

MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 65p

MW hosts meet-the-dealer tour

MUSIC WEEK is to take the initiative in bringing together record manufacturers and dealers this autumn with a series of trade shows throughout the country. Also announced this week is the first Record Dealers Of The Year contest organised by *Music Week* with eight prizes of an all-expenses-paid trip to the South of France in January to visit Midem at Cannes.

"The dealer tour will enable the record companies to present their autumn and Christmas sales campaigns and product directly to

the South of France in mid-winter."

The eight centres to be visited will be: Southampton (Polygon Hotel, September 13), Birmingham (Grand Hotel, September 20), Glasgow (Royal Stuart Hotel, September 25), Liverpool (Adelphi Hotel, September 27), Newcastle (Centz Hotel, October 2), Sheffield (Hallam Tower Hotel, October 4), Bristol (Holiday Inn, October 9) and London (Kensington Town Hall, October 11).

All record companies are being invited to book stand space at the venues which will be open from 2.00 pm to 10.00 pm each day with buffet and bar provided. Each venue will be fully equipped with record, tape and video equipment.

Invitations will be mailed by *Music Week* to dealers, local radio staff and disco deejays in July.

Nominations to enter the Record Dealers of the Year contest will be accepted from dealers themselves and from record companies. Entry forms will be mailed to dealers inviting them to take part. Nominated shops will be visited anonymously by inspectors appointed by *Music Week* and assessed for shop layout, displays, service etc.

Eight first prizes will be awarded — one for each of the regions visited by the dealer tour. Each winner will be invited to attend the *Music Week* Awards Dinner and will receive a framed certificate. Additionally, the winners and their wives will be flown to the South of France in January for a one-day visit to Cannes and Midem.

Closing date for entries for the contest is August 31. Contact Brian Batchelor or Avril Barrow at *Music Week*.



THE AMAZING success of the film and soundtrack of *The Stud* was celebrated with a Knightsbridge reception hosted by advertising agency Benton & Bowles. Among those presented with platinum discs were Biddu, Jackie Collins, Joan Collins, Bob Egerton of Woolworths, Ron Kass, Barry Collier of Ronco and Ed Simons of Brent Walker. Latest figures show that the film and album of *The Stud* have grossed £3 million in two months. Pictured left to right are Barry Collier, Joan Collins, Bob Egerton and Jackie Collins.

CHART ACTION

THIS WEEK'S fastest rising single is Andrew Lloyd Webber's Argentine Melody, performed by San Jose, which climbs 28 places from 71 to 43. In an otherwise sluggish chart — 45 out of the 75 take a downward plunge — best movers are Boogie Oogie by A Taste Of Honey (65 to 46), Boomtown Rats' Like Clockwork (54 to 26), Use Ta Be My Girl by The O'Jays (49 to 32), The Motors' Airport (28 to 11) and Clout's Substitute (64 to 48). Father Abraham's Smurf Song comes close to knocking Travolta and Olivia off the top, rising from 10 to 2.

Carrere to open London office

by DAVID DALTON
CARRERE, THE French-based record company, will be opening an office in London to consolidate recent chart success here.

Current product consists of Substitute by Clout, which is moving up the singles chart, while Singin' In The Rain from Sheila B. Devotion was a crossover success earlier this year after initial disco reaction.

According to Freddy Cannon, who will be running the Carrere operation in this country, the current arrangement with EMI Group Repertoire Division will remain, though it will be handled as a licensing deal. Distribution will continue through EMI.

Cannon moves from his position as commercial manager of a&r at EMI to become managing director of Carrere UK and takes with him his assistant Peter Hinton. Also joining the organisation as national promotion manager is Oliver Smallman, who was previously with ATV.

Office premises have yet to be acquired but the move is planned for July 1.

Explaining the decision by Claude Carrere, head of the French company which also handles Sacha Distel and La Belle Epoque, Cannon says: "Carrere at the moment has no identity within the UK and we will be able to change that by having our own promotional and a&r set up, plus our own directorships, here. In the past people have been talking to EMI. Now they will be able to talk to Carrere direct."

Carrere intends to sign British acts to the label. Meanwhile, apart from the current Clout record, the company will be issuing a new single from Sheila called Light My Fire and on June 24 Rio de Janeiro by Gary Cariss will be released. "We will also

be doing things in the UK with Sacha Distel in the coming months," says Cannon.

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dealers in major regional centres across the country," said *Music Week* promotion manager Avril Barrow. "And the winners of the Dealers of the Year contest will have an opportunity of seeing what Midem is all about — as well as experiencing an enjoyable day out in

Midland GRRC meet date fixed

THE NEXT meeting of the East Midlands Region of the GRRC will take place on Thursday July 27 at the Post House, Leicester at 7.30pm. EMI Managing Director Ramon Lopez will attend the meeting as will GRRC Honorary Secretary Harry Tipple and MTA Secretary General Arthur Spencer-Bolland. All record retailers, whether members of the MTA or not, are invited to attend. Further details can be obtained from Arthur Spencer-Bolland on 01-836 2059 or Jennifer Watson, Chairman of East Midlands GRRC on Leicester 709000.

DONNA DISC

CONFUSION OVER the catalogue number of the Donna Summer single *The Last Dance* (Casablanca TGIFS 2) led to the record being left out of last week's Top 75 when in fact it should have shown at No. 62. The error arose because some of the sales recorded by chart return shops were incorrect with part of the serial number having been omitted and sales of the record were underestimated. British Market Research Bureau regrets any inconvenience this may have caused.

VCL launches music-on-video cassettes

THE RECORD industry begins to move into the video age with the news this week of a company launching a range of pre-recorded video cassettes including rock concerts. The company, VCL Video Services Ltd., is seeking record retail outlets for its products, and intends to record its own videos of music acts.

"We plan to establish a strong music catalogue covering the whole sphere from rock to classics," said VCL director Steve Webber. The company is developing studio facilities at its Parker Street, London, headquarters and will eventually sign bands to "video contracts" in the same way that record companies offer recording contracts.

And VCL believes that record retailers are going to play an important role in providing outlets for music videos. Other subjects covered will include sport and feature films.

Retail prices will be £19.27 for a

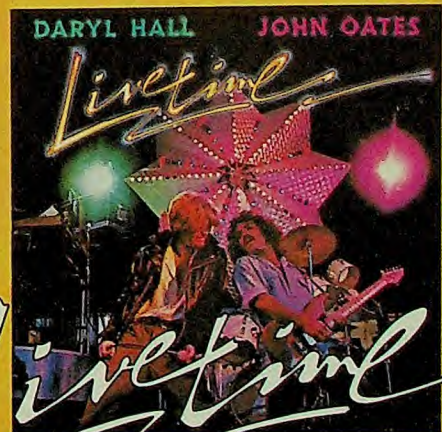
30 minute cassette and £23.91 for 60 minutes. There will be an initial minimum order for dealers of 24 cassettes, but these come supplied in a free, on-loan, pilfer-proof rack suitable for in-store display. The company will also offer full sale or exchange facilities, replacing slower moving items with new releases as required.

Among the first music programmes on release are The Supremes (a VCL production featuring six tracks from the group's High Energy album) and the Brothers and Sisters Concert featuring Marvin Gaye, Staple Singers, Bill Withers, Curtis Mayfield, The Chi-Lites, Main Ingredient, The O'Jays, Isaac Hayes, Temptations and Gladys Knight and the Pips.

Extensive display and promotional material is being prepared and the launch will be linked with advertising. VCL is at 58 Parker Street, WC2 (01-405 3732).

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NEWS

Polydor sell-in on Who single

THE WHO'S first single in over two years is released on Friday June 30. Titled *Had Enough* c/w *Who Are You* (Who 1), this is a first for John Entwistle as the A-side is his own composition.

An unprecedented pre-sales and large scale advertising campaign by Polydor marks the release of this single — both tracks come from a new who album to be released in early August.

The combined team of Polydor's Sales and Strike Forces is already pre-selling the single by telephone to over 2,000 dealers and are confident of a ship figure in excess of 100,000. Advertising back-up comes from full-pages this week in *Melody Maker*, *NME*, *Sounds* and *Record Mirror* and posters and streamers for dealer window display. (The last Who single was *Squeeze Box*, released in January 1976).

Meanwhile, following negotiations with Claude Hopper

Productions Ltd, Tony Prior has been appointed managing director of Rampport Enterprises which controls the Who's collective business affairs. Prior will be working in close association with Bill Curbishley, the Who's manager for the past eight years.

The group have now committed themselves to building a major UK entertainment complex to be based out of the Shepperton Studios Centre, a part of which they bought last November and intend to develop a facility for the film and music business as well as producing their own films and records.

"We are delighted to be in a position to bring plans for three films into this country in our first year," says Prior. "The first of which will be *Quadrophenia*, a Who production in association with Bill Curbishley and Roy Baird." The name of Rampport is to be changed to the Who Group Limited.

Link Wray and Gordon to go solo

PRIVATE STOCK artists Robert Gordon and Link Wray have split up. Gordon announced the fact during the last date of their European tour last Wednesday at the Music Machine in London.

Both will be working on solo albums for Private Stock on their return to the US and each will be produced by Richard Gottehrer. Gordon's manager and producer of his previous discs. Two tracks have already been laid down by the pair together and these will probably be included on Gordon's album. The split represents a desire on Gordon's part to explore new areas of music.

New packs

WILTON PACKAGING is a new firm which specialises in purpose-designed cardboard and corrugated products to the record industry. Currently, it is marketing four types of ready to use packages and is working on ideas for packaging tapes.

Red Star lines up Suicide for Bronze

BRONZE RECORDS has lined up its promotion campaign for Red Star Records, the New York-based new wave independent label. First four releases will include two singles and two albums from Red Star's major signings, *Suicide* and *The Real Kids*. Bronze's licensing deal with the US label is the first it has made in the UK company's history.

Real Kids' debut single will be *All Kindsa Girls* (BRO 54), released on June 23 followed by an album, called *The Real Kids* (BRON 509), on July 7. The same day, *Suicide*'s album (BRON 508) and a single, *Cheree* (BRO 57) will also be released. *Cheree* will be available in a limited edition 12-inch pressing, and both the seven-inch and 12-inch singles will be issued in different picture bags.

