps, and no parking headaches.

Unusual features are not scarce at the Roundhouse studio, and another which gets a good reaction from clients is the novel foldback system for the headphones.

Four foldback outputs have been taken from the desk, through to the studio, into a box, allowing the artist to do some knob-twiddling himself, and get his own balance, and get a true idea of what it is.

There are other little things it is reassuring to know, like the fact that all the sockets in the studio, 240v and 100v, are so constructed that it is impossible to get a shock from one, even if in a moment of creative absent-mindedness someone were to push a finger in while happening to be standing in a bowl of water.

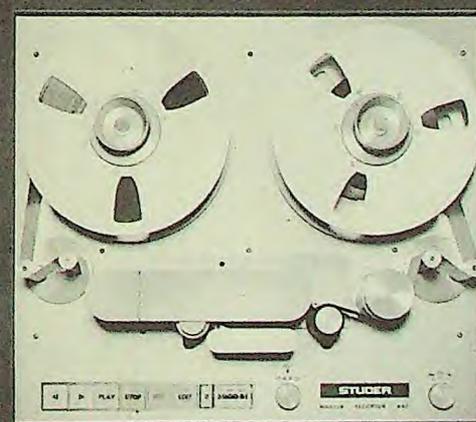
Coming back to the question of atmosphere, there is not only that indefinable kind which creates mood, but the more mundane air that everyone breathes. This can create moods also—bad ones, when it is too stuffy, or there simply is not enough of it.

The Roundhouse has two quite separate air-conditioning plants, of which one serves the control room and the other the studio itself, allowing there to be different temperatures in each if necessary, and avoiding the possibility of there being no air conditioning anywhere in the complex, should there be a breakdown of one system.

Behind all the elegance are people who know their job and do it, and a great deal of excellent equipment, which can not only be relied on because of its quality, but also because, when the inevitable failures occur here and there, the studio carries a full stock of spare parts for all the equipment—and has Osborne to put things together again.

So there is quite a lot waiting for those who leave the centre of London and travel north for a very short time, up Chalk Farm Road.

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MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

Giant campaign for Previn album

LARGEST EVER EMI campaign behind a single classical LP comes with the September 5 release of new disc, Andre Previn's Music Night (ASD 3131), featuring the popular London Symphony Orchestra conductor under his television 'hat'. Trade and consumer press, commercial radio, album-front posters, leaflets, British Rail station posters, dealer samplers and an Andre Previn T-shirt for dealer staffs will be part of an estimated £10,000 explosion of Previn publicity.

Included in press advertising will be the Radio Times, The Gramophone, Hi-Fi-News and Records and Recording, and heavy promotion on Capital Radio over a seven-day period. Dealers are to receive a special pack of a Music Night poster, leaflets featuring Previn's most popular recordings, and T-shirts for counter staff. There will also be some full window-dressing services.

EMI Records deputy classical manager John Patrick told Music Week "I have deliberately styled the campaign along pop lines, not only in the use of commercial radio, but in particular in the packaging, where the graphical accent has been aimed at an entirely pop presentation. Our graphics manager Edward Bloxham has produced a colourful double-fold pack with full-colour shots of Previn, at home, conducting and working, and the front cover shows the BBC TV studio with the LSO and Previn recording."

The new Music Night LP opens with Previn's own signature tune, and includes such popular favourites from the TV series as Walton's Orb and Sceptre Coronation March, Dukas' The Sorcerer's Apprentice, the popular Albinoni G Minor Adagio, the overture to Humperdinck's opera Hansel and Gretel, Ravel's La Valse and Dvorak's Slavonic Dance No. 9. There will be simultaneous release on cassette (TC ASD 3131) and cartridge (8X-ASD 3131).

Previn's Edinburgh Festival appearance, conducting Prokofiev's Symphony No. 5, also ties in with another Previn September release with the LSO of that work (ASD 3115), also with a simultaneous cassette release.

EMI September releases also include the first new piano recordings from reluctant pianist Arturo Benedetti Michelangeli. On ASD 3129 is the complete performance of Schumann's Carnaval coupled with excerpts from the Album For The Young, the two Wintertime excerpts (Nos. 38 and 39) and the Sailor's Song (No. 37). Michelangeli's second disc (ASD 3128) has Haydn's D Major and G Major piano concertos with Edmond de Stoutz conducting the

EDITED
by
Evan Senior

Zurich Chamber Orchestra.

Opera sees the return, in re-mastered issue, of Karl Bohm's earlier recording of Mozart's opera *Così fan tutte*, in the same month that DGG will be putting out Bohm's new 'live' recording made last year. EMI set, on three LPs (SLS 5028) has soloists Elisabeth Schwarzkopf, Christa Ludwig, Giuseppe Taddei, Alfredo Kraus, Walter Berry and Hanny Steffek with the Philharmonia Orchestra and chorus. Following the reissue in 1973 of the disc version of the older Callas recording of Puccini's *Tosca* SLS 825, now comes the cassette version on tapes processed electronically from the older mono recording to give twin-channel stereo effect. New opera, issued as part of next year's 150th anniversary commemoration of the death in London of Carl Weber, is his *Euryanthe*, a first-ever recording of it. The overture is still a popular concert work, often recorded. New performance (SLS 983) on four LPs has American soprano Jessye Norman making her EMI recording debut in the title role, English National Opera soprano Rita Hunter as Eglantine, Nicolai Gedda as Adolar, with Marek Janowski conducting the Dresden State Orchestra.

Final three of DGG's Bach sets

FINAL THREE of DGG's 11 volumes of the Bach Edition come in September. Box set 2722 018 has 11 LPs and contains the Christmas Oratorio, the D Major Magnificat and Volume 1 of The Cantatas. Soloists Gundula Janowitz, Dietrich Fischer-Dieskau and Peter Schreier sing with the Munich Bach Choir and orchestra under Karl Richter, the set retailing at a special price of £21.45. On 2722 019 is the second volume of the Cantatas, on 11 LPs, by the same artists and at the same price. Final set, 2722 020, is of eight LPs, priced at £19.50, and is Volume 2 of the harpsichord works including the Italian Concerto, the French and English suites and the great Chromatic Fantasia and Fugue. Players are Ralph Kirkpatrick and Huguette Dreyfus.



PLUGGING NEW Andre Previn Music Night from EMI in September is classical division's Sue Hayes, wearing the T-shirt carrying the musical message *For He's A Jolly Good Fellow* which is to be distributed to dealer store staff as part of a massive campaign on the record.

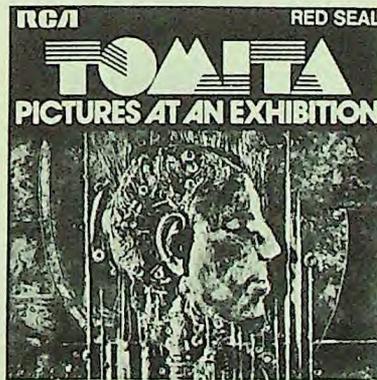
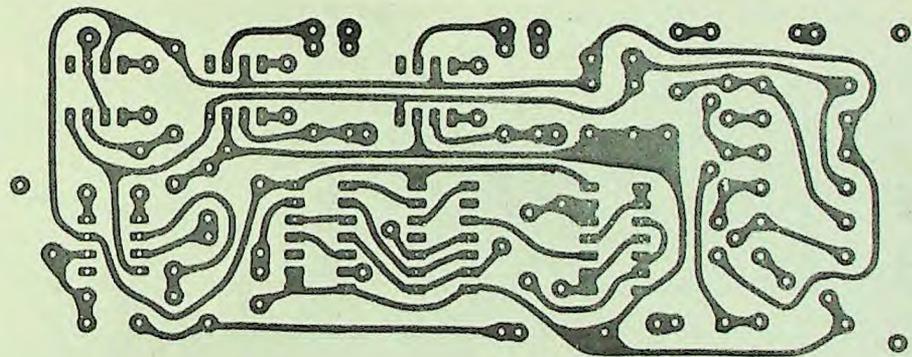
Tenth- and last- Decca 100 Best Tunes LP

END COMES at last, after a five-year success story, for Decca's popular series Your Hundred Best Tunes, based on the BBC weekly broadcast series. Final Volume 10, completing the 100 'tunes', comes in September (SPA 400). During its five-year run the series has clocked up sales of nearly three million, Volume 1 which started off in November, 1970, alone having sold more than three-quarters of a million. Interesting fact is that all but one of the 100 items already existed in Decca recordings. Odd one out, the Russian Orthodox Creed by Alexander Gretchaninov, included in the final Volume 10, was specially recorded in London's Kingsway Hall, sung in Russian, with counter-tenor soloist James Bowman and the Brighton Festival Chorus conducted by Laszlo Heltay. "We expect the series to go on selling well for some considerable time", said classical marketing manager Peter

Goodchild.

September is Decca's Bargain Box month, with nine new boxed sets, some newly recorded, others reissues and repackaging. Heading the list is the complete Beethoven symphonies set from Solti and the Chicago Orchestra, including the best-selling Choral Symphony. All the other symphonies in the set are new. On nine LPs, with an extra disc with Solti talking about the project with Times chief critic William Mann, the box (11BB 188-196) will sell at the permanent price of £19.95. A Prokofiev box (15BB 218-220) brings Vladimir Ashkenazy as soloist in the five piano concertos with Andre Previn conducting the London Symphony Orchestra, plus Ashkenazy's debut as conductor in the early work, Autumnal and the popular Classical Symphony. Mozart sonatas for piano and violin, a series to be completed

TO PAGE 29



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CLASSICSCENE

Shostakovich: one of the greats of this century

FOR AS long as most of my generation can remember, the name of Dmitri Shostakovich has been in the front rank of musicians in every land where Western music is played. Not only in music, but in political argument. For Shostakovich was not only honoured for the great legacy of great music he has left behind; but he was both used and abused by many opponents of the political system of which he remained, all his life, a strong supporter.

Shostakovich was the typical child prodigy of music who took his own path to world fame. He achieved this before he had reached the age of 20, with the First Symphony that he wrote as a student's graduating exercise and which became – and still is – an important item in orchestral concerts all over the world. And it was as a symphonic composer, in the traditional mould but with his own inflexion of musical language, that he will be mostly remembered, in spite of his operas, chamber music, film scores and hundreds of other works. Sir Lennox Berkeley, leading British composer, aptly described him, in a BBC broadcast tribute, as 'among the great creative artists of this century'.

He was known as one of the great composers long before the last war, which saw him immersed

ONLY FIVE days after EMI in London had sent him a specially-boxed set of the new HMV-Melodiya issue of all his 15 symphonies, through Russian ambassador Nikolai Lenkov (Music Week, August 9), composer Dmitri Dmitrievitch Shostakovich, regarded worldwide as today's greatest symphonic composer, died in a Moscow hospital. He would have been 69 on September 25 this year. Evan Senior, who had known Shostakovich for more than 20 years, writes of his life and work in the theatre, concert hall and on records.

in using his gifts for the maintaining of Russian morale in what is called in that country The Great Patriotic War. He lived and worked in Leningrad during the Nazi siege of the city, not only composing and teaching, but actually taking part in the defences as a firefighter. And out of that holocaust came Leningrad's musical inspiration in his Seventh Symphony, the 'Leningrad' Symphony, one of the most powerful works of art to have come out of any war in human history, a symphony quickly microfilmed in full score and demanded by orchestras from America to Australia – Toscanini conducted the first American performance only a few weeks after the Leningrad premiere.

It was not until after the war that I first came into contact with him. It was a day that I shall not forget. It happened to be my birthday, a day filled with musical engagements in Moscow in 1954, one of which was a meeting at the Guild of Composers, to which I went with Kenneth Wright, then head of music for BBC Television,

and who died earlier this year. The occasion was an important one, including as it did a first performance, in reduction for two pianos, of the score that Aram Khatchaturian had written for the coming new Bolshoi Theatre ballet Spartacus.

Shostakovich, even before the great Seventh Symphony, had always been one of my musical heroes. I had heard that he was shy, uncommunicative; and a few nights before I had seen him almost stutter slowly through an official speech at the celebrations in the Bolshoi honouring the 150th anniversary of the birth of Glinka. In the little Guild concert hall we were shown our seats, and to my surprise I found myself next to – Shostakovich. He sat there quietly, almost timidly, his thin lips compressed, his hands nervously twitching, replying nervously and in short Russian monosyllables to greetings by colleagues, chain-smoking the little Russian-style cigarettes that are half tobacco, half cardboard-tube. Then he turned and smiled, again hesitantly, and offered me one of



Photo: EVAN SENIOR

his cigarettes. I took it, he lit it for me and I almost choked – chain-smoker that I have always been – on the strong Russian tobacco. As soon as he began to talk to someone else I put it out, carefully wrapped it, and kept it as a souvenir of him. I still keep it.

That meeting with many Russian composers – Khatchaturian, Kabalevsky – critics and professors, remains important for me, not only for the personal friendships that were established and which have remained, but for much illumination on the ways of Soviet musicians and on an important episode in the earlier life of Shostakovich himself. When the two young pianists had finished playing the Khatchaturian score, there was talk. I know no Russian beyond a few ordinary words, but the critic Grigori Shneyerson, sitting on the other side, translated for me what was happening.

One by one, other composers, critics and musicologists got up and spoke. They talked frankly about the music they had heard. Some liked it, some were highly critical. Suggestions for improvement were made at certain points. Khatchaturian sat there listening, making notes. His turn came to reply. In a Western context all this could have been very embarrassing. Nothing quite like it happens here. But Khatchaturian took all the points made, accepted some with apologies, rejected others, gave his reasons, thanked Shostakovich for some short but pointed comments, and then everyone slapped everyone's else's back and sat down to coffee and chocolates. Through Shneyerson, I asked Khatchaturian if some of the comments had offended him. "Not at all", he replied energetically. "It's been helpful, the criticism was constructive and mostly quite justifiable. Almost everything that they've suggested I'm going to do. I welcome it, and here in Russia we all do. We are friends, not rivals".