Bronze's campaign for the actual Red Star label includes enamel badges, sew-on patches, tee-shirts, ear-studs, and special kits for the sales representatives. There will also be 500 shop display units promoting both the label and product, and a

sampler flimsy-disc featuring tracks from both albums is being included in *Circuit* magazine. Posters will also advertise the product.

Suicide will be supporting *Clash* on a nationwide tour next month and following those gigs will also be doing some dates of their own. The *Real Kids* are expected to visit in Britain in September for live dates.

Bush prize

KATE BUSH won the Silver prize in the seventh Tokyo Song Festival with *Moving*, taken from her debut album, *The Kick Inside*. She performed the song live for an audience of 11,000 at Nippon Budokan. The show was televised for an audience of some 35 million.

The Grand Prix prize was given to Al Green and the Gold Prize went to Debbie Boone. Kate Bush shared the Silver prize with *The Emotions*. *Moving* has been released as a single in Japan and is currently at number 42 in the Japanese charts.

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TO CELEBRATE sales in excess of one million pounds of the Buddy Holly and The Crickets *Twenty Golden Greats* album, Alan Kaupé (MD, of EMI LRD) and Colin Burn (General Manager) presented gold and platinum discs to Roy Featherstone (MD of MCA) and Stuart Watson (Marketing Manager) left to right: Watson, Burn, Featherstone and Kaupé.

After the Fire mail order price

WITH REFERENCE to your review of *Signs Of Change* by After The Fire (*MW* June 10), we would like to correct the mail order price from £3.25 to £3.50. This price increase was effective from May 1.

You may also like to know that the album has sold two and a half thousand copies solely through mail order and with no advertising in the music press. Negotiations are currently under way for a distribution deal in Belgium, the US, and Australia, but still no major company is interested in After The Fire! **Pete Bigg, Rapid Records, Moor Road, Laugham, Colchester, Essex.**

Credit note

I WOULD like to thank *Music Week* for printing my letter (June 17). My credit note has now been received. But I would like to point out that my shop is open at 9.30 am every morning, six days a week, and as far as I am aware, every shop in the area opens at the same time, so it was not a question of the delivery being made at a time when I was expected

LETTERS

to be open. However *Music Week*'s assistance in this matter is gratefully appreciated. **Simon Charlton, Image Records, Fowler Street, South Shields, Tyne and Wear.**

Original Carvells

WE READ with interest the letter from Mr. David Croker, MD at Rocket Records, (*MW* June 10), concerning the Original Carvells.

If Mr. Croker would care to watch a re-run of *Top of the Pops*, Nov 77, one of several television appearances recorded by the boys to promote the skateboard record, *L.A. Run*, he will see the faces of the group that we now manage. The boys also performed gigs.

However we have no desire to start a running battle with Rocket Records or the New Carvells, and wish Mr. Alan Carvell and Mr. David Croker, every success with their record, *Skateboard Queen*. The name Original Carvells us registered by Supermusic Ltd. **Mal Spence, Supermusic Ltd, Hallcroft Lane, Copmanthorpe, York.**



Denis Knowles (left) has joined Arista in the newly-created post of Marketing Director. Welcoming him to the company is m.d. Charles Levison (see story, chairs).

WEA goes on tv with Boney M

WEA RECORDS has now reached the third stage of its campaign to fully establish Boney M as a major selling act in the UK. The first two stages of the campaign started last summer and a press release issued at the time stated that "the campaign aim is to push the group into the heavy selling league by the early part of 1978".

Now a national TV advertising campaign will surround the July 14 release of the group's third Atlantic/Hansa album, *Night Flight To Venus*. The campaign will roll out over a two month period starting July 19 in Lancashire, Scotland and The West, then throughout the remaining areas of the country. The 30-second commercial will highlight the group's 1 1/4 million selling

single, *Rivers Of Babylon* — included on the album — and will run in the predominantly peak viewing times. The LP will be supported in depth at store level.

Night Flight To Venus is again produced by Frank Farian and recorded at his studios in Frankfurt. The ten tracks include such titles as *Never Change Lovers In The Middle Of The Night*, *He Was A Steppenwolf* and *Voodoo Night*. Also included are reworkings of Neil Young's *Heart Of Gold* and Roger Miller's *King Of The Road*.

Boney M and several other top acts are currently in Dubai taping a mammoth TV spectacular which will be made available for worldwide screening.



ELAINE PAIGE, currently receiving acclaim playing the title role of *Eva Peron* in the *West End* musical, *Evita*, has signed a worldwide solo recording deal with EMI MOR Records Division. Pictured at the signing are (Back row, left to right): Arnold Conroy, accountant and business adviser to Miss Paige; Tony Russell, solicitor; Peter Phillips, managing director ATV Music; Eric Hall, creative manager ATV Music; Brian Wade, producer; Laurie Hall, Business Affairs Manager EMI Records; Front row: Vic Lanza, General Manager MOR Division EMI Records, Ramon Lopez, Managing Director EMI Records, Elaine Paige; Bob Mercer, Managing Director Group Repertoire Division EMI Records; Peter Hunsley, marketing manager MOR Division EMI Records.

Denis Knowles joins Arista

DENIS KNOWLES has been appointed Marketing Director at Arista Records.

Knowles is currently Marketing Manager at United Artists Records which he joined nine years ago to set up the company's Sales and Marketing Division. Since then he has played a significant part in the development and success of artists like the Groundhogs, Canned Heat, Dr Feelgood, Man, Don McLean,

Shirley Bassey, Slim Whitman, Stranglers, Electric Light Orchestra and Gerry Rafferty and has seen the company grow from less than £1/2 million annual turnover to the current figure of over £8 million.

Charles Levison, Arista MD, commented, "Denis Knowles is one of the most experienced marketing men in the music business in this country and I am delighted that he is joining us."

Denis Knowles added, "My parting from UA after nine happy and successful years is in no way connected with the recent sale of the company. My decision was made after weighing up the enormous potential of Arista and my confidence was confirmed after having spent one day at Arista's New York office last Friday."

Knowles starts in his newly created position on July 10.

Townsend to Phonogram

PHONOGRAM HAS signed David Townsend who wrote *Miss You Nights* for Cliff Richard two years ago; his first single, *When I Kiss You*, is released on the Mercury label this Friday (23). The record will be available in a four-colour bag for promotional purposes, featuring a picture of Townsend on the front and the album, *Making Up The Numbers*, on the back. In addition there will be special Townsend memo pads for broadcasting personnel, and badges and stickers will be available for the media and dealers. Adverts will be taken out in the *Daily Mirror* with a 'phone in and hear the new David Townsend single, tagline. Overall the promotion represents the start of a two month campaign to launch Townsend which will culminate in the release of his debut album.

STOUXSIE AND The Banshees have signed a long-term worldwide recording contract with Polydor Records. This means that they will be going off the road for a while to concentrate on recording, though



there is a possibility of a one-off London concert in July. They begin recording a single on June 25 and an album is expected in October to coincide with a European tour, which will include British dates.

VIRGIN'S FRONT Line Records has signed West Indian poet and musician Lasana Williams. His revolutionary poetry covers anti-apartheid and South African themes. He appeared at the African Liberation Day Function held in Birmingham last year, and at the World Black Arts Festival in Nigeria in 1977. He is Trinidadian and has lived in this country for three and a half years. He is to play a number of UK dates from June 25.

DOOLEY'S DIARY
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Hoy forms own company

RCA a&r man Andrew Hoy is leaving the company at the end of June to set up his own independent production company in partnership with composer/writer/arranger David Statten. They will have a five year, non-exclusive deal with RCA, and additionally Hoy will be retained to produce certain RCA acts including *Cherry Vanilla*.

Hoy and Statten's company will be called Calibre Records and first product with RCA will be a single by an as yet unnamed act consisting of vocalists Ian Lane and Bill McAllister. (See *Dooley's Diary*,

p63). "We intend initially to work with only a couple of acts and we are looking particularly for girl singers," said Hoy. "And as our deal is non-exclusive we will consider placing product with companies other than RCA."

Hoy joined RCA as assistant press officer five years ago and moved into the a&r department three years ago where he was largely responsible for successfully guiding the careers of Buster and Bonnie Tyler, and latterly as been producing *Cherry Vanilla*.

Pickwick packages

BUDGET RECORD company Pickwick has a strong release schedule for July — among the albums which are being issued are *The Best Of Glenn Miller*, *Hits Of The Sixties* which includes such names as Manfred Mann, Bobby Hebb, Roger Miller and Susan Maughan, *Jack Jones' The Look Of Love*, and a *Blood Sweat And Tears* compilation.

Pickwick will also be issuing a Sweet album.

New Pollock PR company

PREVIOUSLY with Entertainment Wise, the pop music and theatrical PR company, Jason Pollock has joined forces with another PR veteran Paul Barnard, to start a new promotions and advertising consultancy company, *Pivot Public Relations*. Based in Suite 34, 36 Charing Cross Road, WC2 (836-9831), *Pivot* will look after many of the accounts previously with Entertainment Wise, and will also be producing *Elvis* in Madrid.



Neil Waterman to Magnet Music as general manager from EMI Music in succession to Grant Goodchild who has left. Waterman has been with EMI Music since last September, and prior to that worked for Castle Music in Sydney ... Bruno Kretschmar to Intersong as director and general manager in succession to Ronnie Beck, who has resigned. Kretschmar has been with Famous Chappell for the past 18 months following 2 1/2 years with April Music and independent record production. ... David Griffiths to Group Financial Controller of Pye Records, previously Group Management Accountant ... Richard Zuckerman, previously with Pye Studios and Precision Tapes to Label Manager for Ariola, Ariola/Hansa and will be responsible for the administration of the Precision Tapes catalogue ... Tim Chacksfield joins the United Artists a&r staff after six years in the music business with Probe, Anchor, EMI Music Publishing and Polydor a&r.

Sabbath celebration

BLACK SABBATH who recently celebrated ten years as one of the UK's leading rock bands, with a sell-out nationwide tour, were guests of honour at a party thrown by Phonogram at the London Kensington Hilton. Phonogram's a&r general manager Rodger Bain (left) is pictured with Sabbath members Geezer Butler, Tony Iommi, Ossie Osbourne and Bill Ward; he had earlier presented them with solid silver engraved belt buckles on behalf of the record company. The band are currently completing work on their next album, *Never Say Die*, which is scheduled for release on Vertigo in August.



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NEWS

Pye back to 5 per cent returns

by JIM EVANS

PYE IS definitely to reintroduce five per cent returns. This was confirmed by Managing Director Walter Woyda at last week's East Midlands Branch meeting of the GRR.

"The programme is now going through the computer," explained Woyda. "Hopefully it should be ready by August or September. And we are trying to make it as flexible a programme as possible. Anything in our catalogue or distributed by us will be allowed. But if we lose a distribution deal, that will be a different case."

Woyda pointed out that Pye had conducted a full and extensive market survey which had concluded that at least 90 per cent of dealers were in favour of going back to five per cent returns.

One of the few dealers present at the poorly attended meeting was

not, however, happy with the return. He suggested a national referendum on the whole business to see just how many were in favour. In reply, Woyda again stressed that the system would be flexible.

On the subject of faulty product, Woyda explained the thoroughness of Pye's quality control department. "We play the records on various pieces of equipment, from the nastiest upwards." It was generally agreed that much of the problems could be attributed to people not changing their styli regularly. And that education in this field must be at the dealer/consumer end, to educate the public how to look after records. The insertion of "warning leaflets" inside record sleeves was suggested. Regarding the costs and the introduction of such a scheme, Woyda agreed that it would be worthwhile for dealers and manufacturers to get together to

discuss the matter further.

Regarding box outs — Pye's last major project was for Barry White — Woyda said "Company policy is not in favour of SOR. Ship-outs are not favoured, but with a major promotion, how else do you get the stocks into the shops? SOR is bad for all concerned, but there are situations — with TV promoted albums — that force it on you. But as a company policy it is not a good thing."

The need to shift back-catalogue was stressed by Woyda. Heavy discounting of new product was holding back catalogue sales. He added that Pye was not big enough to take the lead on discounting back catalogue. And looking to the future of the industry, Woyda stated "Future forecasts say there will be a real boom in 1980/81 — but this is a very fluid forecast, much depends on Government policy."

WEA to re-generate catalogue

WEA THIS month launches a major catalogue campaign called Sound Generator designed to expose the huge catalogue to both the retailer and the customers. The campaign albums include titles by The Eagles, Boney M, Led Zeppelin, Rolling Stones, Frank Zappa, Frank Sinatra, Yes, ELP plus selections from the Nonesuch and Enigma catalogue. A range of discounts from five per cent to ten per cent over and above the normal dealer margin is offered to retailers.

WEA has taken 475 of its best-selling LPs and cassettes and divided them into 19 initial selections of 25 units. Each selection slots into a separate music category.

Dealers are required to purchase a minimum of any eight selections a year. Eight to eleven selections per year, for example qualifies for a five per cent discount, and 12 to 20 selections to a 7½ per cent discount.

Twenty one and more selections per year qualifies for a ten per cent discount. Early settlement discounts are not affected.

Private Stock on tv with Rosetta Stone

by DAVID DALTON

PRIVATE STOCK is to make its first venture into television advertising next month with Rosetta Stone's new single.

Released on June 23, the single — Sheila/Don't Like It (PVT 158) — will be advertised on July 8 and 15 in the Central Scotland and Tyne Tees TV areas. The 30 second spots will be placed during the Saturday morning slot for younger viewers and will feature the song being angrily reviewed by a punk music critic.

Martin Darwood, head of marketing at Private Stock, says that the TV promotion is as much an image-building exercise for Rosetta Stone as a bid to sell the record. "We want to establish the name in an area of music where there isn't a band at the moment. The band is a bit like the Bay City Rollers only more aggressive.

According to Darwood, the TV campaign is "not costing a great deal of money" but will be backed by a standard media campaign. "I want to reach as many people as I can as quickly as I can and television

seems the best way to do it," continued Darwood. "I chose these two areas because of the band's connections with Scotland and because the areas are together."

Darwood intends to make sure retailers are aware of the disc. "I'm going to blitz the area with the regional guy up there," he says. "We are going to sor the single in those areas. We will also get some marketing research done, combining the two areas."

The campaign includes a phone-in number for fans to hear the disc and press advertising includes *Record Mirror*, *The Daily Mirror* pop page, *The Sun*, *Feb 208* and *Oh Boy*. There will also be a dealer mail shot of 6,000 leaflets and the single will be going out in a colour bag.

Virgin to back London rock club

FOLLOWING FOUR years of searching for suitable premises, and the protracted negotiations which followed, Virgin has finally obtained the necessary licences to open a major new music venue in central London. Occupying the building which was previously the Metropole Cinema, The Venue will seat 600 people, all with an unobstructed view of the stage, and will open by early November.

Although there are clubs in the US, notably New York's Bottom Line, where eating, drinking and good music are considered complementary to one another, central London has, until now, lacked a counterpart.

Virgin's chairman, Richard Branson, told *Music Week*, "As with the label, we are going to be fussy with the bands we put on. We have been approached by some extremely interesting people and will be bringing over artists from the States. We feel there is at present a total lack of good late entertainment in London. Every last detail has been gone into, acoustics, stage, catering — and it's not just going to be another hamburger joint. Let's say we have taken the Bottom Line's better ideas and expanded them. Our stage will be twice the size for example." There will be two shows per night.

The Venue closes at 3 am. Branson has been after such a place for some time — at one stage he was hoping to buy the Kings Road Theatre. "Obviously there have been problems," he continued, "But everything is under way now."

Lyttleton: libel action dropped

THE HIGH Court this week granted formal leave for Michael Freegard, general manager of the Performing Right Society, to discontinue his libel action against Trevor Lyttleton which began two years ago following Mr Lyttleton's criticisms of the PRS management printed in *Music Week*. This was immediately interpreted as "abject surrender" by Mr Lyttleton in a press statement.

In his application to the court Mr Freegard said: "I am satisfied that since the commencement of this litigation events extraneous to the proceedings have vindicated my conduct and management of the PRS." This referred to the statement in March this year by Under Secretary of State for Trade, Mr Stanley Clinton Davis MP, that: "In the light of the evidence which has been supplied I have concluded that an investigation of the PRS under the Companies Acts is not called for."

This week Trevor Lyttleton issued the following statement:

"In July 1976 I made serious allegations concerning the running and management of a major public institution, the Performing Right Society. This prompted its chief executive, Mr Michael Freegard, to commence libel proceedings against me within two days of publication — supposedly to vindicate his reputation.

"Today, in virtually unprecedented circumstances, Mr Freegard has dropped this action practically on the eve of the trial before Judge and Jury. He has dropped this suit without receiving any kind of apology, retraction or settlement. Moreover he has had to pay my costs into the bargain.

"I stand by my words — which were strong words — and maintain, as I have done throughout, that they are true. Nevertheless Mr Freegard's abject surrender includes an undertaking on his part not to bring this suit again in respect of such words.

"I have called for an independent investigation of the management of PRS, which its management and Council have violently opposed. It was clear that the hearing of the libel suit would have thrown light upon substantial areas of the management of PRS. This Mr Freegard, with the Council's approval, has now effectively prevented.

"His statement to the Court that he has "no desire to continue with this action from which (he) will achieve little save expense" — appears to be a rather tacit admission by Mr Freegard that he felt he could not prevail in the action.

"In the light of this capitulation Mr Freegard's claim to have been vindicated, otherwise than by Judge and Jury, sinks without trace beneath the tide of increasing public concern and condemnation."

In reply to Mr Lyttleton's statement, Michael Freegard told *Music Week*, "First, it is not on 'The eve of the trial' — the case would not have come up until later this year or even next year.

"The heart of the matter, of Mr Lyttleton's accusations, was that the Society was not being run in accordance with the Companies Act. This was vindicated by the statement on March 10.

"Mr Lyttleton states 'beneath the tide of increasing public concern and condemnation' whereas it is Mr Lyttleton who has been subject to the condemnation of the Society's members.

"The statement about the Council being 'violently opposed to an independent investigation of the management' hardly bears examination.

"Mr Lyttleton's complaints were looked into by both the Council and The Department of Trade."

Mr Freegard concluded, "I hope this is the end of a long and drawn out action which should never have happened in the first place."

MIKE HARDING

would like to announce that he is now handling all his own business affairs from his office amongst the pigeons and chimney pots of Piccadilly, Manchester.

His new double album is called *Captain Paralytic and The Brown Ale Cowboys* on Phillips 6641 798 and it's the best laugh you'll ever have says his mum.

A new 6-week BBC2 television series started on 9th June and in September he'll be on a nationwide fifty night tour.



Contact Morag Cameron, Moonraker Productions, Suite 47, 15 Piccadilly, Manchester M1 1LT. Telephone 061-832 3141.