What that afternoon revealed to me, after much more discussion with the Soviet composers, was the background to what has been so often described as the 'persecution' of Shostakovich in the mid-1930s, when in mid-rehearsal he withdrew his Fourth Symphony after criticism, and the even more widely publicised attack on his opera *Lady Macbeth of Mtsensk* (Katerina Ismailova). A year afterwards, in 1937, Shostakovich produced his great Symphony No.5, sub-titling it 'a Soviet musician's response to just

criticism'. In the West this was interpreted politically as a kind of climb-down, a surrender to political pressure. For two important reasons it was nothing of the kind. It was an internal reaction, not one imposed from without.

The most important reason was the attitude of Soviet musicians themselves, as exemplified at that meeting of the Composers' Guild. The other was personal to Shostakovich himself. In his earlier years in the 1920s he, like many other European musicians, had passed through the period of experimentation with the strange gods of modernism, the theoretical methods of composition. But they did not sit easily on his musical mind. He was, in spite of everything written about him at the time, an ardent supporter of the regime. He felt strongly that he should appeal not only to academic musicians but to the people; and it was not until the Fifth Symphony that he began to feel that he was achieving his aim. He went on to do the same thing, in the Leningrad Symphony, in the 1957 Symphony No.11 founded on the abortive 1905 Revolution and its tragic end with the massacre in Leningrad's Palace Square, and from then onwards he had made the contact he so much wanted with 'ordinary people'.

Even in lighter mood he still kept that contact, with his one and only comic opera, *Moskva-Cheremushki*, specially written for Moscow's operetta theatre where they regularly stage Strauss and Lecoq and Offenbach, in his film scores and patriotic music and songs. In all things he was Russian. The heritage, musically, was in the Russian tradition. The accent was his own.

Shostakovich maintained a constant interest in the music of others, Western as well as that of his compatriots, critical in the best sense of the word. One occasion I remember vividly was in 1957, when he came to Prague in Czechoslovakia for part of the Spring Festival that included an international Composers' Conference. One night I met him again in the foyer of the Smetana Opera House, where the Yugoslav Zagreb Opera was giving the first performance in Prague of Stravinsky's *The Rake's Progress*. By that time Shostakovich was speaking a few halting sentences of English (he had earlier studied it but never really mastered it, and his natural timidity in public did not help). He said "You have heard it many times – what do

TO PAGE 30

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CLASSICSCENE

Two-way deal with Russia Silver discs for London Philharmonic CFP LPs

NEW AGREEMENT signed last week between EMI and the Russian publishing house Mazhdunarodnaya Kniga broadens the whole basis of present co-operation, which so far has for the past 21 years given EMI access to Russian-made Melodiya recordings. Now the arrangement is to work both ways, with the Soviet record industry able to issue EMI recordings in Russia under their own Melodiya label. First releases will be of classical, MOR and pop repertoire, and will include EMI recordings of soprano Victoria de los Angeles, mezzo Janet Baker, conductor Otto Klemperer, organist Lionel Rogg and others. EMI will also start recording a number of young and lesser-known Soviet artists, and EMI artists will soon be recording in Russia.

On the pop side, Melodiya will record for the first time a Western pop star - Cliff Richard - for world exploitation by both EMI

and the Russians. He will record an album of popular Russian songs and ballads in Melodiya's Moscow studios.



SIGNING NEW agreement between EMI and Russian label Melodiya are (from left) international classical general manager Peter Andry, marketing manager Douglas Pudney, MK record division director Igor Preferansky, Tony Locantro, and USSR trade delegation officer Lev Ershov.

FOUR SILVER discs have come to the London Philharmonic Orchestra from Classics for Pleasure, marking sales of more than £75,000 (manufacturer's price) in the UK for each of four CFP recordings made over the past five years. Discs which qualified (and their sales figures to date) are Tchaikovsky's 1812 Overture conducted by Charles Mackerras on CFP 101 (152,000), Grieg's Piano Concerto No. 1 by soloist Peter Katin plus the Peer Gynt Suite, conducted by John Pritchard on CFP 160 (146,000), Tchaikovsky's Piano Concerto No. 1 also with soloist Peter Katin and conducted by Pritchard on CFP 115 (129,000) and the record of Strauss Waltzes on CFP 165 conducted by Theodore Guschlbauer (109,000). All are part of Classics for Pleasure's Wills Master series.

Presentation was made at last week's LPO press conference at which managing director Eric Bravington revealed that recording accounted for between 25 and 30 per cent of the orchestra's annual budget now running at approximately £800,000. Recording sessions during this year, he said, would total about 130, including more for the CFP Wills Master series and sessions for EMI, Decca, DGG, CBS, Phonogram and the English-music specialist label Lyrita. Phonogram will complete with the LPO under Bernard Haitink its current cycle of Beethoven symphonies and the

concertos with pianist Alfred Brendel, Decca recordings with Sir Georg Solti will include Bartok's Violin Concerto No. 2 with Kyung-Wha Chung and a complete Stravinsky Oedipus Rex. Barenboim will make more Elgar recordings for CBS, and the orchestra will record under Carlo Maria Giulini for EMI. For Southern Television the LPO is recording this year's Glyndebourne production of Mozart's Così fan Tutte and there are plans for another Glyndebourne TV recording next year. With Solti the LPO is to make two TV programmes for Polytel in conjunction with the BBC.

Sponsorship from the Commercial Union Insurance Co. and help from British Rail has made possible the LPO's first major UK tour for many years, taking in Edinburgh, Glasgow, Manchester, Huddersfield and Liverpool in November, all 100 players going with conductor Bernard Haitink. The orchestra has not visited Liverpool since 1952, Glasgow since 1955 and Manchester since 1968. Before that, in October, it goes again to Russia to give eight concerts, taking with it London pianist John Lill who is no stranger to Russian audiences - he was a Tchaikovsky Piano Competition winner in Moscow. As well as standard classics, programmes will include British music from Alexander Goehr, Sir William Walton and Sir Michael Tippett.

Last of Decca's 100 Best Tunes

FROM PAGE 27

later, come from Radu Lupu and Szymon Goldberg on six LPs (13BB 207-12).

Two new issues bring Haydn music. Argo continues its Haydn quartets project with a three-LP set by the Aeolian Quartet containing the Op.54 and Op.55 (HDNS 67-9), and Decca launches its new series of

the Haydn piano sonatas played by British pianist-composer John McCabe, whose own work, The Chagall Windows, has its first recording coming out in September on HMV ASD 3096. First issue has early, middle and late works, and Decca plans to complete the issue probably in a total of five three-LP sets. Both Haydn issues will sell at £3.95 until the end of February, then reverting to £5.67. Same

price-structure applies to another three-LP set an Ace of Diamonds (GOSC 666-8) continuing John Parry's compilation of opera excerpts of which the previous two, Grand Opera Festival and Italian Opera Festival, have met with sales success. New issue, Grand Opera Gala, concentrates on big-name stars in Decca's opera catalogue and includes no repeats from the previous two issues.

The Biggest Bargain Box Campaign Ever!

As you know from previous years, Decca Bargain Boxes are the highlight of any September release. This year we're releasing more Bargain Boxes than ever before and backing them with a powerful publicity campaign that will keep them in heavy demand throughout the peak selling season.

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John McCabe
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- HAYDN: STRING QUARTETS**
OPP. 54 & 55
Aeolian Quartet
HDNS 67-9 3 record set
- GRAND OPERA GALA**
GOSC 666-8 3 record set
- FESTIVAL OF GILBERT & SULLIVAN**
D'Oyly Carte Opera Company
STBB 4-6 3 record set
- FESTIVAL OF GREAT FILM MUSIC**
Stanley Black/London Festival Orchestra & Chorus
STBA 1 3 3 record set

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



CLASSICSCENE

PERFORMANCE

Gift-pack promotion at Edinburgh Festival by CBS

PROMOTIONS FOR two top CBS recording artists, conductors Leonard Bernstein and Pierre Boulez, will bring Festival visitors to Edinburgh free gifts and free sampler records. At all classical retailers in the city, in hotel bedrooms and at the Festival Club, centre of Festival social life will be CBS packs containing folders with details of the conductors' records, colour postcards bearing portraits, and promotional folder-matches.

CBS has produced a 7-in. sampler containing on one side the hornpipe from Handel's Water Music conducted by Boulez and on the other the popular Hoe-Down from Aaron Copland's ballet Rodeo conducted by Leonard Bernstein. This will be

given free to any buyer of a Bernstein or Boulez CBS record during the Festival. Offer is being strongly advertised during the period through Radio Forth.

The new Boulez Handel recording comes in September on special-price offer at £1.29 until December 31 when it will revert to normal £2.99. Number is 76440. Also in September comes a two-LP double pack set of the complete lute music of J.S. Bach played on guitar by John Williams (79203).

Heading the box sets, planned before the death of Russian composer Dmitri Shostakovich is a three-LP reissue of his two piano concertos, the first violin concerto and the cello concerto, plus the

only available recording of The Gadfly. The Piano Concerto No. 1, for solo piano and trumpet, has Andre Previn as piano soloist with trumpeter William Vacchiano and Leonard Bernstein conducting. The delightful little Piano Concerto No. 2, written for Shostakovich's son Maxim when he was 17, has Bernstein as both conductor and piano soloist, both concertos with the New York Philharmonic. The same orchestra is with violinist David Oistrakh, conducted by Dmitri Mitropoulos, in the Violin Concerto No. 1, and Russian cellist Mstislav Rostropovich plays with the Philadelphia Orchestra conducted by Eugene Ormandy in the Cello Concerto. The box set will retail at £5.49.

Other box set reissues include a Beecham Box (77395) of three LPs containing five Berlioz overtures (Roman Carnival, King Lear, Le Corsaire, Les Francs-Juges and Waverley), the Te Deum, and Harold in Italy with famed viola player William Primrose as soloist; reissue on 77341 of Kurt Weill's opera Mahagonny with Weill's widow Lotte Lenya, a Bernstein and New York Philharmonic set of Tchaikovsky music (773911) containing the 1812 Overture, the Symphony No. 5, Romeo and Juliet, Francesca da Rimini, the Marche Slave and the Capriccio Italien.

Caballe not retiring

NOTHING IS known by London agents of classical recording soprano Montserrat Caballe of a report in a Spanish paper last week that she was planning retirement. Caballe, probably today's most recorded opera soprano, has recorded in recent years for RCA, EMI, Decca and Phonogram in a number of important roles, and has recently finished recording in London for Phonogram in Verdi's Il Corsaro and Rossini's Elizabeth Queen of England. Her London agents, S. A.

Gorlinsky, said this week that Caballe had said nothing to them about imminent retirement, and was singing live performances of opera next month in Spain and Germany, and in October in San Francisco. She sings in Phonogram's coming September release of the early Verdi opera I Masnadieri, and other major companies have recordings from her to come. She also has recording engagements for next year.

GILBERT, SULLIVAN, etc.

IT WAS inevitable that, with the expiry of the Gilbert & Sullivan copyrights, all kinds of things would be done with both music and dialogue; and indeed all kinds of things have been done. But nothing quite like the Ronald Searle-designed cartoon film Dick Deadeye, now having London runs at Plaza 2 and the Fulham ABC. A new story-line, enacted by G & S characters in a riot of madcap situations, the music rocked, rolled, jazzed and even on occasions in the original, telling how the ugly Dick Deadeye of HMS Pinafore acts as protagonist

in a hectic and danger-ridden search for the 'Ultimate Secret' that turns out to be the Iolanthe cliché-ridden verses and music of It's Love that Makes the World Go Round. It's all good fun, in beautiful colour, cleverly made. G & S fans who may think it as much sacrilege as painting a moustache on the Mona Lisa can comfort themselves with the thought that the moustache is only on a reproduction of the originals, which remain untarnished. As a permanent souvenir of it GM Records have issued an LP, GML 1018, containing almost all the songs.

E.S.

CLASSICAL SALES

FULL PRICE

- 1 BACH: Oboe & Violin Concertos Perlman/ECO/Barenboim HMV ASD 3076
- 2 BELLINI: I Puritani Sutherland/Bonyng Decca SET 587/9
- 3 ELGAR: Symphony No. 2 Solti Decca SXL 6723
- 4 FAURE: Requiem Barenboim/Soloists/Paris Orchestra/Edinburgh Chorus HMV ASD 3065
- 5 MAHLER: Symphony No. 2 Leonard Bernstein CBS 78249
- 6 MOZART: Symphonies 25-41 Berlin Philharmonic Orchestra/Bohm DGG 2740 110
- 7 ORFF: Carmina Burana Jochum/German Opera, Berlin DGG 139362
- 8 RACHMANINOV: Songs Soderstrom/Ashkenzy Decca SXL 6708
- 9 SCHUBERT: Sonata No. 17 in D Alfred Brendel Philips 6500 763
- 10 STRAVINSKY: Firebird Suite, Jeu de Cartes Abbado/LSO DGG 2530 537

MID PRICE

- 1 BEETHOVEN: Symphony No. 5 RPO/Dorati Contour 2870 482
- 2 CARL ORFF: Carmina Burana Herbert Kegel/Leipzig Radio Orch. Heliodor 2548 194
- 3 CHOPIN: 14 Waltzes Stefan Ashkenase Heliodor 2548 146
- 4 ELGAR: Enigma Variations Del Mar/RPO Contour 2870 440
- 5 FUR ELISE Various Pianists Heliodor 2548 137
- 6 HAYDN: Drum Roll Symphony Bavarian Radio Orch./Eugene Jochum Heliodor 2548 147
- 7 I MUSICI SAMPLER Various Works Philips CXL 15000
- 8 RODRIGO: Guitar Concerto Yepes/Spanish National Orchestra/Argenta Decca SPA 233
- 9 STRAVINSKY: The Soldiers Tale Suite Nash Ensemble/Howell CFP 40098
- 10 VAUGHAN WILLIAMS: Thomas Tallis Fantasia TIPPETT: Concerto for string Orchestra London Philharmonic Orchestra CFP 40016

One of the century's greats

FROM PAGE 28

you think of it?" I told him my opinion frankly, that it was charming in many ways, but that I found it too carefully contrived and artificial, for the most part pastiche for its own sake. "But", I added, "this does not apply to the two final scenes, the Graveyard and the Bedlam Scene. These I find profoundly moving". "Why?" he asked. "I just don't know." I replied. He shrugged, and closed up again like a clam. In the box where I sat next to him he occasionally made some comment, perceptive, monosyllabic, as the performance went on. Then came those last two scenes, and only a few minutes later Shostakovich gripped my knee, excited. "I see now why you like this music. So do I. At last he is being himself, he is being Russian. This is sincere music, because he is going back to his roots, for whatever else Stravinsky may persuade himself that he is, fundamentally he is a Russian!"

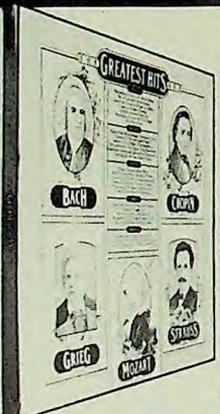
Shostakovich made many visits to Britain, all for musical reasons. He visited our concert halls, for performances of his own works and those of others. He spent weeks here in 1963 supervising rehearsals for the Covent Garden production of his revised version

of Katerina Ismailova. His last visit was in 1972, for a week of Russian music in the Festival Hall, during which he also spent time with then EMI senior producer Ronald Kinloch Anderson who was making what was to be the last record made here by David Oistrakh, one of Shostakovich's closest friends and colleagues and for whom he wrote his Violin Concerto No.1. Throughout the recording sessions, conducted by his son Maxim with the New Philharmonic Orchestra (ASD 2936), he and Oistrakh worked together, advising, directing, achieving something that satisfied Shostakovich and earned his warm approval as a definitive recorded performance.

Shostakovich occupies an important and permanent place in the world of recording. More than 40 of his major works, symphonies, ballet scores, opera, chamber music, solo instrumental works, are in the U.K. classical catalogue, some in a number of versions. Many more are available on import. The thousands of admirers of his music will be listening to them for many decades to come. Those who have known him personally will remember him with love, and with gratitude for what he has done for music and for what he has left behind.

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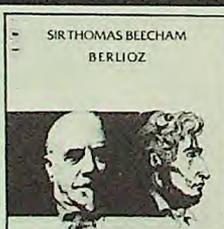
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Weill: Rise & Fall of the City of Mahagonny Lotte Lenya & Others 77341 BY PUBLIC DEMAND



Shostakovich Piano Concertos 1 & 2; Violin Concerto No. 1; Cello Concerto No. 1; Suite from The Gadfly 77394 PREVIN/BERNSTEIN/ROSTROPOVICH/OISTRAKH & Others



Berlioz 5 Overtures; Harold in Italy; Te Deum 77395 SIR THOMAS BEECHAM ROYAL PHILHARMONIC ORCHESTRA



Tchaikovsky 1812 Overture; Marche Slave; Romeo & Juliet; Capriccio Italien; Francesca da Rimini; Symphony No. 5 77391 LEONARD BERNSTEIN NEW YORK PHILHARMONIC



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Due for release in August



Harry (the climber) Pinge - convicted of habitually breaking into the charts.

Also due for release

a marvellous new batch of August album releases from RCA featuring some of the top names in the music world.



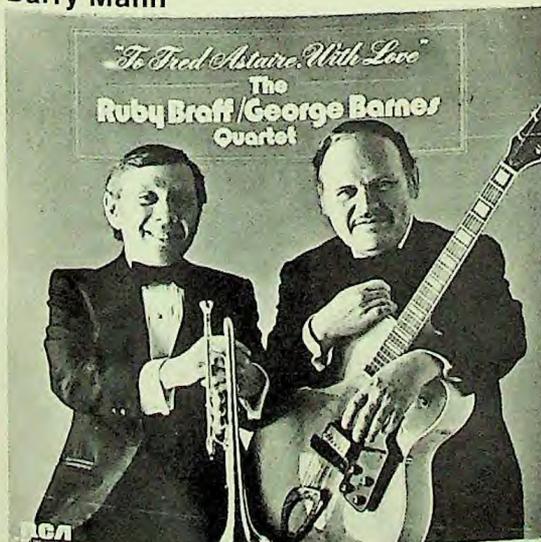
'SURVIVOR' SF 8431
Barry Mann



'LENA AND MICHEL' SF 8443
Lena Horne and Michel Legrand



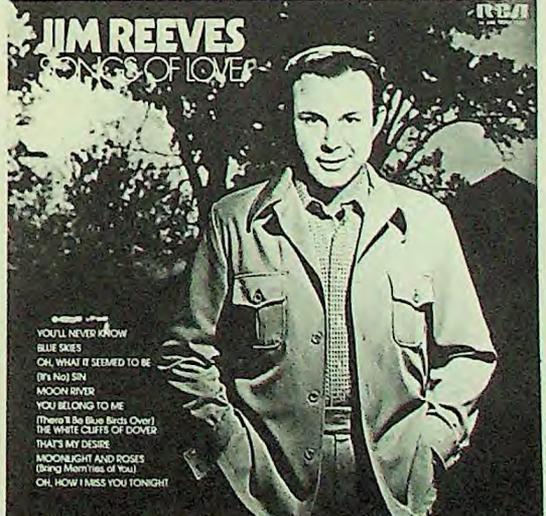
'TWO LANE HIGHWAY' SF 8445
Pure Prairie League



'TO FRED ASTAIRE, WITH LOVE' SF 8442
The Ruby Braff/George Barnes Quartet



'CAROLINA COUSINS' LSA 3235
Dottie West



'SONGS OF LOVE' SF 8444
Jim Reeves

RCA
Records and Tapes

RADIO/T.V.

Radio 'is like a game of squash'

by DAVID LONGMAN

"PEOPLE SAID to us at Clyde, that success would be easier for us due to several factors. Although it was nice to think it would be, I must admit that I personally had no pre-conceived ideas. The radio game is very much like playing the game of squash. You have walls around you, and you must react and respond to them, and there are lines above and below which you have to keep the ball. The problems and walls the radio stations all face are the same. They are the IBA, the advertisers, the audience, and the BBC. My job is to counter-punch those restrictions, and if you can't do that, then you're the wrong man.

"It is very similar to a fight. If you put a heavyweight like Radio 1 against a flyweight like Clyde, then if the heavy-weight hits the flyweight then he's a gonner, but the flyweight is built to be able to avoid the punches, and he should tap away, because even now, you still win boxing matches on points. That is the idea the commercial stations have to plug into.

The advent of commercial radio to many people, was an opportunity for work. The pirate radio stations produced many disc jockeys with experience, but now with the current financial difficulties within the UK, how has commercial radio been affected?

"The change in the economy has hit us like it has hit everyone else, and it is very difficult to cater for, because obviously you

FEW PEOPLE doubt that of all the commercial radio stations on-air now, Radio Clyde is the most successful. The blend of programming the station has achieved has obviously won the hearts of the Glasgow people. When Andy Park, the head of entertainment at Clyde was down in London recently to attend a meeting of the Music Week Advisory Committee for the Broadcasting Forum, he took time to talk about the radio station.

don't want to lower your standard of programming. The staff at Clyde has been trimmed, but perhaps that is a good thing in a way, because it means that more people can sample a greater area of responsibility. There are limitations in that it is difficult for a secretary to do news or engineering, but they can gain valuable experience. There are some union-orientated areas of Clyde, but I am pleased that there are many areas which they don't cover, because it would narrow down the involvement any one person can have within the station."

One of the topics at the Music Week Broadcasting Forum, being held at the Heathrow Hotel on October 13 and 14, is the subject of audience research. Recently an argument arose over the use of dip-stick audience research surveys, and whether or not they should be published. Andy Park has quite definite views on the topic.

"I feel that audience research is



REFLECTING LIFE at Radio Clyde, presenter Richard Park talks to David Essex.

primarily of importance to the radio station, and by the figures they can detect the bald patches. Saturday night is traditionally a bad area for audiences, so programmers should either be sure the programmes for that time cost very little to produce, and by so doing concede that people don't listen, or otherwise go all out to attract the people. Audience research can tell you what the public demand. You can play on the greed element of human nature, by having a show which has large prizes each week, and that is a sure way to get people to listen.

"We at Clyde have been pleasantly surprised that areas of the day which people previously considered to be audience black spots, have in fact proved at times to hold our largest audience of the

day. We have arts and jazz programmes which regularly top the audience for the breakfast show. When I go to different radio stations, I am often struck that in my terms, the music or disc jockey is in the wrong slot, but it is up to the programme controller to work things out. I would love to see a great deal more co-operation between the different stations on all levels, especially on the programming side. It is very difficult to sell or exchange programmes between the different stations. This is again where the unions come in."

Bearing in mind the liaison between the different stations, union agreements and programme policies, what does Park think is the greatest handicap each of the stations faces?

"Obviously it is the internal

economics, and they will swamp you if you aren't careful. You have to make sure that the programmes you do are a success in terms of advertising, because if they are not, you won't have the money to plan your next show. If you don't have clearance from your management to make shows which don't 'wash their face', then you will never be able to sleep at night."

Whether people like to admit it or not, the commercial stations are basically pop music stations. They do provide local community information as the IBA require, but they are predominantly music stations. So how does Andy Park feel about the support he receives from the record companies?

"Record companies are our life blood, there's no doubting that, but I do sometimes think they get confused about their role. I feel very strongly, that although record pluggers service my disc jockeys, I want those records first for the station. The disc jockey is going to get his ass kicked in if he starts hogging something for his own show. I won't tolerate a situation like this. Another angle on this is when record companies give records to one station two weeks before us. If they don't want us to have it that's fine, but when they want me to exercise an element of choice towards them, they can go and taking a running jump.

"In the same way, I'm not terribly keen on record companies vining and dining my disc jockeys, because for one thing they are all turning fat. It is vital for us to know what the record companies are releasing, but that doesn't mean they have to entertain us. I don't like to feel anyone is trying to put pressure on us."

WAVES

WITH MEMORIES of steam radio just around the corner, presenters and staff of BRMB boarded a steam special travelling from Bewdley to Bridgenorth. The staff entertained the other passengers on the train with waiter races, competitions and prizes. Five times more passengers travelled on

the train journey, which was promoted on the station.

RADIO HALLAM now features 12 hours of rock music a week. Johnny Moran presents the softer side of rock on Wednesday evenings from 8.00 till 11.00, and on Thursdays and Fridays at the

same time, Colin Slade features American, along with regular interviews with visiting artists. More glamorous however, is the three hours from midnight on Saturdays, when Chubbing with Chubb comes along, with Beverley Chubb, previously with Radio Luxembourg. Beverley is another follower of the American sound, featuring the Eagles and the Doobie Brothers.

ANDY FINNEY returns to BBC Radio London from this week, to present the rock show, Breakthrough on Monday evenings. Finney will be presenting the show for six months while regular presenter Mike Sparrow is away from the station working for BBC Television. Finney aims to re-introduce several spots he used to have on another Radio London show, Fresh Garbage.

MOLINARE SOUND, the London recording studio, was recently the nerve centre of the EMI Yin & Yan promotion to the commercial radio stations. For the first time in the history of commercial radio in Britain, interviews from a private studio in London were broadcast live on Plymouth Sound and BRMB. The Plymouth link was particularly ambitious, involving a complete hour of air-time, when station listeners were able to phone questions to the duo in London. Earlier, Swansea Sound disc jockey Dave Bowen recorded an interview at Molinare, incorporating station identifications and commercials.

EDMUNDO ROS was recently presented with a special plaque by Radio 2, to mark the 35th anniversary of his famous Latin American orchestra. A special broadcast was made by Alan Dell,

in which he recalled some of the highlights which have made the band world-famous.

HOLLAND AMERICA Cruises have recently been operating a series of very successful Showboat cruises, which are really floating jazz festivals. Top jazz stars including Lionel Hampton, Dave Brubeck, Duke Ellington, Dizzy Gillespie, Carman McRae and Jimmy Tyler have taken part. BBC Television has shown interest in this form of entertainment, and camera crews have been aboard the last two, and as a result, five twenty minute shows will be transmitted on BBC 2 at 8.10. The first is on August 26, and on September 2, 9, 16 and 23.

The company is also planning two more cruises for December, one being another Showboat, and the other being a Film Fan Cruise, when film stars will introduce and talk about the making of some of their more notable epics.



Edmundo Ros

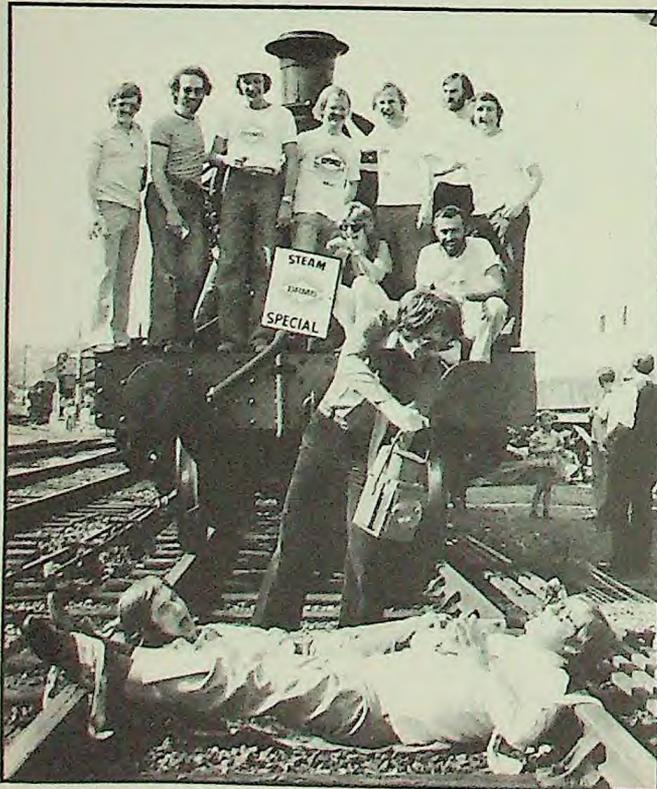
Trent finalises AIRC plans

LAST WEEK Radio Trent, the commercial radio station serving Nottingham, finalised plans to join the Association of Independent Radio Contractors. Station managing director Denis Maitland, who guided Trent through the last 12 months, was previously against joining, partly because of what he regarded as "the inefficiency and too high running and membership costs of AIRC."