MUSIC WEEK

Incorporating Record and Tape Retailer

A Morgan-Grampian Publication 40 Long Acre, London, WC2

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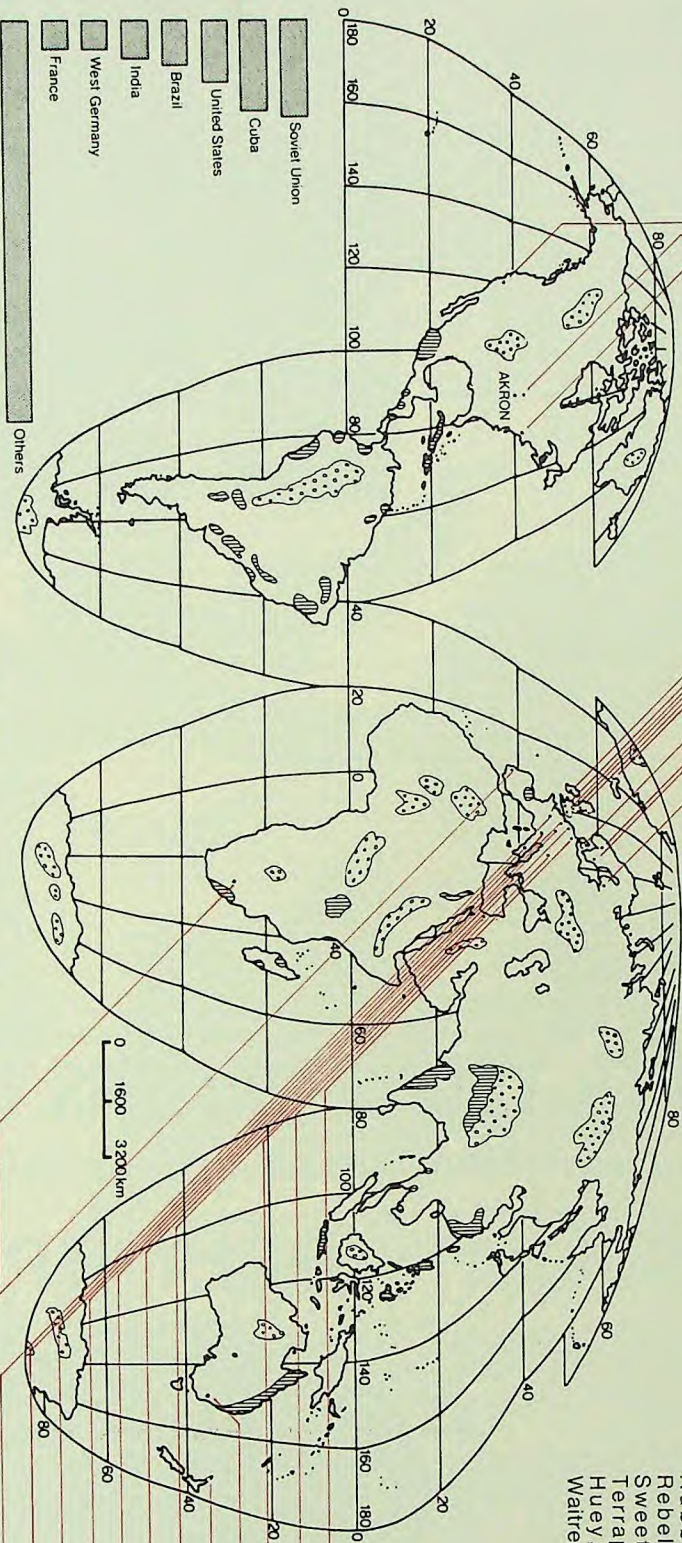
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THE AKRON COMPILATION

**AKRON BALLOON RELEASE POINTS
(1200 HRS. GMT)**

- Helsinki _____
- Stockholm _____
- Oslo _____
- Copenhagen _____
- Reykjavik _____
- Edinburgh _____
- Manchester _____
- London _____
- Portsmouth _____
- Dublin _____
- New York _____
- Toronto _____
- San Francisco _____



Tick here
 <10 copies per outlet
 5-10 copies per outlet
 >5 copies per outlet

- Soviet Union
- Cuba
- United States
- Brazil
- India
- West Germany
- France
- Others



The Akron Compilation features 10 bands from Akron, Ohio described as "the Liverpool of today" and "the latest focal point for subterranean agitation", Akron is the rubber capital of the world — and our promotional campaign for the album will reflect this.

Thousands of helium filled balloons are to be released simultaneously from our Alexander St. offices and the various offices of our overseas licences, starting at noon (GMT) on Friday 23rd June.

Each balloon, as well as bearing the Akron logo, will carry a ticket advertising the album. A percentage of these tickets will be exchangeable for a free copy of the record.

The sleeve which conveys the atmosphere of the city as well as the music features a "scratch 'n' sniff" tyre which emits the lacrimating stench of burning rubber.

If you can believe your ears and nose ...

THE AKRON COMPILATION
GET 3
RRP 2.99

Featuring: Jane Aire & The Belvederes, The Bizarros, Chi Pig, Idiots Convention, Rubber City Rebels, Rachel Sweet, Sniper, Terraplane, Tin Huey, and the Waitresses.



The Akron Compilation

AKRON BALLOON RELEASE POINTS (1200 HRS. GMT)

- Hamburg
- Vienna
- Tel Aviv
- Sydney
- Auckland
- Amsterdam
- Athens
- Luxembourg
- Brussels
- Zurich
- Rome
- Paris
- Johannesburg
- Lisbon

Fig 5.3 Discographic World Sales Projection

Stiff Records Great Britain
The worlds best record company
in the worlds worst location.



MARKETING

Make Somebody Happy

CO-CO's new single, I Can't Talk Love On The Telephone, is the follow-up to their top twenty hit, Bad Old Days. Ariola/Hansa will be sending dealers a special full colour poster, special telephone stickers to stick on telephone dials.

Permission has been granted from the GPO to use the Buzby slogan 'Make Somebody Happy'

throughout the whole campaign. The band is on tour at present and 2,500 fan club cards will be distributed at all dates and special display boards erected in foyers.

On June 30, Ariola/Hansa release a new single from Child, entitled It's Only Make Believe. A picture of the band appears on every record label and the first 10,000 copies which can

be sent in for a free colour poster. Ads have been booked in Record Mirror and Music Week and Child rosettes will be given away at personal appearances. The Child fun bus will be hitting the road the week of the single release visiting major cities up and down the country. Child will be kicking off Muriel Young's new TV show, Breakers, on Granda TV June 27.

New tape pack from EMI

EMI HAS introduced a new style of cassette card in an attempt to improve the appeal of the product following a reported slump in sales. Starting with the Tom Robinson Band's Power In The Darkness and the Rolling Stones Some Girls, the inlay card is enlarged and wrapped outside the plastic box, providing more space for track details. The main flap which folds inside the box contains production details. To keep the card in place another perforated flap is attached to the existing plastic anchor clips inside the box.

Packaging is considered of prime importance to cassette sales and support for this is the vastly improved sales of MFP product which co-incides with the use of bubble packs.

Briefs...

SAFARI RECORDS has released UK labelled copies of the Chanter Sisters Album, Ready For Love (Long 3). This follows the success of the album in Europe and strong

disco action from the specially released 12" maxi single. A heavyweight campaign includes trade advertising in Music Week and Radio and Record News plus consumer ads in NME, MM, RM, and a special campaign in Girl About Town magazine together with a competition.

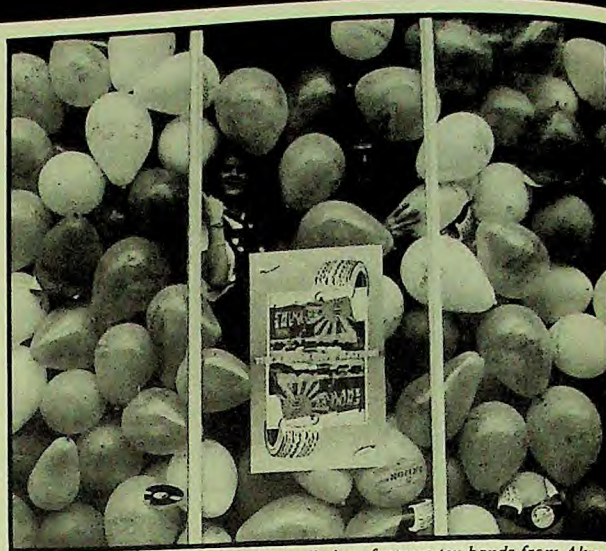
PHONOGRAM'S CAMPAIGN for the Dire Straits album, Dire Straits, includes ads in the trade and consumer press through June and July, 6000 guitar shaped badges, 500 white cheque book covers, 500 T-shirts, 6000 posters (3,500 of these to dealers) and 4000 stickers advertising the single, Sultans Of Swing. The band are touring until July 8.

SLEEPY LABEEF'S new Charly single, Good Rockin' Boogie (CYS 1037) has been held up. The single was due for release on June 23, but mastertapes of the recording have not yet arrived at Charly's London offices. Waxie Maxie, Charly press officer told Music Week, "The tapes have been delayed and another set is being rushed from Nashville, together with 500 American promotion copies pressed on gold vinyl. We hope now to have the

record ready by June 30." A Carl Perkins EP (CEP 120) including the much sought-after track, Put Your Cat Clothes On, is released the same date.

RAW RECORDS mark their first anniversary this month with the release of a special 12" single which is believed to be the first ever nine track 45rpm disc anywhere in the world. Disco Party Hits (DS 5010) features long-established party favourites performed in seventies disco style by a band of session musicians and singers billed as The Cat's Choir. Tracks include Knees Up Mother Brown, The Conga, Happy Birthday, We Wish You A Merry Christmas and The National Anthem. The record, running at eight minutes each side will retail at £1.99. The single, out June 23, is Raw's second special anniversary release, issued a week after the compilation album, Oh No It's More From Raw.

MARKETING NEWS EVERY WEEK IN MUSIC WEEK



THE STIFF album, The Akron Compilation, features ten bands from Akron, Ohio. Akron is the rubber capital of the world and Stiff's promotional campaign reflects this. Thousands of helium-filled balloons are being released from Stiff's Alexander Street offices and offices of various licensees at noon on June 23. Each balloon, as well as bearing the Akron logo, carries a ticket advertising the album. A percentage of these tickets will be exchangeable for a free copy of the record. The sleeve, which conveys the atmosphere of the city as well as the music features a "scratch 'n' sniff" tyre which emits "the lacrimating stench of burning rubber". Pictured: Pre-launch assembly for the Stiff Akron balloons.

SAFARI RECORDS is giving Wayne County and the Electric Chairs the golden push with their new EP, Blatantly Offensive (catalogue number: WC2).

The first million pressings of the record are in special bags and pressed in gold vinyl. The second million will be pressed in platinum vinyl!

Promotion in store includes special gold double crown posters. Following the special gold page ad in last week's Music Week, consumer ads follow in NME, Record Mirror,

Sounds, Zig Zag, Time Out, New Manchester Review plus special ads in The Riiz and Gay News.

The band is currently on location filming. A UK and European tour can be expected in the near future and a new single and album are also on the way.