Explained Maitland, "I don't think any of our advertisers have been particularly disturbed by the fact that we haven't joined until now, but I believe there will be a few more doors open to my staff now we are members. Most noticeable until now, has been the spirit of non-co-operation shown to us by the other commercial stations.

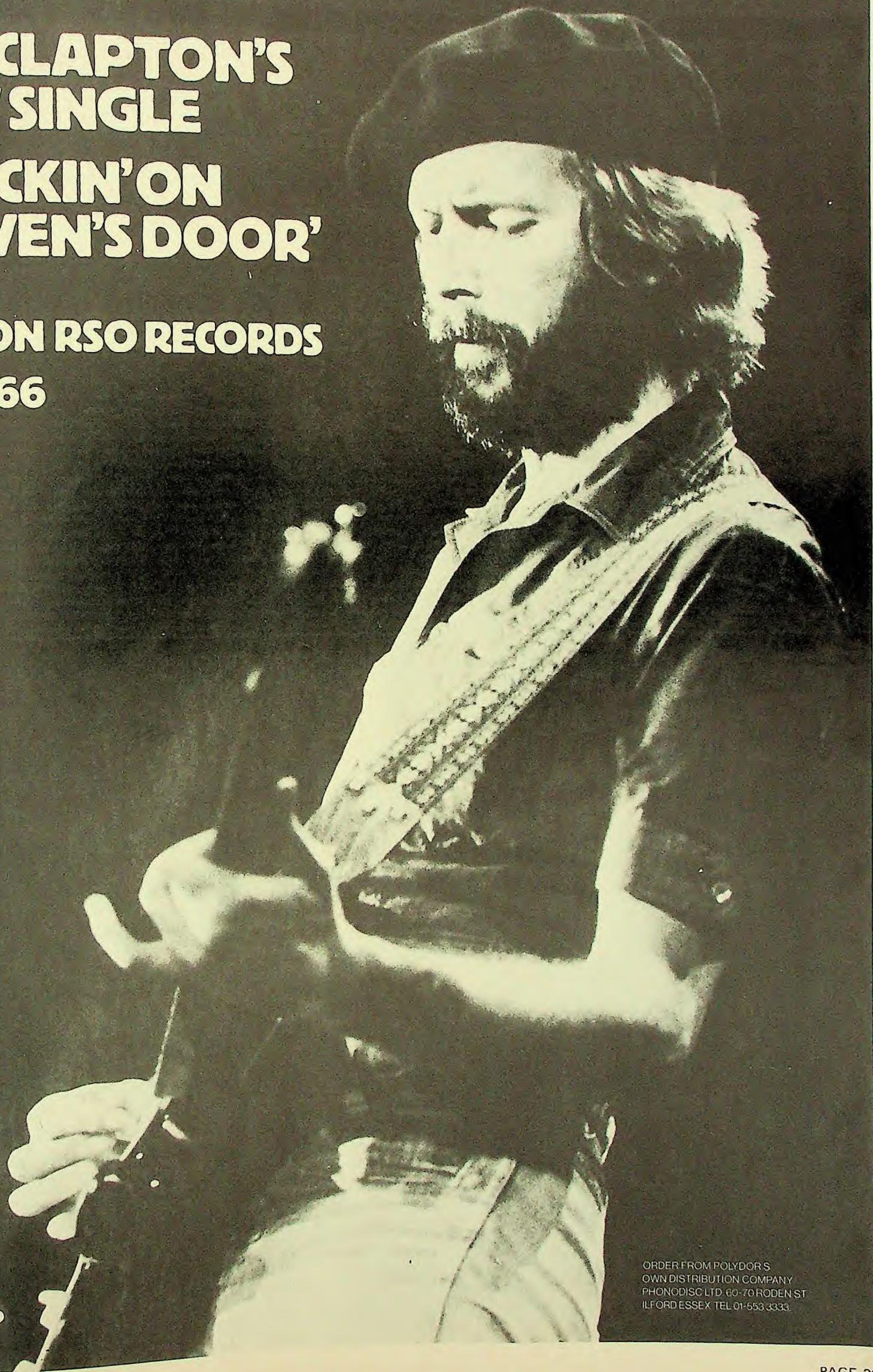
Commenting on his reasons for not joining immediately, he stressed that he did not think that AIRC gave a strong enough voice to the smaller provincial stations, but gave more priority to the major metropolitan ones. "During our first year, nobody at the station really had enough time to be able to devote to AIRC."

"The station actually joined AIRC on July 1, and we have paid a token fee for the last year. I do object to paying it, but in common with other station managing directors, there are things within AIRC that I am not happy about."



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COUNTRY

George Jones' 20 years of hits

THE LONG staying-power of the country music entertainer is proved convincingly with the case of George Jones. He scored his first success back in 1955 with Why Baby Why - a chart-topper with his initial release - and, 20 years later, has remained the consistent hit-maker as well as being one of the music's most popular booking attractions.

Throughout the years Jones has developed as possibly the most prolific of all U.S. country artists and, besides having over 85 chart singles to his credit, has released around 110 albums.

In Britain he is one of the few artists to have had albums regularly released from a number of different recording companies and has built up a very loyal following. In addition his distinctive styling and considerable vocal range has made him an artist upon which many local acts have based themselves.

Earlier this year, at the Seventh International Festival of Country Music, George Jones made his long overdue British debut. Unfortunately his 25 minutes on stage, backed by his Jones Boys, provided only a slight insight into his vast, instantly familiar repertoire. Nevertheless he created an electrifying presence and promoter Mervyn Conn immediately started negotiations for a nationwide tour.

"The trouble with Wembley was that it was one of those shows that was just a little too long," commented Jones during a recent trans-Atlantic call from his ranch home in Alabama. "Somebody just had to give up time and, as I was at the end of the evening, I was that guy".

George Jones is not an artist who has bowed down to current trends where country music is a step removed from pop, but rather has kept his music in country's solid traditions. Reared in Texas, he inherited his musical talents from his parents and gained his first practical experience working church socials and other local events.

After service in the U.S. Marines - and action in the Korean War - Jones returned home to Texas and took up a job as a house painter while, in his spare time, he lined up gigs. It was one of these appearances that brought him to the attention of H. W. "Pappy" Daily, a prominent Houston record distributor who was later to become the artist's manager and record producer.

The association led to a contract with Starday Records and, subsequently, releases with the Mercury, United Artists and Musicor labels.

"A lot of my early recordings were songs that I had written myself simply because I was very limited in my choice of material. At that time I wasn't a known artist, so nobody wanted to write songs for George Jones. I was just forced to write my own material. Fortunately the majority of these songs turned out pretty good for me."

Jones remained with Daily until the beginning of the seventies when he departed from Musicor and signed with Epic Records. One of the reasons for the change of labels was that, with the new deal,

he would be in a position to record duets with Tammy Wynette who, up until the beginning of this year, was his stage partner as well as his wife.

"There were other reasons as well" explained Jones. "The association with 'Pappy' Daily, which lasted around 15 years, was a wonderful one - and a most fruitful one. But, on the other hand, I found it very restricting as far as choice of material was concerned. The majority of songs came from one publishing concern so I was left with the situation that I had to write my own songs or choose from a limited catalogue. Only occasionally we would pick songs from other sources, generally in the case of a big hit title.

"Now working with Billy Sherrill at Epic, I can have the choice of any songs and I now possess the greatest freedom since I first started recording.

EDITED
by
Tony Byworth

"As far as duets with Tammy are concerned, I'm not quite sure of the situation at the moment. It could appear that it would all be over but it may not be so. Apparently some of the people at Epic have approached Tammy on the subject and she seems willing."

Currently Jones is spreading his field of activities. Last March he opened Possum Hollow, a 500 seater country music nightspot in Nashville's Printer's Alley and, last month, a club on the outskirts of Nashville which has been named The George Jones' Entertainers International Supper Club.

"While Possum Hollow is strictly a country music club - the largest in Nashville - the Supper Club will feature all kinds of music and will cater strictly for the music industry. We've already got members from the publishing sections, record companies and artists and we're hoping for some international members.

Next month George Jones is scheduled to tour the United Kingdom and, this time around, he'll have enough time on stage to get through a far greater selection of material that his Wembley appearance allowed. He'll be accompanied by the Jones Boys and guest artist on the show is Word recording artist Wanda Jackson.

The venues set for the tour are: Leisure Centre, Gloucester (Sept. 11); ABC Peterborough (12); Gaumont, Ipswich (13); Coventry Theatre (14); Empire, Liverpool (18); Odeon, Hammersmith (19); Gaumont, Southampton (20); Theatre Royal, Norwich (21); Music Hall, Aberdeen (24); Apollo Centre, Glasgow (25).

Recent Album Releases:
The Best Of George Jones

Epic EPC 80847
Famous Country Music Makers

RCA DPS 2056
George & Tammy & Tima (with Tammy Wynette) Epic EPC 80655

We Must Have Been Out Of Our Minds (with Melba Montgomery) RCA LSA 3230

Current Single:
These Days (I Barely Get By)

Epic EPC 3540

PERFORMANCE

DURING THE past few years there's been a notable upsurge in the number of U.S. country performers undertaking tours in the United Kingdom, although the majority have kept to theatrical dates. A more recent development, however, is the rapidly increasing amount of Stateside acts who have found that substantial audiences exist in the larger country music clubs and, currently, the Mike & Margaret Storey Entertainment Agency has the husband and wife team of Gus and Jo Ann Thomas, appearing at such venues:

The Thomases - who hail from Wheeling, West Virginia, and are long-time regulars on the famous WWVA Jamboree - made their UK debut last year and success has brought about this second round of engagements. Once again they've been drawing regular full houses, and their two hour stint on stage at Stevenage's Times Club, where they were backed by the Reading group Frisco, still didn't appear long enough to quell the enthusiastic response.

Unfortunately, though, performing before club audiences has provided its own drawbacks and the duo were forced to abandon some of their contemporary material in favour of the older, more familiar songs. Hence a generous helping of Hank Williams' numbers, as well as such standards as Ashes of Love, California Blues and Put You Hand In The Hand, won straight through to the Stevenage Club members. Nevertheless Gus and Jo Ann Thomas' performance was most suited to the environment and their cabaret style approach - solo spots as well as duets mingled with amusing repartee - went over well. Also making a brief appearance was the Thomas' 12 year old daughter Mary Ann, a talented youngster who could well develop into a substantial country entertainer.

TONY BYWORTH

ALBUM REVIEWS

SYDNEY DEVINE
Live From The City Hall Glasgow. Emerald SLD 38. Producer: Gordon Smith. With five albums already to his credit and a growing reputation South of the border, this Scottish country singer is being pushed hard by Decca towards nationwide success. This may well be the album to provide the final breakthrough, embracing as it does a broadly familiar repertoire of country-ish and traditional songs like Wolverton Mountain, Send Me The Pillow, Truly Fair, Road To Dundee, Now Or Never and other trusted items from his songbook, all rapturously received by the Glasgow audience. Chart-status sales are assured in Scotland and a sensible stock-item elsewhere.

GEORGE JONES
The Best Of George Jones. Epic EPC 80847. Billy Sherrill. A country-pop giant on a 1975 compilation of tracks going back to 1972. The Jones voice is resonant, fairly throbbing with the required sentimentality and sincerity and right for the romantic agony of songs like Nothing Ever Hurts Me (Half As Bad As Losing You) or A Picture Of Me (Without You). Apart from producing with a languid touch, Billy Sherrill also kicked in two of the best songs, The Door and We Can Make It.

**

More U.S. acts in Storey Agency tours

THE MIKE and Margaret Storey Entertainment Agency, currently promoting the tour of U.S. artists Gus & Jo Ann Thomas, has announced a number of other tours scheduled to take place in the Autumn and early 1976. These include visits by U.S. artists Patsy Montana and Judy Rose, Doc & Chickie Williams, Eddie Noack and Canadian singer/songwriter Dick Damron. In addition the Agency will be promoting nationwide tours by British artists Stu Stevens and Brian Maxine.

"We are planning to become far more involved with American

acts" commented Mike Storey, "and the country music clubs, where the majority of our acts work, have become a most valuable market."

The Agency, which currently represents over 250 local country acts, have recently moved into larger premises with Look Records and will be co-operating on a number of projects, including management and music publishing, in the future. Their address is September South Studios, 38 Knowle Road, Golcar, Huddersfield, Yorkshire.

Wimbledon contest winners announced

ONE OF the longest running country music talent contests ever staged was concluded last Sunday (August 10) at Wimbledon's Tennessee Country & Western Centre.

The contest, which commenced on February 18 and continued every subsequent Sunday, was organised by the Centre's owner Chris Forde and attracted

performers from all over the UK. The performers were split into solo, duo and group categories.

The winners, who received a trophy and cash prizes, were: Solo - Julie Hodgkins; Duo - Morning Dew; group - Kinda Country. A grand final featuring all three winners is scheduled for August 31 at the Tennessee Centre.