Sole UK distributors for the EP is Lightning, co-promoters of the record. European release is imminent following the success in France and Germany of the Fuck Off single which is one of the four tracks on the EP.

DON'T GET CAUGHT WITH YOUR TROUSERS DOWN!

INCREASE YOUR TURNOVER AND PROFIT WITH THIS SUPERB RANGE OF BELT BUCKLES

These beautifully made buckles incorporate a vivid graphic into an individually polished brass or nickle-silver casting. The collection of over 40 dazzling, full colour designs in 'spectrachrome' or iridescent chromium are coated with crystal enamel and fired to a super-high gloss finish.

BELT-UP

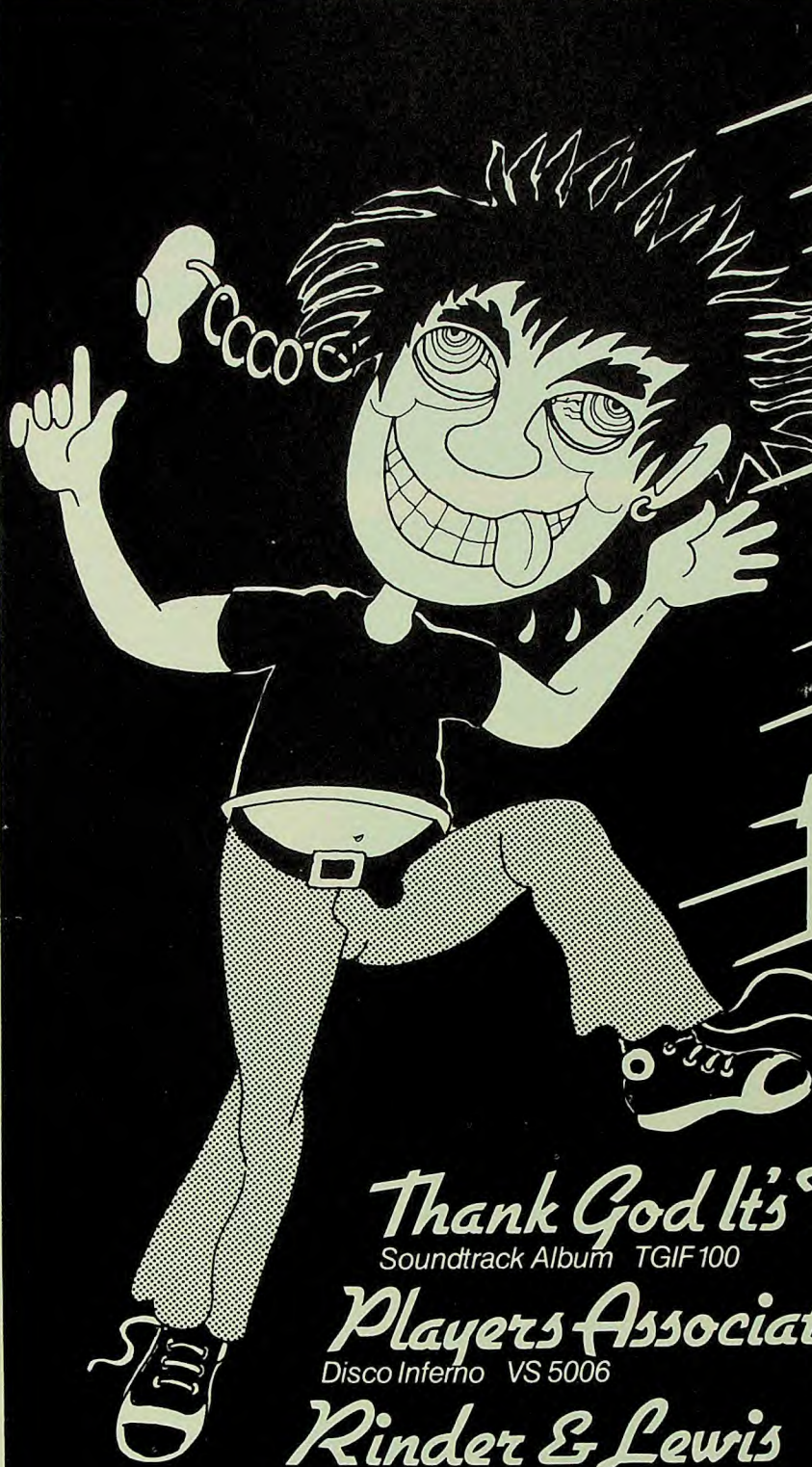


To showcase our buckles we have designed the elegant counter display pictured above. The displays, supplied free of charge, will provide your store with a gleaming focal point of unsurpassed profitability.

For buckles, belts and much, much, much more contact:

BELT-UP PROMOTIONS STATION APPROACH, TWEEDY ROAD, BROMLEY, KENT. TEL: 01-464 9995. TELEX: 896218. EXPORT ENQUIRIES WELCOME

THE ORIGINAL, THE BEST—BEWARE OF IMITATORS



Pye's Great Disco Movers

NOW ON EVERY DISCO TURNTABLE
AND IN YOUR RECORD STORE

Thank God It's Friday *Real Thing*
Soundtrack Album TGIF 100 Lets Go Disco 7N 46978

Players Association *Amanda Lear*
Disco Inferno VS 5006 Follow Me ARO 125

Rinder & Lewis *Donna Summer*
Envy 7N 25779 Last Dance TGIFS 2

Love & Kisses *El Co-Co*
Thank God It's Friday TGIFS 1 Under Construction 7N 25782

Gladys Knight & The Pips
Come Back & Finish What You Started BDS 473

Johnny Wakelin *J.R.T.*
Afro-Afrique 7N 46072 Play It Again Sam
Wot 22

Rare Gems Odyssey
What Is Funk Can 124



RECORDS
GROUP

**STOCK UP TILL IT HURTS
'COS YOU'LL BE
SELLING OUT FAST**

TIP SHEET

Hazy can handle the admin

HAZY MUSIC has become an administration specialist.

Barbara M. Hayes formed Hazy Music some 9½ years ago to service the writing of Alan Hull, considerably before Lindisfarne was formed. Now Hull, a partner in the company, has split with Barbara, taking the group and several writers with him. Barbara retains the company and selected writers.

She also has several other publishing companies — Pentangle Music handling all guitarist John Renbourn's music (he just returned from touring the States and Japan with Stefan Grossman); Maypoll Music, which has City Waiters, the featured musicians in Will Shakespeare's series; White Heat Music which has the Yetties' material, and Scorpio Music to which have been signed various writers from Newcastle. Scorpio is Barbara's company and administers the other three companies.

Administration is Barbara's forte as she points out, "I looked after copyright at CBS in '66 to '68 when running April Music."

And that is the new direction for Hazy Music. Says Barbara, "I am much more interested now in administration. I'm particularly interested in writers who are getting songs covered on a regular basis or recording them themselves. I would be operating a simple collection deal for 15 per cent."

"There are other people who have copyright services but there is room for more."

"I want no more than a half-dozen companies in order to administer them properly. What I can do for these companies is do their royalties, etc. on time and pay regularly rather than quarterly, etc. as the larger companies have to do because of their setup. I do not have to keep my artists waiting."

Barbara offers a 7 day, 24 hour service. Her experience has equipped her to do everything in the publishing field and you can bet she'll be in there contributing a lot more than the simple collecting, paying and bookkeeping she offers.

She says, "I'm looking for another couple of small companies to look after. For anyone who wants help, I am prepared to discuss it." Barbara Hayes, 9 Ravenscroft Avenue, London NW11. (01) 455-4556/935-1159.



Status Quo seeks new US deal

STATUS QUO is available for the States.

Status Quo's Capitol Records deal has now ended. When the band finishes recording its new album, it will be negotiating with record companies in America for a new deal.

Status Quo's record in the UK is very impressive. Its last album and single, *Rockin' All Over The World*, were both number 1's, as were its last five albums. Three of them went straight in to the top.

In July, the band will tour Australia and New Zealand and plans to follow with the States.

Contact: Colin Johnson, Quarry Productions, Hammer House, 113-117 Wardour Street, London W1. (01) 439 8571.

UK song fest set

THE FIRST British International Song Festival takes place in Shrewsbury from March 12 to 16, 1979.

After consultation with and

BARRY MASON music and production companies are looking for a general manager.

Barry Mason Music and Barry Mason Productions are owned by Mason and Mark McCormack. Their rapid expansion has necessitated a move to larger offices in Queen Anne's Court adjoining McCormack's main offices.

The general manager's duties will include the placing of songs, looking after their acts and so forth.

Those interested and qualified should contact Barry Mason or Mark McCormack at (01) 486 7171.

approval by the Songwriters' Guild of Great Britain, the Shrewsbury and Atcham Borough Council are to be hosts and main sponsor of the event which will be held in Shrewsbury's 140 year old Music Hall.

Prize for the best overall song is £3,000 and a trophy. Second prize is £1,000 and third, £500.

The best overall composition wins £1,000 and a trophy and second prize is £500. Further awards in both categories may be made at the discretion of the organizing committee.

Entry fee is £5 for one entry plus £2 for each additional. All entries must be received by the Festival before December 2nd, 1978.

Entries and full information in England and French from Seb Craig, British International Song Festival, Music Hall, The Square, Shrewsbury SY1 1LH. Tel: (0743) 52019.

Prelude's overtures

PRELUDE SEEKS management, publishing and a producer.

Prelude had a big hit single, *After The Goldrush*, a couple of years ago, reaching 20 in the UK and 14 in

America and charted in Canada and Australia. Its two albums also sold well in the States. The band toured with Ralph McTell and Joan Armatrading as well as on its own.

Reformed about a year ago and is now country-rock oriented and very busy working in Northern clubs.

Prelude is scheduled to record another album for Pye "who", says band member Brian Hume, "seem to be having difficulty finding a producer for us. We are also looking for suitable management."

"We write much of our own material, and since our contract with ATV Music recently expired, we are also looking for a publishing deal." Contact Brian Hume, 46 Belle Vue Bank, Gateshead, Tyne and Wear.

TIPSHEET is a Music Week service for artists, publishers, producers, a&r men, managers, agents and talent seekers.