Bebb takes over Country Club

BBC PRODUCER Bill Bebb returns to the country music radio waves when he takes over from Colin Chandler on Wednesday evening's Country Club. Bebb formerly produced the Country Meets Folk and Country Style programmes but, for the past three years, has been working away from country music. In a direct swap around Colin Chandler takes over Bebb's production duties on Music Through Midnight.

On BBC Radio London, Bob Powell's London Country returns to Sunday afternoons on September 14 and fills a two hour slot commencing at 2.00.

Charlie Rich UK concert debut

CHARLIE RICH, who broke into the British charts last year with The Most Beautiful Girl In The World and Behind Closed Doors, makes his British concert debut next month.

In support will be new RCA country discovery Sarah Johns who will have a single, I'm Ready To Love You Now, released to coincide with the visit.

The dates scheduled for the tour are: Gaumont, Ipswich (September 20); Davenport Theatre, Stockport (21); In Concert - BBC-TV (22); City Hall, Newcastle (24); New Theatre, Southport (25); Apollo, Glasgow (27); Theatre Royal, London (28).

Top Country albums

- 1 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 2 KEEP MOVIN' ON, Merle Haggard, Capital E-ST 11365
- 3 BEST OF TAMMY WYNETTE, Tammy Wynette, CBS 63578
- 4 STAND BY YOUR MAN, Tammy Wynette, Epic 69141
- 5 DON WILLIAMS VOL. 3, Don Williams, ABC ABCL 5125
- 6 THE BARGAIN STORE, Dolly Parton, RCA LSA 3217
- 7 SAMPLE CHARLEY PRIDE, Charley Pride, RCA SAS 1005
- 8 BLANKET ON THE GROUND, Billie Jo Spears, United Artists UAS 29866
- 9 EVERYTIME YOU TOUCH ME, Charlie Rich, Epic EPC 80828
- 10 LLOYD GREEN & STEEL GUITAR, Lloyd Green, M&M SLME 1003
- 11 VERY BEST OF MERLE HAGGARD, Merle Haggard, Capitol E-ST 23234
- 12 JOHN R. CASH, Johnny Cash, CBS 80634
- 13 GREATEST HITS, Glen Campbell, Capitol ST 21885
- 14 TANYA TUCKER, Tanya Tucker, MCA MCF 2713
- 15 INTRODUCING CAL SMITH, Cal Smith, MCA MCF 2714

TOP IMPORT ALBUMS

- 1 STEEL RIDES, Lloyd Green, Monument KZ 33368
- 2 COUNTRY SOUL MAN, Larry Trider, Ranwood R-8129
- 3 HONEY ON HIS HANDS, Jeanne Pruett, MCA 479
- 4 THE BEST OF DOLLY PARTON, Dolly Parton, RCA APL1-1117
- 5 DREAMING MY DREAMS, Waylon Jennings, RCA APL1-1062

Information provided by the Country Music Association (Great Britain) based on sales in specialist Country Music shops in the UK. While the above albums are consistent sellers in all the shops, it should be noted that many artists register above-average sales in specific areas which may not be reflected in the CMA (GB) Chart.

JOHN DENVER'S emotional new single

I'M SORRY

RCA 2588

A new hit single by John Denver from his forthcoming album "Windsong"
Management III Jerry Weintraub. Produced by Milt Okun.



RCA
Records and Tapes

ALBUM REVIEWS

POPULAR

ROD STEWART

Atlantic Crossing. Warner Brothers K 56151. Producer: Tom Dowd - This is the singer's first album to be made in America, and it shows - especially on the tracks cut in Alabama's famous Muscle Shoals studio. On All In The Name Of Rock And Roll and Stone Cold Sober, for instance, Stewart delivers his distinctive vocal styling across a musical backdrop which is straight out of Otis Redding's Stax cuts. There's a fine, loping version of the Isley Brothers' This Old Heart Of Mine, too. The LP is divided into 'slow' and 'fast' sides - the former includes an impassioned I Don't Want To Talk About It as well as Stewart's new hit, Sailing - and as a programming concept, it works. The artist has reason to be pleased with Atlantic Crossing, and the trade will have reason to be pleased with its sales performance.

THE DETROIT SPINNERS

Pick Of The Litter. Atlantic K 50155. Producer: Thom Bell - This might be subtitled Thom Bell Shows The Others Where To Get Off. His productions remain the essence of sophisticated because the man is subtle - not for him the excesses of the Eddie Calvert-type arrangements that Van McCoy is currently giving the Stylistics. The percussion, brass, keyboard and string work is amazingly unobtrusive, but added to the Spinners' fine vocals it constitutes a powerful mix. Stand-outs are probably Honest I Do, Love Or Leave and the group's current single, Games People Play; lead singer Phillip Wynne is as

irrepressible as ever. There's also an uncredited but soulfully distinctive Dionne Warwick on side two's last track, Just As Long As We Have Love. More of those sort of surprises please, Atlantic!

JIMI HENDRIX

Crash Landing. Polydor Super 2310 398. Producer: Alan Douglas/Tony Bongiovi - First of a series of previously un-released Hendrix tracks to be issued by Polydor over the next year. The recordings (no doubt in line for a Basement Tapes dub) are taken from demos put down by the artist in the latter part of his career, during 1969, which Douglas has re-mixed with the help of extra sessions men to boost the original Hendrix vocal and guitar. Douglas is visiting UK universities in September on a sort of promotion tour which could mean new buyers; Hendrix fans will want to add this LP to their collection though the numbers break no new ground.

GENTLE GIANT

Free Hand. Chrysalis CHR 1093. Production: Gentle Giant - One of the more unusual albums to be released this static summer, Free Hand lives up to the promise in the accompanying blurb of being 'a melting pot of styles'. The ingredients here are, as in previous Giant offerings a mix of jazz, classical, folk, round-singing and rock. There are seven long tracks, some tuneful beauty numbers, and others broken up into songlets of different styles which manage to be different without being computerised. The band has a three month UK, U.S. and European tour lined up so this LP could build into a biggie.

CHART CERTAINTY

Sales potential within respective market

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

VARIOUS ARTISTS

Gold 'N' Decayed. Contempo CLP 525 - More resurrections here, from the Fifties and Sixties. It's a mix with fair sales potential and some classic tracks, such as Del Shannon's Runaway, the Platters' Only You, John Fred's Judy In Disguise, the Teddy Bears' To Know Him Is To Love Him, the Shangri-Las' Leader Of The Pack and Bob & Earl's Harlem Shuffle. There's also Contempo's recent second-time-around hit, I'm Gonna Run Away From You by Tami Lynn. Pity about the inclusion of two obvious fillers by an outfit called Little Bo Pete and the Rock & Roll Janitors - an album of 18 tracks would have been stronger musically and just as good value-for-money without their dispensable versions of Good Golly Miss Molly and Lucille. Perhaps Pete needs the money.

MAJOR HARRIS

My Way. Atlantic K 50117. Producer: Bobby Eli - Harris is now a UK chart name with his sensitive and sensual Love Won't Let Me Wait. He was once a member of the Delfonics, so the man is well versed in the pyrotechnics of the Philly sound. The LP is a well-balanced mix of up-tempo items and ballads, handled by the Major with some style and finely crafted instrumentally by members of MF'SB. Standout tracks, apart from the singer's single, are Loving You

Is Mellow and Blue Magic's Sideshow. Cop-out track is an awful interpretation of My Way. Under normal circumstances, this album would be useful for dealers strong in soul; with a hit single around, it could do more.

THE IMPRESSIONS

First Impressions. Warner Brothers K 56143. Producer: Ed Townsend - Curtom's first album in Britain since the label linked up with Warner was by ex-Impression Leroy Hutson. Now the group itself has some new material available, and it's fairly impressive. Excellent and intricate vocals predominate - one of the quartet's two lead singers (Ralph Johnson? Reggie Torian?) has a shade of the Detroit Spinners' Phillip Wynne about his styling - but the crisp and complementary arrangements by Rich Tufo and r&b veteran Rene Hall are worth mentioning, too. Prime tracks are Sooner Or Later (the Impressions' new single), Old Before My Time and Groove. A share of the credit must also go to writer Ed Townsend. Strong sales from the soul browsers assured.

MILLIE JACKSON

Still Caught Up. Polydor 2391 183. Producers: Brad Shapiro-Millie Jackson - How do you follow up one of 1974's outstanding soul albums based on the concept of the wife and the other woman in a matrimonial triangle? Simple - repeat the process. And surprisingly - or not so, perhaps, bearing in mind the skills of the woman voted America's best r&b vocalist - it still works satisfactorily second time around, with the songs reflecting the emotional conflicts.

If soul means earthy emotion, then Millie Jackson with her real depths of feeling and rugged voice is probably the best around today, albeit possibly a trifle too fierce and direct for the majority of British listeners.

FATBACK BAND

Yum Yum. Polydor 2391 184. Producers: Fatback Band - The quaintly-named Fat Back Band are the archetypal disco outfit playing irresistible, funky dance music, with precision and contagious good spirits. As a listening-album its repetitive riffs and lack of either positive solo or vocal interest could be drawbacks, but the target is the feet not the head and in that respect the aim is perfect. The band has a growing reputation over here and the release is an essential soul stock item.

EDDIE KENDRICKS

The Hit Man. Tamla-Motown STML 12001. Producers: Frank Wilson & Leonard Caston - A superb title (has no one thought of using it before?) for an equally superb album. Ex-Temptation Kendrick has developed into one of Motown's leading artists, and his finely-controlled falsetto style consistently sounds fresh and appealing. Ace tracks are Happy and his new UK single, If Anyone Can, while the singer's U.S. hit, Get The Cream Off The Top, must rate as one of the best recordings he has ever made. Another beauty is the delicate Skippin' Work Today. Motown addicts, of whom there are many, will already have their eyes on this LP, and word-of-mouth in the soul community will add to the sales impetus.

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THE FOUR PENNIES JULIE ROGERS
FRANKIE VAUGHAN THE PRETTY THINGS
ROGER MILLER THE MERSEYS

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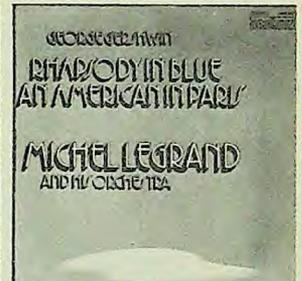
THE JOHNNY HOWARD BAND
'Dance Craze' 2870 452



LOUIS ARMSTRONG 'Hello, Louis'
2870 453



LOS PARAGUAYOS and Luis
Alberto del Parana 'Tropical Carnival'
6870 632



MICHEL LEGRAND and his
Orchestra 'Rhapsody in Blue/An
American in Paris - Gershwin
6870 639



FARON YOUNG sings the best of
Jim Reeves 6870 641



TONY BLACKBURN'S
POPS FOR TINY TOTS
3470 418



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SOUNDS OF THE
BIG BANDS, Vol. 2
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THE BOSTON POPS
ORCHESTRA conducted
Arthur Fiedler 3470 446



NICK NICHOLAS
Honky-tonk
Singalong Party No. 1
3470 451

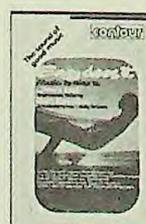


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original artists
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RELEASES

MUSIC WEEK AUG. 23 INDEX

- ADAMS, Chris & Pauline.....D
- BLUE, Barry.....I
- BROOK, Julian.....M
- CARTER, Ralph.....W
- CRUTCHER, Bettye.....S
- DAHLQUIST, Patricia.....K
- DATLIN, Larry.....D
- EDISON LIGHTHOUSE.....L
- 11th HOUR.....H
- EXECUTIVE SUITE.....W
- FAT BACK BAND.....Y
- FEDERATION.....B
- GOLDSBORO, Bobby.....I
- GUMBO.....I
- HARLEY QUINNE.....R
- HILLER, Mitch.....I
- JAMES, Micheal.....C
- JELLYBEANS.....D
- MacNEIL, Maggie.....N
- McDONALD, Lennie.....L
- MOTT.....M
- NEW-BIRTH.....D
- 1910 FRUIT GUM COMPANY...W
- NITTY GRITTY DIRT BAND...A
- PHONIX.....B
- PROCL HAREM.....P
- REID, Mike.....T
- REEVES, Jim.....Y
- RICHMAN, Jonathan.....R
- ROGERS, Julie.....L
- SAYER, Leo.....M
- SHELLEY, Peter.....L
- SHOWADDYWADDY.....H
- SINATRA, Frank.....I
- STARK & McBRIEN.....B
- STERLING, Yvonne & The Allstars.....I
- SWEET DREAMS.....L
- TAG.....O
- THE CROWS.....Y
- TRAPEZE.....S
- WAMMACK, Travis.....S
- WILLIAMS, Johnny.....Y
- WRIGHT, Betty.....O

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprise, CR - Creole

LISTINGS

- A**
 (ALL I HAVE TO DO IS) DREAM, Raleigh-Durham Reel, NITTY GRITTY DIRT BAND. United Artists UP 35875 (E).
- B**
 BACK TO BACK, Hoping, FEDERATION. State STAT II (F).
 BIG STAR, A Page Torn Out Of Me, STARK & McBRIEN. RCA Victor 2586 (R).

BLACK IS BLACK, Beggin' PHOENIX. Pye International 7N 45511 (A).

C
 COME A LITTLE CLOSER, Living On The Road, MICHEAL JAMES. DJM DJS 404 (A).

- D**
 DELTA BERT, Those Also Love, LARRY DATLIN. Monument 3487 (CW).
 DON'T MAKE ME FALL, Nostalgia Is Not What It Used To Be, CHRIS & PAULINE ADAMS. Charisma CB 257 (F).
 DON'T MEAN ME NO GOOD, I'm Hip To You, JELLYBEANS. Right On RO 102 (A).
 DREAM MERCHANT, Why Did I, NEW-BIRTH. Buddah BDS 434 (A).

H
 HEARTBEAT, Lucy Jane, SHOWADDYWADDY. Bell 1450 (E).
 HOLLYWOOD HOT, Hollywood Hotter, 11th HOUR. 20th Century BTC 2215 (A).

- I**
 I BELIEVE I'M GONNA LOVE YOU, Only Couple On The Floor, FRANK SINATRA. Reprise K14400 (CW).
 IF I SHOW YOU I CAN DANCE, Rosetta Stone, BARRY BLUE. Bell 1452 (E).
 IF YOU LOVE ME (LET ME KNOW), Version, VYONNE STERLING/Yvonne Sterling & The Allstars. Cactus CT 70 (ECR).
 IN THE BAD, BAD OLD DAYS (BEFORE YOU LOVED ME), Let Me Tell Ya, GUMBO. Bulldog BD 5 (Z).
 IT'S ONLY LOVE, Programmed Love, MITCH HILLER. DJM DJS 408 (A).
 I WROTE A SONG (SING ALONG), All The Woman I've Wanted, BOBBY GOLDSBORO. United Artists UP 36005 (E).

K
 KEEP OUR LOVE ALIVE, Broken Hearted & Free, PATRICIA DAHLQUIST. Epic 3529 (CW).

- L**
 LET ME GO LOVER, Song & Dance Man, JULIE ROGERS. Pye 7N 45513 (A).
 LET'S GET INTO SOMETHING, I Could Conquer The World, SWEET DREAMS. Bradley's BRAD 7522 (A).

- LITTLE JULIE, I'm Flyin', PETER SHELLEY. Magnet MAG 35 (CW).
- LOVE GROWS (WHERE MY ROSEMARY GOES), It's Gonna Be A Lonely Summer, EDISON LIGHTHOUSE. GTO GT 32 (F).
- LOVE'S THE REAL THING, Hard Road, LENNIE McDONALD. Arista 21 (E).

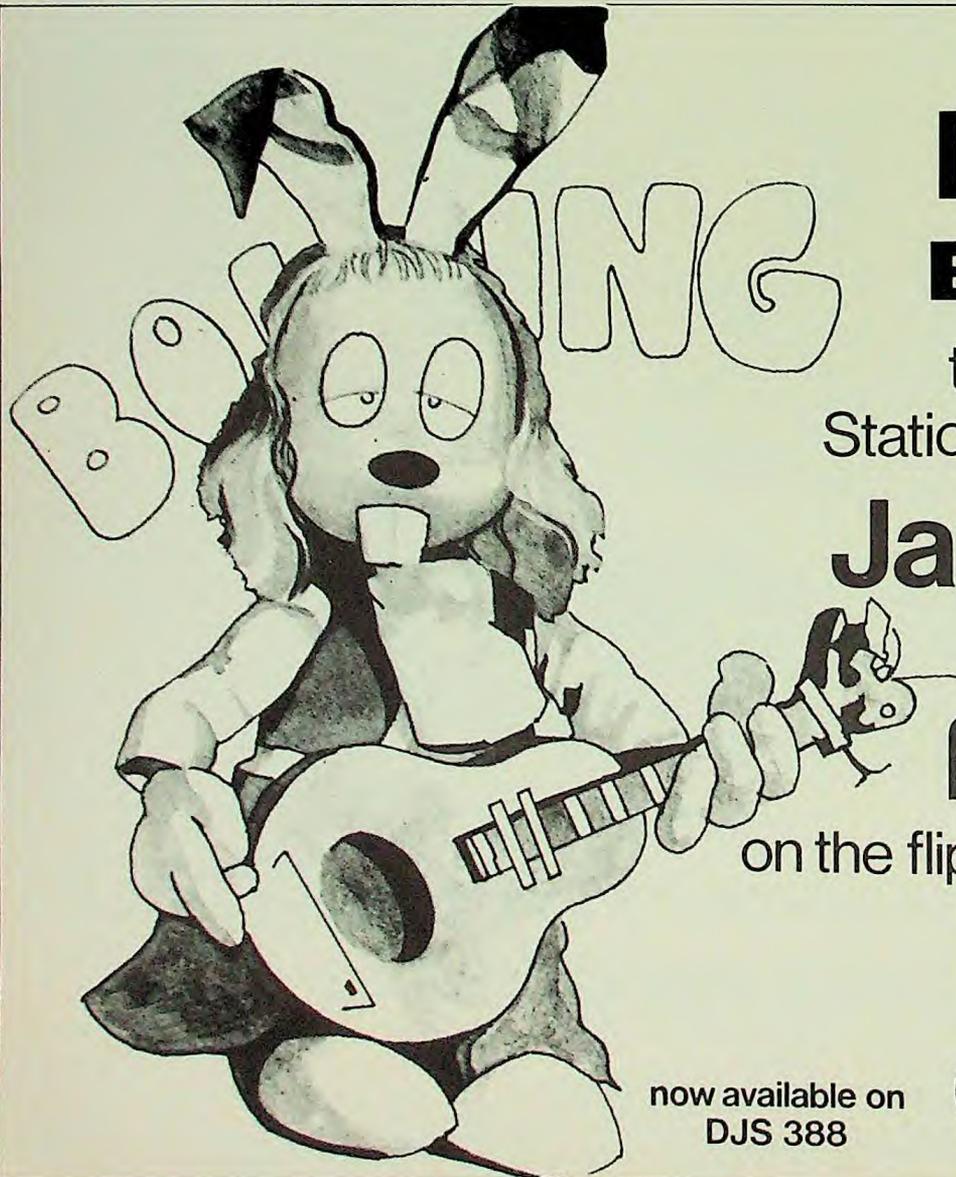
- M**
 MODERATION, I'm Out To Get You, JULIAN BROOK. Polydor 2058 612 (F).
 MONTE CARLO, Shout It All Out, MOTT. CBS 3528 (CW).
 MOONLIGHTING, Streets Of Your Town, LEO SAYER. Chrysalis CHS 2076 (I).

N
 NOTHING ELSE TO DO, I Don't Lay My Head Down, MAGGIE MacNEIL. Atlantic K 16581a (CW).

- O**
 OFF DOWN THE ROAD, Guitar Love, TAG. Philips 6006 477 (F).
 OOOLA LA, To Love & Be Loved, BETTY WRIGHT. RCA Victor 2596 (R).

P
 PANDORA'S BOX, Pipers Tune, PROCL HAREM. Chrysalis CHS 2073 (I).

- R**
 ROAD RUNNER, It Will Stand, JONATHAN RICHMAN. United Artists UP 36006 (E).
 ROADIE, I Want You Tonight, HARLEY QUINNE. Spark SRL 1131 (A).



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Needle time- does it make you sore?

Needle Time: a controversial topic in the world of radio broadcasting. Is the call for further restrictions by the Musicians Union valid under present conditions? Is the AIRC being fair to ask for no restrictions whatsoever? These and other important questions will be asked, and answered, at the Music Week Broadcasting Forum.

Of course, Needle Time is only one of the vitally important issues featured on the schedule. Other major broadcasting topics, affecting everyone involved with the industry

cover a wide range of subjects and are included in the list below.

The Advisory Committee who will be formulating the programme for the Forum consists of many leading personalities representing every side of broadcasting – an exciting assembly of seasoned professionals.

The Music Week Broadcasting Forum is the most exciting and influential broadcasting conference ever held in this country and will be at London Airport's Heathrow Hotel.

Accommodation is not included but special delegates rates have been negotiated with the Heathrow Hotel.

Please register me for the Music Week Broadcasting Forum. For more than one registration please send names and details on a separate sheet.
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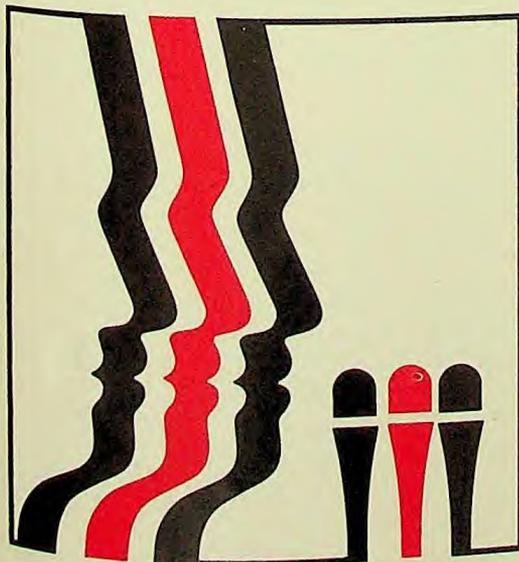
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Send completed registration to: Music Week Broadcasting Forum, 7 Carnaby Street, London W1V 1PG.

Send in your registration without delay and join us at the Heathrow Hotel in October. You can help shape the future of broadcasting.



Chairman: Mike Hennessey Editorial Director – Music Week
Teddy Warrick BBC Radio One • Aidan Day Capital Radio • Bill Macdonald Radio Hallam • Chris Denning Freelance record promotion • Andy Park Radio Clyde
Cecilia Garnett A.I.R.C. • Steve Merike Pennine Radio
Brian Matthew Freelance broadcaster • Alan Freeman D.J.
Gillian Reynolds Radio City • Ian Anderson Radio Forth.

Main Topics of discussion

Needle Time: A general statement of definition and an exposition of differing views.

Popular Music in Broadcasting: A discussion by a panel of experts covering promotion, charts – regional and national, playlists, and programming.

Copyrights: Performing rights, copyrights and neighbouring rights.

Radio Programming: Different stations will illustrate their own criteria for programming.

Audience Measurement & Research: BBC research, independent stations research, and on how figures are interpreted by agency and programming staff.

F.M. Broadcasting: Station identification problems, signal improvement and influence on musical programming.

Commercials: Promotion of record sales, and minority music i.e. classical, folk, etc. and examples of good and bad ads.

MUSIC WEEK

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RELEASES AUG. 23

S
SHU-DOO-PA-POO-POOP (LOVE BEING YOUR FOOL), Shot Gun Woman, TRAVIS WAMMACK. Capricorn 2089 105 (F).
SUGAR DADDY, Long As You Love Me, BETTYE CRUTCHER. Stax STXS 2031 (A).
SUNNY SIDE OF THE STREET, Monkey, TRAPEZE. Atlantic K 16606 (CW).

T
THE KING'S NEW CLOTHES, That's Who, MIKE REID. Pye 7N 45514 (A).

W
WHEN THE FUEL RUNS OUT (Vocal), When The Fuel Runs Out (Instrumental), EXECUTIVE SUITE. Polydor 2001 597 (F).
WHEN WE GET MARRIED, The Train, 1910 FRUIT GUM COMPANY. Buddah BDS 435 (A).
WHEN YOU'RE YOUNG AND IN LOVE (Vocal), When You're Young And In Love (Instrumental), RALPH CARTER. Mercury 6167 196 (F).

Y
YOU BELONG TO ME, Maureen, JIM REEVES. RCA Victor 2574 (R).
YOUR AUTUMN OF TOMORROW, Uncle Funk, THE CROWS. Right On RO 101 (A).

YOU'RE SOMETHING KIND OF MELLOW, You Make Me Want To Last Forever, JOHNNY WILLIAMS. Polydor 2001 496 (F).
YUM, YUM (GIMMIE SOME), Trompin', FAT BACK BAND. Polydor 2066 590 (F).

TOTAL ISSUED

Singles issued by major manufacturers for week ending 22nd August 1975.

	This Week	This Month	This Year
EMI	7 (11)	34 (34)	330 (287)
Decca	5 (5)	13 (25)	156 (149)
Pye	5 (4)	27 (24)	287 (170)
Polydor	7 (2)	22 (8)	208 (110)
CBS	3 (5)	16 (14)	209 (160)
Phono-			
gram	3 (10)	9 (17)	119 (109)
RCA	3 (4)	15 (15)	146 (93)
WEA	3 (5)	25 (24)	192 (155)
Others	14 (18)	58 (45)	789 (408)
Total	43 (60)	196 (206)	2,436 (1,641)

RECORD PRICE INDEX

Price index shows rises for singles, LP's and cassettes, due to price increases by Anchor, CBS, Pye and United Artists, the full index is therefore as follows:

	June	May	Move-
Medium Singles	0.58	0.57	+1
LP's full price	2.67	2.61	+6
Cassettes full price	2.86	2.84	+2
Cartridges full price	2.94	2.94	Nil

The above figures are calculated from the published price lists of eighteen major UK record companies: A&M, Anchor, B&C, Bell, CBS, Decca, DJM, EMI, Phonogram, Polydor, President, Pye, RCA, Transatlantic, United Artists, Virgin and WEA.
Source: John Humphries.