Contact:
SUE FRANCIS on
439 9756
or through **MW**
836 1522

World is looking for publishing catalogues

A NEW company means new opportunities for publishing and artists.

World Artists Music is a new company owned by Bel Air Productions, a Hollywood film company. President of World Artists is Colin Slater who leaves Bay City Music after two years of running the international publishing side.

Starting from scratch, Colin has been letting no grass grow under his feet. He says, "We already have 36 catalogues from varying parts of the world, gathered over the past couple of weeks and based simply on phone calls."

Hand in hand with publishing, Colin will also run a record label. A deal for distribution is being put together with Selecta for the UK.

The international scope of the operation is emphasised by the fact that the company has offices in Munich (run by Jerry Toger), Paris (run by Francis Day), Monte Carlo (run by Richard Lord), Los Angeles (run by Emperor Rosko) and of course London. For the time being, Colin will be spending time in all the offices — "I think I will be living in an airplane with apartments in London, France and Los Angeles."

This is building and acquisition time. In publishing, Colin says: "We are looking for publishing catalogues particularly in the film score area. We have 18 already committed in the States which when signed and announced, will surprise a lot of people. We are looking for catalogues from the rest of the world."

"And we are looking for artists in the power/pop vein. We already have two — Cathy Carlson whom I discovered in LA and Pearly Spencer, a rock band led by Valentine Guinness."

World Artists has even wider horizons as Colin explains, "We also own a number of projects, including the Monterey Jazz Festival — present, past and future. And we are putting together a latin festival at the Hollywood Bowl. It will feature latin/rock music and we will film and record it."

"Also at the Bowl, we will film and record a live album on British new wave. Our agents here, James Pollard and Julia Slocombe (01 629 3266), are approaching record companies and managers looking for artists interested in the gig from here."

Contact: Colin Slater, World Artists Music, 10100 Santa Monica Blvd., Century City, California (213) 986 9673 or 46 Maddox Street, London W1.

City wants a label deal

CITY NEEDS distribution of its product.

City Records is a new label with three bands signed. It's first single Office Girl made the new wave charts, though it had only limited distribution. Now City plans to release singles by all three bands within the next two months, and would like to hear from anyone who would like to handle its product. Masters are available on all bands.

Contact Philip Scott, MD City Records, 69 Canbury Avenue, Kingston upon Thames, Surrey KT2 6JR. (01) 546 0068.

HANSA WANTS another pair of ears

Says Steve Rowland, creative manager of Hansa Records: "We are looking for anybody out there who has a creative set of ears; who can hear talent; who is either positive or negative about what they hear. We want someone who can spot talent and has good original, inventive ideas."

Steve Rowland, Hansa Records, 12 Bruton Street, London W1. (01) 493 9766.

Unsigned artist

Mark Andrews is a dedicated young singer songwriter/artist from Gosport. With his band, Mark Andrews and The Gents, he has been playing pubs and clubs in the Portsmouth area and making a good impression.

He calls his style modern rock and writes songs ranging from out-and-out rock to ballads. In London last week he had demo tape recorded live at a recent gig.

Contact: Mark Andrews, Gosport (07017) 25484.

FROM THE MAILBAG

BUSTER JAMES is a five piece high energy rock band with a following in East Anglia. It has some good notices, are signed to Jon Samuel's production company *Stairway*, have a single and an album *Take It Or Leave It* in the can, but they need record company interest.

The band is negotiating gigs in Ireland, Germany, France, Holland and Belgium, but immediate dates are June 22 at Circles in Swansea; June 23 at West Runton Pavilion, Cromer; June 30 at The Manor, Ipswich.

Contact Jon Samuel, Stairway Records, 9 Victoria House, South Lambeth Road, London SW8. (01) 735 6032.

FROM FRANKFURT comes word from Portuguese composer Basilio Magno of his just published folk operetta, *A Day In Goa*, written in English and Konkani. He is looking for a producer interested in producing an LP or a TV film of approximately 35 minutes.

The music is described as embracing all forms of rhythms. From a samba to a ballad. Song titles include Milkmaids' Song, ABC Song, Fish My Lady? Goan Lullaby and Goan Samba.

For information and a copy of the music, lyrics and script contact Basilio Magno, Ostendstrasse 5, 6 Frankfurt-Main, West Germany. Tel 49 2096.

ANDY ARTHURS
I CAN DETECT YOU
(For 100,000 Miles)
TDS 3

United Artists Music Ltd.
United Artists
A Management Company



the vinyl solution

"WE'RE ALL FRANKIES....
....WE'RE ALL LYING IN HELL!"

ALBUM SUICIDE BY SUICIDE/BRON 508
SINGLE CHEREE/BR057



RED STAR RECORDS

INTERNATIONAL

German '78 sales keep on climbing

THE FIRST quarter of this year has seen an increase in record sales in West Germany of about 10 per cent, with a total of 43.2 million compared with 39.1 million for the same period last year, according to the Bundesverband der Phonographischen Wirtschaft.

The classical sector registered the biggest increase with 14 per cent, with musicassettes accounting for 12.5 per cent of this category as opposed to seven per cent last year. The musicassette has also climbed 10 per cent in the pop sector, and now represents a third of total sales. Pop singles sales for the first quarter rose by 11 per cent.

Jazz pianist Oscar Peterson's recent tour of Australia acted as an excellent vehicle for the launch of the Black Forest MPS label in that territory, according to Mr. Kulakowski of Carina Ltd., the licensee for MPS down under. The Australian magazine *Cleo* raved about Peterson's MPS recordings, particularly *Motions And Emotions*, and named the solo album *Tracks* as record of the month.

Popular folkrock group Ougenweide will be the first German representatives in the UK's Cambridge Festival at the end of July. Their four albums have passed the 100,000 sales mark, and this total will increase with the release of a double album of recordings done by the group for the tv documentary series *Freedom*.

HAMBURG NOTES from MICHAEL HENKELS

WEA has started an information campaign to combat bootleg sales with a two-page letter addressed to record retailers inserted in magazines such as *Musikmarkt* and *Musikinformationen* drawing attention to the relevant law and the Interpol conference in Stockholm on disc piracy. WEA offers the advice of its attorney Wolfgang Krueger in checking out the legality of origin of doubtful LP and musicassette material.

RCA's Bonnie Tyler is collecting awards here. She has won a gold disc for *The Hits Of Bonnie Tyler*, and will be announced as *Newcomer Of The Year* by a journalists' jury on June 22, and will receive the Golden Europa trophy as most popular singer on radio station Europawelle Saar shortly before going to the US for appearances with Tom Jones and some solo concerts.

Deals: Ariola-Eurodisc signed New York rock group Riot, and the first LP *Rock City* will soon be released throughout Europe... EMI-Electrola signed Manchester group Taxi... DGG signed Polky pop piano duo Marek and Vacek to long-term deal on Polydor.



SYDNEY: Mel Posner, executive vice chairman of the Elektra, Asylum and Nonesuch labels, was the special guest of the first of two WEA Records branch managers conferences scheduled for 1978 held here at the Hilton Hotel under the chairmanship of WEA Australia managing director Paul M. Turner. Posner previewed forthcoming product, and is seen (7th from left) with (from left) South Australia branch manager Trevor L'Anson, New South Wales manager Harry Gatt, creative assistant marketing manager Roger Langford, md Paul Turner, a&r manager David Sinclair, Victoria branch manager Brian McGoldrick, Western Australia branch manager Barry Brundish, stock controller Mike Hill, Queensland branch manager Peter Mitchell, and product marketing manager Peter Ikin.

Smokie photos row

OSLO: In Norway to receive awards for record sales, including one for the *Greatest Hits* album which notched 180,000 units here, the biggest seller of all time and topping even Abba, UK group Smokie ran into criticism because of its ban on local photographers.

At a press reception, it was stated that local photographers were not invited and that the group used its own cameraman in all the territories they visit. The group's manager said reporters could nominate what shot they wanted taken and it would be processed and delivered the same day.

To questions about the ban, it was said that the group was reacting against unauthorised photographers, notably in Germany, who took shots, often of poor quality, and then merchandised them for high profit. "This way we can keep tabs

on what is happening. And we use only the best photographers, such as Andre Csillag or Peter Marzel, from Holland."

However some representatives of EMI Norway felt the ban was affecting the group's public relations image here and reducing general press interest. Certainly this visit received poor response in the local newspapers. Norwegian photographers expressed concern that all major pop acts might follow the Smokie lead.

International News every week in Music Week - Contact Nigel Hunter, International Editor, Music Week, 40 Long Acre, London WC2 (01-836-1522).

A&R chiefs quit CBS Denmark

COPENHAGEN: CBS in Denmark has to re-establish its a&r division, covering local product, following the departure of several key executives.

Poul Bruun, formerly a&r manager, left, taking with him a&r assistant Michael Rasmussen and secretary Kit Nielsen. Bruun is said to be setting up his own record company with Rasmussen and Nielsen, but designer Peder Bundgaard, another executive to leave, is planning a freelance career.

Bruun has been widely regarded as the creative arm of CBS here. He signed the huge-selling group Gasolin, plus chart acts Bifrost, Totalpetroleum, the duo Lasse and Mathilde and singer Lone Kellerman.

Sinn joins Universal

NASHVILLE: Everett Zinn has joined Universal Management as a full partner and will assume the duties of chairman of the board of directors of the Nashville-based talent and management firm.

Zinn, an Ohio businessman, exporter and land developer, is already familiar with the music industry through his presidency of Pannin' Gold Publishing and personal management of singer Diana Williams, who will oversee Pannin' Gold affairs in his absence in her capacity of executive vice president.

Go like the clappers



Shirley Ellis
"The Clapping Song,"
"Ever See A Diver
Kiss His Wife While
The Bubbles Bounce
About Above The Water"
b/w "The Name Game"
and "The Nitty Gritty."
12 MCEP 1



Van McCoy
"My Favourite Fantasy"
b/w "You're So Right
For Me"
12 MCA 370

You'll have to be quick if you want to cash in on this disco duo. Two limited edition 12" records. Shirley Ellis' much sought-after "Clapping Song" and "The Name Game," plus two other lively tracks - MCA's first EP. Van McCoy's "My Favourite Fantasy," his first single with MCA. The first 10,000 of both records are available on 12" in special bags. The Shirley Ellis EP is also available in 7" in full colour bags with a biography. Get them now.