NEEDLE TIME

RADIO ONE RECORDS OF THE WEEK

Noel Edmunds: Moonlighting - Leo Sayer (Chrysalis CHS 2076)
Tony Blackburn: He's My Man - Supremes (Tamla Motown TMG 950)
Johnny Walker: Give All You've Got To Give - Bryn Haworth (Island WIP 6240)
David Hamilton: Boy Meets Girl - Lulu (Chelsea 2005 031)
Pick Of The Past: I'll Never Fall In Love Again - Bobby Gentry (Capitol CL 15606)

RADIO TWO ALBUM OF THE WEEK

Reprise Years - Frank Sinatra (Reprise K 94003)

RADIO LONDON

Robbie Vincent's Rocket: Chinese Kung Fu - Banzii (Contempo CS 2068)

BRMB PERSONALITY PICKS

George Ferguson: Little Bit Of Soul - Music Explosion (UK USA 9)
Adrian Juste: Dance Dance Dance - Calhoun (Phil Spector 2010 007)
Ed Doolan: You Talk Too Much - Cousin Joe From New Orleans (Big Bear OURS 4)
David Jamison: Hollywood Hot - 11th Hour (20th Century BTC 2215)
Brian Savin: At Seventeen - Janis Ian (CBS 3498)
Nicky Steele: He's My Man - Supremes (Tamla Motown TMG 950)

CAPITOL CLIMBERS

Do It Again - Steely Dan (ABC 4075)
Small And Lonely Light - Marvin & Farrar (EMI 2335)
Gypsy Woman - Brian Hyland (MCA 208)
Julie-Ann - Kenny (RAK 214)
Immortality - Lesley Gore (A&M AMS 7184)
Moonlighting - Leo Sayer (Chrysalis CH 2076)

RADIO LUXEMBOURG HOT SHOTS

Stuart Henry: All I Need Is Your Sweet Lovin' - Gloria Gaynor (MGM 2006 531)
Peter Powell: Do It Again - Steely Dan (ABC 4075)
Tom Ferrie: I Go To Pieces - Cotton Lloyd & Christian (20th Century BTC 2217)
Bob Stewart: How Sweet It Is - James Taylor (Warner Brothers K 16582)
Mark Wesley: Fool - Al Matthews (CBS 3492)

RADIO CLYDE PERSONALITY PICKS

Steve Jones: Language Of Love - Adriano Celentano (Epic 1887)
Reet Petite - Jackie Wilson (Brunswick BR 23)
Richard Park: Paloma Blanca - George Baker Selection (Warner Bros. K 16541)
Feel Like Makin' Love - Bad Company (Island WIP 6242)
Tom Ferrie: I Go To Pieces - Cotton Lloyd & Christian (20th Century BTC 2217)
Immortality - Lesley Gore (A&M AMS 7184)
Brian Ford: Hot Summer Girl - Flash Cadillac (Private Stock PVT 29)
Piece Of My Heart - Erna Franklin (London HLM 10501)
Bill Smith: Chocolate Chip - Issac Hayes (ABC 4076)
Out Of Time - Dan McCafferty (-)

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提防假冒

WILDE ROCK THIS WEEK'S PLAYLIST

- Land of Hope & Glory
VERA LYNN EMI/EMC 2330
- Little People
HUSTLER FIREFLY/AMS 5002
- Full Circle
From the Album - The Byrds SYLA 8754
THE BYRDS ASYLUM/AYM 545
- It Was Love
RUDOLPH WALKER BUK/BU 3018
- Dance With Me
From the Album - Let There Be Music SYL 9023
ORLEANS ASYLUM/AYM 544
- Hey My Love
From the album - Dean Ford EMC 3079
DEAN FORD EMI/EMI 2333
- Help me Rhonda
JOHNNY RIVERS EPIC/S EPC 3482
- Sailing
From the album - American Crossing K 56151
ROD STEWART Warner Bros./K 16600
- Love is gone
JOHN HOLT CACTUS/CT 64
- Nostalgia '75
A RAINCOAT E.M.I./EMI 2331
- I'M on Fire
5,000 VOLTS PHILIPS/5006 464
- Three Time Loser
From the Album - American Crossing K56151
ROD STEWART Warner Bros./-
- Fool
AL MATHEWS CBS/SCBS 3429
- Moonlighting
From the Album 'Another Year' CHR 1087
LEO SAYER CHRYSALIS/CHS 2076
- Night on Broadway
From the Album - Main Course 2394 150
BEE GEES PENNY FARTHING/PEN 889
- Summertime
From the Album - The Troggs PELS 543
TROGGS PENNY FARTHING/PEN 889
- Sing a Little Song
DESMOND DEKKER CACTUS/CT73
- I'll Take a Tango
CILLA BLACK EMI/EMI 2328
- Best Thing That Ever Happened To Me
From the Album - I Feel A Song BDLP 4030
GLADYS KNIGHT & THE PIPS BUDDAH/BDS 432
- Chinese Kung-Fu
BANZAI CONTEMPO/CS 2068

Telephone: 01-487 5715/6/7
24 Baker St., London W1

ACK IN THE ALBUM CHARTS

um of the Soundtrack Trailer of the Film of Python & the Holy Grail

CAS 1103

album and be blessed forever'

Speverend Rooner

certainly cheered me up a lot after
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Monty Python

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Title/Arist Label No.

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Hamilton, Joe Frank
& Reynolds
Pye Intern'l 7N 25690

A Little Easier
Max Merritt &
The Meteors
Arista ARTY 108

Love Is All
Roger Glover
& Guests
Purple PUR 125

Lizzie and the
Rainman
Tanya Tucker
MCA MCA 195

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Any Enquiries
Phone Cinedisc Ltd
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RELEASES AUG. 23

S
SHU-DOO-PA-POO-POOP (LOVE BEING YOUR FOOL), Shot Gun Woman, TRAVIS WAMMACK. Capricorn 2089 105 (F).
SUGAR DADDY, Long As You Love Me, BETTYE CRUTCHER. Stax STXS 2031 (A).
SUNNY SIDE OF THE STREET, Monkey, TRAPEZE. Atlantic K 16606 (CW).

T
THE KING'S NEW CLOTHES, That's Who, MIKE REID. Pye 7N 45514 (A).

W
WHEN THE FUEL RUNS OUT (Vocal), When The Fuel Runs Out (Instrumental), EXECUTIVE SUITE. Polydor 2001 597 (F).
WHEN WE GET MARRIED, The Train, 1910 FRUIT GUM COMPANY. Buddah BDS 435 (A).
WHEN YOU'RE YOUNG AND IN LOVE (Vocal), When You're Young And In Love (Instrumental), RALPH CARTER. Mercury 6167 196 (F).

Y
YOU BELONG TO ME, Maureen, JIM REEVES. RCA Victor 2574 (R).
YOUR AUTUMN OF TOMORROW, Uncle Funk, THE CROWS. Right On RO 101 (A).

YOU'RE SOMETHING KIND OF MELLOW, You Make Me Want To Last Forever, JOHNNY WILLIAMS. Polydor 2001 496 (F).
YUM, YUM (GIMMIE SOME), Trompin', FAT BACK BAND. Polydor 2066 590 (F).

TOTAL ISSUED

Singles issued by major manufacture for week ending 22nd August 1975.

	This Week	This Month	This Year
EMI	— (7)	11 (34)	330 (287)
Decca	5 (5)	13 (25)	156 (149)
Pye	5 (4)	27 (24)	287 (170)
Polydor	7 (2)	22 (8)	208 (110)
CBS	3 (5)	16 (14)	209 (160)
Phono-			
gram	3 (10)	9 (17)	119 (109)
RCA	3 (4)	15 (15)	146 (93)
WEA	3 (5)	25 (24)	192 (155)
Others	14 (18)	58 (45)	789 (408)
Total	43 (60)	196 (206)	2,436 (1,641)

RECORD PRICE INDEX

Price index shows rises for singles, LP's and cassettes, due to price increases by Anchor, CBS, Pye and United Artists, the full index is therefore as follows:

	June	May	Move-ment
Medium Singles	0.58	0.57	+1
LP's full price	2.67	2.61	+6
Cassettes full price	2.86	2.84	+2
Cartridges full price	2.94	2.94	Nil

The above figures are calculated from the published price lists of eighteen major UK record companies: A&M, Anchor, B&C, Bell, CBS, Decca, DJM, EMI, Phonogram, Polydor, President, Pye, RCA, Transatlantic, United Artists, Virgin and WEA.
Source: John Humphries.

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Two new singles from Polydor

1 The Ritchie Family "Brazil"

Polydor 2058 625

Former David Hamilton Record of the Week



Johnathan King 'Una Paloma Blanca' (White Dove) 2

UK 105

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CHART FOR WEEK ENDING AUGUST 9

TOP ALBUMS

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

This Week	Last Wks on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	20	THE BEST OF		
2	2	9	HORIZON	The Stylistics	Avco 9109 003
3	4	17	ONCE UPON A STAR	Carpenters	Richard & Karen A&M AMLK 64530
4	3	10	VENUS & MARS	Bay City Rollers	Phil Wainman Bell SYBEL 8001
5	11	7	THANK YOU BABY	Wings	Paul McCartney Capitol PCTC 254
6	5	5	TEN YEARS NON STOP JUBILEE	Stylistics	Hugo/Luigi Avco 9109 005
7	6	13	CAPTAIN FANTASTIC	James Last	James Last Polydor 2660 111
8	9	7	ONE OF THESE NIGHTS	Elton John	Gus Dudgeon DJM DJLPX 1
9	7	5	MUD ROCK VOL. 2	Eagles	Bill Szymczyk Asylum SYLA 8759
10	15	6	GREATEST HITS	Mud	Mike Chapman/Nicky Chinn RAK SRAK 513
11	17	81	THE SINGLES 1969-1973	Cat Stevens	Island ILPS 9310
12	9	84	TUBULAR BELLS	Carpenters	J. Daugherty/R&K A&M AMLH 63601
13	8	45	ROLLIN'	Mike Oldfield	Oldfield/Newman/Heyworth Virgin V 2001
14	22	5	RIDE A ROCK HORSE	Bay City Rollers	Bill Martin/Phil Coulter Bell BELLS 244
15	14	96	DARK SIDE OF THE MOON	Roger Daltrey	Rus Ballard Polydor 2442 135
16	13	5	WHEN WILL I SEE YOU AGAIN	Pink Floyd	Pink Floyd Harvest SHVL 804
17	12	22	THE ORIGINAL SOUNDTRACK	Johnny Mathis	John Lorez CBS 80738
18	18	12	SNOWFLAKES ARE DANCING	10CC	10cc Mercury 9102 500
19	19	158	SIMON & GARFUNKEL'S GREATEST HITS	Tomita	Plasma Music Japan Red Seal ARL 1 0488
20	16	7	STEP TWO	Simon & Garfunkel	S&G CBS 69003
21	21	14	24 CARAT PURPLE	Showaddywaddy	Mike Hurst Bell BELLS 256
22	27	3	THE HIGHER THEY CLIMB	Deep Purple	Purple TSPM 2002
23	20	5	THE BASEMENT TAPES	David Cassidy	Bruce Johnston/David Cassidy RCA Victor RS 1012
24	28	7	THE SNOW GOOSE	Bob Dylan	Bob Dylan & The Band CBS 88147
25	25	87	BAND ON THE RUN	Camel	David Hitchcock Decca SKL 5207
26	23	15	BEST OF TAMMY WYNETTE	Paul McCartney/Wings	Paul McCartney Apple PAS 10007
27	24	39	ELTON JOHN'S GREATEST HITS	Tammy Wynette	Billy Sherrill Epic EPC 63578
28	41	4	TOMMY	Elton John	Gus Dudgeon DJM DJLPH 442
29	36	9	MADE IN THE SHADE	Soundtrack	Townshend/Russell/Dudgeon Polydor 2657 014
30	48	15	AUTOBAHN	Rolling Stones	Rolling Stone COC 59104
31	31	12	THE GREATEST HITS OF 10CC	Kraftwerk	Heutter/Schneider Vertigo 6360 620
32	44	3	LIVE AT TREORCHY	10CC	10cc UK UKAL 1012
33	26	3	FOCUS	Max Boyce	Bob Barratt One Up OU 2033
34	32	2	HIS 12 GREATEST HITS	Focus	Mike Vernon Polydor 2384 070
35	---	---	TICKET TO RIDE	Neil Diamond	MCA MCF 2550
36	34	24	PHYSICAL GRAFFITI	Carpenters	Jack Daugherty Hamlet AMLP 8001
37	---	1	TOMMY	Led Zeppelin	Jimmy Page Swan Song SSK 89400
38	37	7	DISCO BABY	Who	Kit Lambert Track 2657 002
39	---	1	SANTANA'S GREATEST HITS	Van McCoy/Soul City Symphony	Van McCoy Avco 9109 004
40	---	1	GLEN CAMPBELL'S GREATEST HITS	Santana	CBS 69081
41	50	2	GOODBYE YELLOW BRICK ROAD	Elton John	Gus Dudgeon DJM DJLPD 1001
42	---	1	FOUR SYMBOLS	Led Zeppelin	Jimmy Page Atlantic K 50008
43	33	37	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	S&G/Halee CBS 63699
44	30	2	NEVER TOO YOUNG TO ROCK	Various	GTO GTLP 004
45	---	1	MONTY PYTHON	Soundtrack	Charisma CAS 1103
46	43	3	TAKE TWO	Diane Solomon	John King Philips 6308 236
47	39	15	TAKE GOOD CARE OF YOURSELF	Three Degrees	Gamble/Huff Philadelphia PIR 69137
48	35	6	THE MYTHS & LEGENDS OF KING ARTHUR	Rick Wakeman/ERE	Rick Wakeman A&M AMLH 64515
49	---	1	FOREVER AND EVER	Demis Roussos	Demis Roussos Philips 6325 021
50	---	1	BEST YEARS OF OUR LIVES	Steve Harley/Cockney Rebel	Harley/Parsons EMI EMC 3068

NEXT TEN

- 51 NEXT, Alex Harvey, Vertigo 6360 103
- 52 THE BEATLES 1967-1970, Apple PCSP 718
- 53 SGT. PEPPER'S LONELY HEARTS CLUB BAND, Beatles, Parlophone PCS/PMC 7027
- 54 AND I LOVE YOU SO, Perry Como, RCA Victor SF 8360
- 55 BEACH BOYS GREATEST HITS, Capitol ST 21628
- 56 MEDDLE, Pink Floyd, Harvest SHVL 795
- 57 AL GREEN GREATEST HITS, Al Green, London SHU 8481
- 58 THE BEATLES 1962-1966, Apple PCSP 717
- 59 NOT A LITTLE GIRL ANYMORE, Linda Lewis, Arista ARTY 109
- 60 MUSSORGSKY, Tomita, Red Seal ARL 10838