MCA RECORDS

MCA Records, 1 Great Pulteney Street, London W1

Naturally, it's bonnie.



Bonnie Tyler: Natural Force.

Bonnie Tyler's new album. Including her gold-selling UK and worldwide hit 'It's A Heartache.'

Bonnie Tyler's natural force.
To hear it is to feel it.

RCA

Record: PL 25152
Cassette: PK 25152
Telephone orders:
021-525 3000

And her new single,
'Hey Love (It's A Feeling)'
PB 5100

'Give Me A Call'

a new single
from

RAYMOND FROGGATT

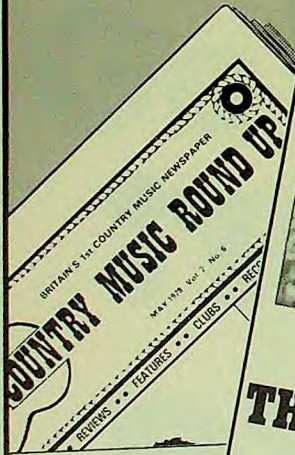


AT LAST, THE CALL COMES FROM RAYMOND FROGGATT.

The rise of Raymond Froggatt has been slow but extremely sure. He tasted fame in the sixties when his 'Red Ballroom' song was a hit for the Dave Clark Five, and sold another of his compositions, 'and 'Big Ship', Cliff Richard. Recently, Raymond has made his base in Tennessee, where he quickly won recognition among the elite country music connoisseurs. He received a standing ovation from 28,000 people at a festival in Tulsa, Butler, has been the talk of Nashville for months. And now there's a brilliant new single entitled 'Give Me A Call', if you care about music, you must give it a listen.

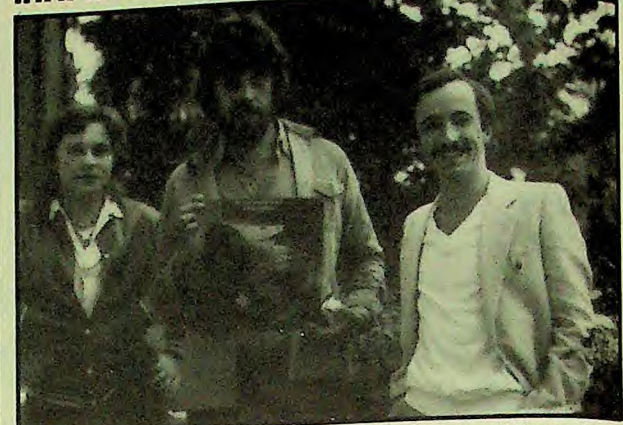
'Give Me A Call' by Raymond Froggatt
A Mercury/Columbia America Product

Jet Records are distributed by CBS Records, from their Distribution Centre at Bartby Road, London W10
Tel 01-960 2155



Live album from Tull

INTERNATIONAL



ALAN PARSONS has just completed a promotional tour of Europe for his new Arista album *Pyramids*. The tour took in Germany, France, Belgium, Holland and Spain and followed the success of his earlier LP, *I Robot*, which is approaching gold sales in the UK. Various other artists join him on the LP (co-written with Eric Woolfson), including John Miles, Colin Blunstone and Pilot. Pictured at the Hamburg presentation are (left to right) Winfried Egbert (Arista, Germany) Alan Parsons and Allan Watson, Arista's International Director.

Europe's top sellers

W. Germany

(Courtesy of Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control)

- 1 RIVERS OF BABYLON, Boney M, Hansa/Ariola
- 2 NIGHT FEVER, Bee Gees, RSO/DGG
- 3 STAYIN' ALIVE, Bee Gees, RSO/DGG
- 4 DAS LIED DER SCHLUMPFE, Vader Abraham, Philips/Phonogram
- 5 OH CAROL, Smokie, RAK/EMI
- 6 IF YOU CANT GIVE ME LOVE, Suzi Quatro, RAK/EMI Electrola
- 7 FOLLOW ME, Amanda Lear, Ariola
- 8 EAGLE, Abba, Polydor/DGG
- 9 FOLLOW ME, FOLLOW YOU, Genesis, Charisma/Phonogram
- 10 LAY LOVE ON YOU, Luisa Fernandez, Warners
- 11 BAKER STREET, Gerry Rafferty, United Artists/Ariola
- 12 CA PLANE POUR MOI, Plastic Bertrand, Hansa/Ariola
- 13 WUTHERING HEIGHTS, Kate Bush, EMI/EMI Electrola
- 14 DENIS, Blondie, Chrysalis/Phonogram
- 15 BUENOS DIAS ARGENTINA, Udo Juergens, Ariola

- 3 CARA DE GITANA (in Spanish), Daniel Magal, Epic/CBS
- 4 TE AMO, Umberto Tozzi, Epic/CBS
- 5 FUE TAN POCO TU CARINO, Rocio Dúrcal, Ariola
- 6 MOONFLOWER, Santana, CBS
- 7 SILVER LADY, David Soul, Capitol/EMI
- 8 IT'S A HEARTACHE, Bonnie Tyler, RCA
- 9 POCO A POCO ... ME ENAMORE DE TI, Collage, Hispavox
- 10 SOLO TU, Matia Bazar, Hispavox

Greece

(Courtesy "Pop And Rock" magazine)

- 1 TI AMO, Umberto Tozzi, CBS
- 2 MA BAKER, Boney M, Music Box
- 3 WHEN I NEED YOU, Leo Sayer, Chrysalis
- 4 MISS BROADWAY, Belle Epoque, Philips
- 5 BABY COME BACK, Player, Philips
- 6 SORROW, Mort Shuman, Philips
- 7 LA VIE EN ROSE, Grace Jones, Island
- 8 DADDY COOL, Boney M, Music Box
- 9 BLACK BETTY, Ram Jam, Epic
- 10 ROCK 'N' ME, Steve Miller Band, Mercury

Switzerland

(Courtesy Musikmarkt)

- 1 RIVERS OF BABYLON, Boney M, Hansa/Ariola
- 2 STAYIN' ALIVE, Bee Gees, RSO/Polydor
- 3 BUENOS DIAS ARGENTINA, Udo Juergens, Ariola
- 4 DAS LIED DER SCHLUMPFE, Vader Abraham, Philips/Phonogram
- 5 NIGHT FEVER, Bee Gees, RSO/Polydor
- 6 BLUE BAYOU, Paola, CBS
- 7 FOLLOW ME, Amanda Lear, Ariola
- 8 TAKE A CHANCE ON ME, Abba, Polydor
- 9 TU, Umberto Tozzi, CBS
- 10 UND DABEI LIEBE ICH EUCH BEIDE, Andrea Juergens, Ariola

Holland

(Courtesy Stichting Nederlandse Top 40)

- 1 RIVERS OF BABYLON, Boney M, Hansa
- 2 LADY MCCOREY, BZN, Philips
- 3 YOU'RE THE ONE THAT I WANT, John Travolta and Olivia Newton-John, RSO
- 4 EAGLE, Abba, Polydor
- 5 IF YOU CANT GIVE ME LOVE, Suzi Quatro, Rak
- 6 MET DE VLAM IN DE PIJP, Henk Wijngaard, Telstar
- 7 GOLDEN YEARS OF ROCK AND ROLL, Long Tell Ernie and The Shakers, Polydor
- 8 CA PLANE POUR MOI, Plastic Bertrand, Vogue
- 9 MISS YOU, Rolling Stones, Rolling Stones
- 10 A WOMAN IN LOVE, Andre Van Duin, CNR