ARTISTS' A-Z

- BAY CITY ROLLERS 3, 13E
- BOYCE, Max 32E
- CAMEL 24S
- CAMPBELL, Glen 40E
- CASSIDY, David 22R
- CARPENTERS 2, 11 35CW
- DALTREY, Roger 14F
- DEEP PURPLE 21F
- DIAMOND, Neil 34E
- DYLAN, Bob 23CW
- EAGLES 8E
- FOCUS 33F
- HARLEY, Steve/Cockney Rebel 50E
- KRAFTWERK 30F
- JOHN, Elton 7, 27, 41A
- LAST, James 6F
- LED ZEPPELIN 36, 42CW
- MATHIS, Johnny 16CW
- MCCARTNEY, Paul/Wings 4, 25E
- MCCOY, Van/Soul City Symphony 38F
- MONTY PYTHON - Soundtrack 45F
- MUD 9E
- NEVER TOO YOUNG TO ROCK 44F
- OLDFIELD, Mike 121
- PINK FLOYD 15E
- ROLLING STONES 29CW
- ROUSSOS, Demis 49F
- SANTANA 39CW
- SHOWADDYWADDY 20E
- SIMON & GARFUNKEL 19, 43CW
- SOLOMON, Diane 46F
- STEVENS, Cat 101
- STYLISTICS 1, 5F
- 10CC 17F, 31S
- THREE DEGREES 47CW
- TOMITA 18R
- TOMMY - Soundtrack 28F
- WAKEMAN, Rick/ERE 48CW
- WHO 37F
- WYNETTE, Tammy 23CW

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprise, CR - Creole, D - Arcade



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Tue. 9th Sept. Meadow Vale Country Club, Nr. Cordell
Fri. 12th Sept. Be Montford Hall, Leicester
Sat. 13th Sept. North Olympia, Norbreck Castle
Blackpool
Sun. 14th Sept. Davenport Theatre, Stockport
Mon. 15th Sept. Wolverhampton Civic Hall
Tue. 16th Sept. The Guild Hall, Preston
Wed. 17th Sept. Sheffield City Hall
Fri. 19th Sept. Newcastle City Hall
Sat. 20th Sept. Newcastle City Hall
Tue. 23rd Sept. Civic Hall, Guildford
Wed. 24th Sept. Cheshamford, Chancellor Hall
Thur. 25th Sept. Tiffany's, Jiford
Sat. 27th Sept. Congress Theatre, Eastbourne
Sun. 28th Sept. Woodville Hall, Gravesend
Wed. 1st Oct. Grand Theatre, Leeds

Thur. 2nd Oct. Queensway, Dunstable
Fri. 3rd Oct. Odeon, Lewisham
Sat. 4th Oct. Gaumont, Ipswich
Sun. 5th Oct. The Wimbledon Theatre
Wed. 8th Oct. Gaumont, Doncaster
Fri. 10th Oct. The Opera House, Manchester
Sat. 11th Oct. Grand Pavilion, Witherssea
Mon. 13th Oct. Market Hall, Carlisle
Tue. 14th Oct. Pavilion, Ayr
Wed. 15th Oct. Apollo, Glasgow
Fri. 17th Oct. Capitol Theatre, Aberdeen
Sat. 18th Oct. Card Hall, Dundee
Mon. 20th Oct. New Theatre, Oxford
Wed. 22nd Oct. Capitol Theatre, Cardiff
Thur. 23rd Oct. Colwyn Bay, Dixielander
Fri. 24th Oct. Gaumont State, Kilburn
Sun. 26th Oct. Cliff Pavilion, Southend

£ = FORECAST
 ○ = QUARTER MILLION SALES
 £ = SALES INCREASE OVER LAST WEEK
 MUSIC WEEK AUGUST 23, 1975

TOP 50 SINGLES

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprise, CR - Creole, T - Transatlantic.

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	1	5	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)	Stylistics	Avco 6105 039	Cyril Shane	Hugo/Luigi
£ 2	24	2	SAILING	Rod Stewart	Warner Brothers K 16600	Island	Tom Dowd
£ 3	5	5	THE LAST FAREWELL	Roger Whittaker	EMI 2294	Tembo/Ashley Fields	Dennis Preston
○ 4	2	8	BARBADOS	Typically Tropical	Gull GULS 14	Gull Songs	J. Calvert/M. West
5	3	6	IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokey	RAK 206	Chinnichap/RakMike Chapman/Nicky Chinn	
£ 6	8	6	IT'S BEEN SO LONG	George McCrae	Jay Boy BOY 100	Sunbury Music	H.W. Casey/R. Finch
£ 7	11	7	BLANKET ON THE GROUND	Billie Jo Spears	United Artists UP 35805	Campbell Connelly	Larry Butler
£ 8	23	4	THAT'S THE WAY (I LIKE IT)	K.C. & The Sunshine Band	Jay Boy BOY 99	Sunbury	H.W. Casey/R. Finch
9	6	9	JIVE TALKIN'	Bee Gees	RSO 2090 160	Abigail/Flam	Arif Marden
£ 10	13	6	DOLLY MY LOVE	Moments	All Platinum 6146 306	Sunbury Music	H. Ray/T. Keith
○ 11	4	7	GIVE A LITTLE LOVE	Bay City Rollers	Bell 1425	Utopia/DJM	Phil Wainman
12	10	6	SHERRY	Adrian Baker	Magnet MAG 34	KPM	Morgan/Baker
13	9	7	IT'S IN HIS KISS	Linda Lewis	Arista 17	Carlin	Tony Silvester/Bert DeCotex
£ 14	19	5	EL BIMBO	Bimbo Jet	EMI 2317	Burlington	Laurent Rossi
£ 15	20	4	BEST THING THAT EVER HAPPENED	Gladys Knight & The Pips	Buddah BDS 432	KPM	Kerner/Wise
£ 16	12	9	SEALED WITH A KISS	Brian Hyland	ABC 4059	United Artists	POGO Prod.
17	7	5	DELILAH	Sensational Alex Harvey Band	Vertigo ALEX 001	Donna Music	David Batchelor
£ 18	26	4	SUMMER OF '42	Biddu Orchestra	Epic EPC 3318	Warner Brothers	Biddu
£ 19	30	4	FAME	David Bowie	RCA 2579	Mainman/Lennon/ATV/Cailidh/Crysalis/Bowie/Maslin	
£ 20	28	3	SUPER WOMBLE	Wombles	CBS 3480	April/Batt Songs	Mike Batt
21	17	7	NEW YORK CITY	T. Rex	EMI MARC 10	Wizzard	Marc Bolan
£ 22	22	6	LOVE ME BABY	Susan Cadogan	Magnet MAG 36	Magnet Music	Peter Waterman
23	16	8	JE T'AIME	Judge Dread	Cactus CT 65	Shapiro Bernstein	Al-Ted Prod
24	15	7	HIGHWIRE	Linda Carr & The Love Squad	Chelsea 2005 025	Intersong	Kenny Nolan
£ 25	36	4	ROCHDALE COWBOY	Mike Harding	Rubber ADUB 3	Francis Day & Hunter	Geoff Heslop
26	18	8	I WRITE THE SONGS/FOR LOVE	David Cassidy	RCA 2571	Sunbury/Warner Bros. B. Johnston/D. Cassidy	
£ 27	35	3	DON'T THROW IT ALL AWAY	Gary Benson	State STAT 10	Noel Gay	Steve Edgley
£ 28	43	3	A CHILD'S PRAYER	Hot Chocolate	RAK 212	Chocolate/RAK	Mickie Most
£ 29	40	3	LOVE IN THE SUN	Glitter Band	Bell 1437	Rock Artists	Mike Leander
£ 30	41	2	BRAZIL	Crispy & Company	Creole CR 109	Latin American	I.H.P. Prod.
£ 31	38	3	ONE OF THESE NIGHTS	Eagles	Asylum AYM 543	Warner Brothers	Bill Szymczyk
£ 32	32	4	LOVE WILL KEEP US TOGETHER	The Captain & Tennille	A&M AMS 7165	Kirshner/Warner Brothers	The Captain
33	27	6	GET IN THE SWING	Sparks	Island WIP 6236	Island	Tony Visconti
○ 34	14	11	TEARS ON MY PILLOW	Johnny Nash	CBS 3220	ATV Music	
£ 35	47	2	JULIE-ANN	Kenny	RAK 214	Martin Coulter	Bill Martin/Phil Coulter
£ 36	49	2	SUMMERTIME CITY	Mike Batt	Epic EPC 3460	Batt Songs/April	Mike Batt
○ 37	25	10	MISTY	Ray Stevens	Janus 6146 204	Bregman Vocco & Conn	Ray Stevens
38	33	4	ONE NIGHT	Mud	RAK 213	United Artists	Mike Chapman/Nicky Chinn
£ 39	48	2	KNOCKIN' ON HEAVENS DOOR	Eric Clapton	RSO 2090 166	Big Ben Music	Tom Dowd
£ 40	42	3	LOVE WON'T LET ME WAIT	Major Harris	Atlantic K 10585	Gamble Huff/Carlin	Bobby Eli
£ 41	46	3	THAT'S WHAT LIFE IS ALL ABOUT	Bing Crosby	United Artists UP 35852	Donna Music	Ken Barnes
42	39	5	SEXY M.F.S.B.		Philadelphia PIR 3381	Gamble Huff/Carlin	Gamble/Huff
43	NEW ENTRY		PANDORA'S BOX	Procol Harum	Chrysalis CHS 2073	Blue Beard	Leiber/Stoller
44	45	3	ALL I NEED IS YOUR SWEET LOVIN'	Gloria Gaynor	MGM 2006 531	Chappell	Tony Bongiovi
45	50	2	FUNKY MOPED/MAGIC ROUNDABOUT	Jasper Carrott	DJM DJS 388	B. Feldman/J. Lynne/Carlin	J. Lynne/J. Carrott
46	NEW ENTRY		FOOL	Al Matthews	CBS 3429	Acton Green/Universal Song	P.R. Tubbs
47	-	1	AFTERNOON OF THE RHINO	Mike Post Coalition	Warner Brothers K 16588	Sunbury	Mike Post
48	NEW ENTRY		MOTOR BIKING	Chris Spedding	RAK 210	Island Music	Mickie Most
49	NEW ENTRY		BRAZIL	Ritchie Family	Polydor 2058 625	Latin American	Jacques Morali
50	NEW ENTRY		THE SNAKE	Al Wilson	Bell 1436	Burlington	J. Rivers/M. Gordon

DISTRIBUTORS A-Z
 A Child's Prayer..... 28E
 Afternoon Of The Rhino.... 47CW
 All I Need Is You
 Sweet Lovin'..... 44F
 Barbados..... 45
 Best Thing That Ever Happened..... 15A
 Blanket On The Ground..... 7E
 Brazil..... 30ECR
 Brazil..... 49F
 Delilah..... 17F
 Dolly My Love..... 10F
 Don't Throw It All Away..... 27F
 El Bimbo..... 14E
 Fame..... 19R
 Fool..... 46CW
 Funky Moped/Magic Roundabout..... 45A
 Get In The Swing..... 33I
 Give A Little Love..... 11E
 Highwire..... 24E
 If You Think You Know How To Love Me..... 5E
 I Can't Give You Anything (But My Love)..... 1F
 I Write The Songs..... 26R
 It's Been So Long..... 62L
 It's In His Kiss..... 13E
 Je T'Aime..... 23ECR
 Jive Talkin'..... 9F
 Julie Ann..... 35E
 Knockin' On Heavens Door..... 39F
 Love Me Baby..... 22CW
 Love In The Sun..... 29E
 Love Will Keep Us Together..... 32CW
 Love Won't Let Me Wait..... 40E
 Misty..... 37F
 New York City..... 21E
 Motor Biking..... 48E
 One Night..... 38E
 One Of These Nights..... 31E
 Pandora's Box..... 43I
 Rochdale Cowboy..... 25ZT
 Sailing..... 2CW
 Sealed With A Kiss..... 16E
 Sexy..... 42CW
 Sherry..... 12CW
 Summertime City..... 36CW
 Summer Of '42..... 18CW
 Super Womble..... 20CW
 Tears On My Pillow..... 34CW
 That's The Way I Like It..... 82L
 That's What Life Is All About..... 41E
 The Snake..... 50E
 The Last Farewell..... 3E

TOP 50 WRITERS
 1 Hugo/Luigi/Weiss, 2 Gavin Sutherland, 3 Roger Whittaker/R. Webster, 4 Jeffrey Calvert/Max West, 5 Mike Chapman/Nicky Chinn, 6 H. W. Casey/R. Finch, 7 R. Bowling, 8 H. W. Casey/R. Finch, 9 B. R. & M. Gibb, 10 Ray/Keith/Goodman/Brown, 11 Johnny Goodison/P. Wainman, 12 R. Gaudio, 13 Buddy Clark, 14 Claude Morgan, 15 Jim Weatherly, 16 Udell Gold, 17 Les Reed/Barry Mason, 18 Michel Legrand, 19 Bowie/Lennon Alomer, 20 Mike Batt, 21 Marc Bolan, 22 Peter Shelley/Peter Waterman, 23 Gainsburg, 24 Kenny Nolan, 25 Mike Harding, 26 Bruce Johnson, 27 Gary Benson/Midel, 28 E. Brown, 29 Shephard/Springate, 30 A. Larrosa, 31 Don Henley/Glenn Frey, 32 Neil Sedaka/Harry Greenfield, 33 Ron Mael, 34 Ernie Smith, 35 Bill Martin/Phil Coulter, 36 Mike Batt, 37 E. Garner/J. Burke, 38 Bartholomew/King, 39 Bob Dylan, 40 Bobby Eli/Vennie Barrett, 41 Barnes/Crosby/Dacker/Reed, 42 Gamble/Huff, 43 G. Brooker/K. Reid, 44 Flax/Lambert, 45 C. Rhomanna/J. Carrott, 46 P. R. Tubbs, 47 Post/Carpenter, 48 Chris Spedding, 49 A. Barroso, 50 John Fogerty.

STAR BREAKERS
 SEE PAGE 4
 Singles previously listed between positions 41-50 are excluded if sales and position have declined for two consecutive weeks.

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

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MW

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