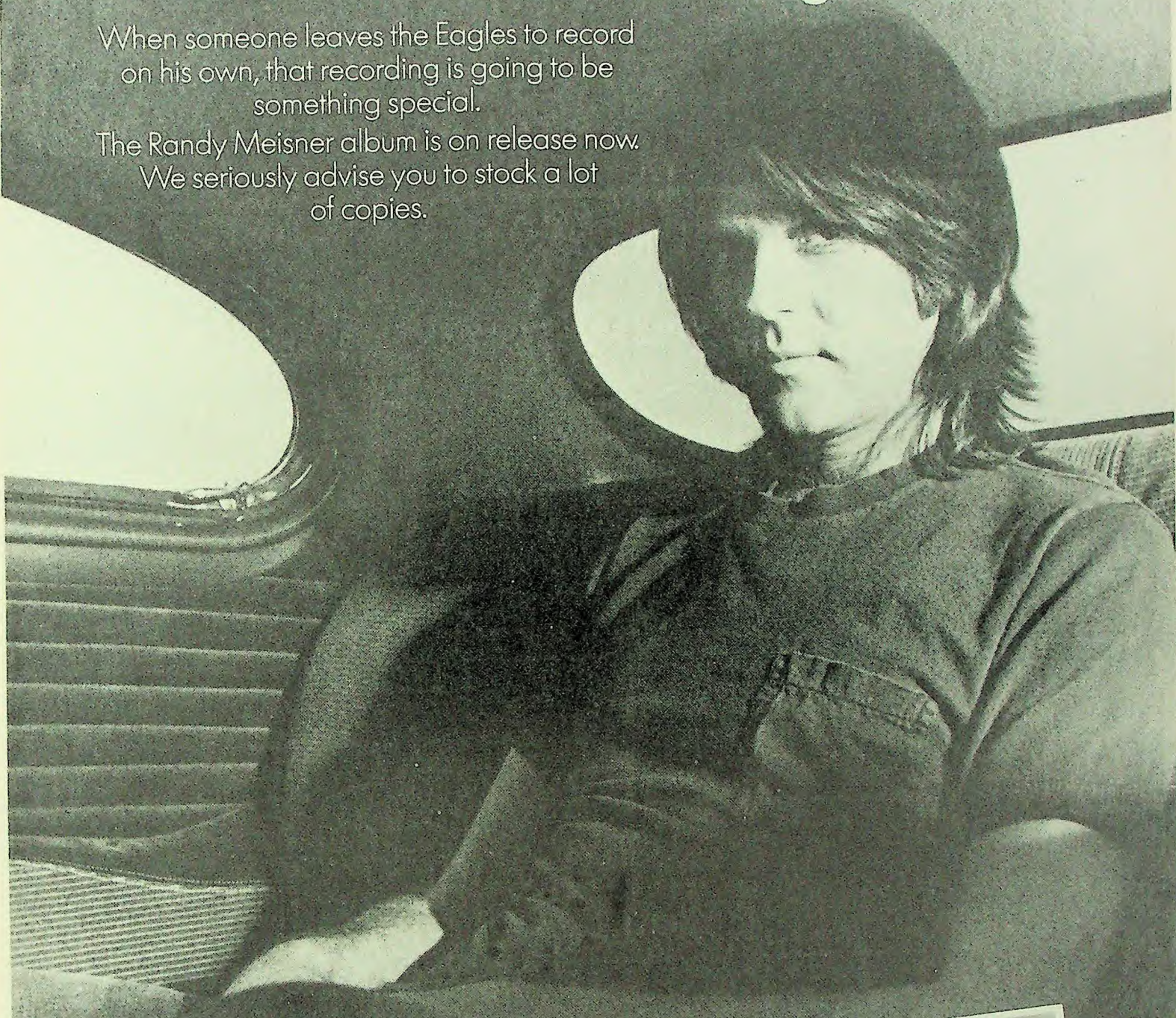
Spain

- 1 STAYIN' ALIVE, Bee Gees, Polydor
- 2 BALLADE POUR ADELINE, Richard Clayderman, Hispavox

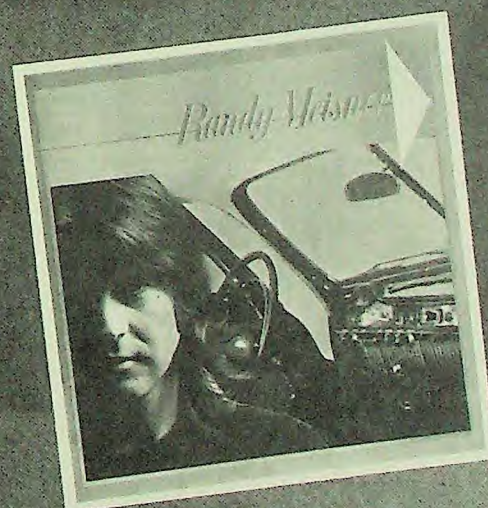
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PUBLISHING I'd rather be lucky than smart — Stewart

by NIGEL HUNTER

THE YEAR-old Interworld Music venture is the latest and most significant stage in the continuing story of Mike Stewart. He's been a prominent name in music publishing for nearly two decades, and he was one of the first Americans to realise that music can appeal profitably without having to originate in Uncle Sam's backyard.

Stewart's Interworld enterprise is registered in California, but conforms accurately to the implications of its name in its outlook and operations. It's nine companies strong, and Stewart talked recently to *Music Week* in the London offices to Schroeder Music, one of his most important acquisitions.

"I started off being an actor for a while," he recalled. "That was mostly to get out of Baltimore, which has great countryside around it but isn't much of a town. I started in legitimate theatre on Broadway, and then got involved in the concert business and finally the music business. Publishers really controlled the business in those days, and I became one initially to protect artists' interests in that area. People started inviting me to run publishing companies, and really I was very lucky. I've always said I'd rather be lucky than smart."

Stewart started looking around for some songs, and found some goodies, including Moments To Remember and No Not Much which belied its title in results. He saw the international potential long before most of his American contemporaries, and opened Dominion Music in the UK and on the Continent in the mid-Fifties. It handled the Nevins-Kirshner catalogue here and names like Carole King, Gerry Goffin, Neil Sedaka and US Bonds.

"We were involved in music that wasn't all that popular at that stage in the UK," remarked Stewart wryly. "We got Jobete, the Motown publishing catalogue, at that time because they couldn't find anyone in the UK willing to release their US hit Please Mr. Postman. They said that if I could

get it released in the UK, they would let me have the Jobete catalogue on reasonable terms.

"This was the time when all the UK market really did was copy the US hits. The change which came later when the UK became the leading force in pop music in the early Sixties was most remarkable. Anyway, I fixed an Oriole release for the Motown recording of Please Mr. Postman, but we earned them nothing on it, and I felt bad about it because they'd kept their word about Jobete. But then four boys from Liverpool changed it all, and they included Please Mr. Postman in their first album."

The next move after the Dominion days was a direct link with the movie business, in which Stewart had always been interested since his brief thespian days.

"David Pick asked me to come to United Artists and start a music department. They were a great team and I wanted to work with them, but didn't know if I'd fit into a corporate set-up."

He fitted very well for almost 15 years, and was involved in the successful music side of movie money spinners like A Hard Day's Night and Live And Let Die. But when UA became part of the Transamerica conglomerate, he got restive.

Stewart decided to part company with Transamerica, which subsequently has parted company with UA anyway.

"I thought it best for me to leave, and there were a number of opportunities open to me. The most interesting came from Monti Luefner of the Ariola-Bertelsmann group, with whom I had been doing business for years. He said that Bertelsmann wanted to start a publishing venture on a joint basis, and that was the beginning of Interworld."

Stewart is following a three-pronged strategy in establishing Interworld as an international publishing force. It comprises the acquisition of catalogues by purchasing other companies, development or Interworld's own writers and artists, and building up tv and movie interests.



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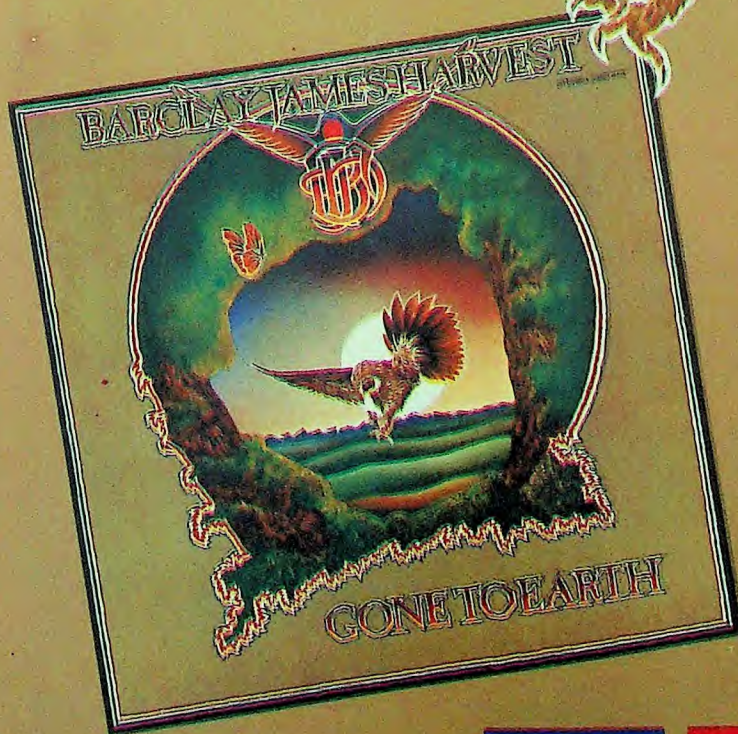
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COUNTRY

Top US names for summer club tours

THE BRITISH country music club scene is set for a burst of activity during the summer and autumn with a succession of tours by US artists planned by the local promoters, the Drew Taylor Organisation and the Mike & Margaret Storey Entertainment Agency.

The Scottish based Drew Taylor Organisation is currently touring Texas, artist Boxcar Willie — cited as "America's No. 1 Country Hobo Act" — and have released a single titled I Love The Sound Of A Whistle (Column One Records S-C 1009) to coincide with the visit. A distribution deal for the single, and forthcoming album, is being negotiated and all enquiries should be made to Drew Taylor, at 29 High Street, Biggar, Lanarkshire.

In addition to a full set of bookings, Boxcar Willie will also make a number of radio and television appearances including a Grampian tv special which was partially recorded in Texas.

In the July/August period two tours are to be staged concurrently. The first features Jay Lee Webb, brother of Loretta Lynn, while the other combines the talents of United Artists' recording act Melba Montgomery (last seen in Britain on the George Hamilton IV tour 18 months ago) and MCA artists Jim Glaser. Beside their club dates, all 3 artists will headline the bill at Birmingham's Country Music Fan-Fair and Festival at the Birmingham Rag Market on July 30.

Nashville singer-songwriter Carmol Taylor makes his British debut with a 17 day round of dates in September and, the following

month, Merle Haggard protegee Kenny Serratt — who records for Motown's MC label — makes his first British appearances.

The husband and wife team of Peggy Sue (another of Loretta Lynn's clan!) and Sonny Wright, supported by the British group Jon Derek's Country Fever, marks the first of the U.S. acts to be promoted by Yorkshire's Mike & Margaret Storey Agency. Ms. Sue recently had an album release available on the newly launched Meteor label (Dynamite Country — Meteor SKYL 7004).

The same month sees the fifth British tour by veteran country entertainer Patsy Montana, an artiste who bears the distinction of being the first female country singer to collect a Gold Disc.

In November the Storey Agency is setting up dates for Alan Ray, the Nashville singer-songwriter.

Frank Jennings tries again

FOLLOWING THE near chart success of the single Me And My Guitar, Frank Jennings Syndicate are preparing for another attempt at breaking into the Top 50 with the latest offering, Everybody Needs A Rainbow (EMI 2812). Produced by Richard de Sylva, the single is released on June 23.

Meanwhile Frank Jennings and his Reading based group had been notching up further credits.

EDITED
by
TONY BYWORTH

Country on BBC 2

BBC-2 tv commences a 15-week series of country music programmes with shows recorded over Easter weekend at the Tenth International Festival of Country Music.

The programmes, each 40 minutes long, began this week with a tentative transmission commencing at 9.00pm.

The artists set for appearances are:-

July 4 — Moe Bandy, Jody Miller, Wilburn Brothers, Lloyd Green, Duffy Brothers and Don Williams.

July 11 — Pete Sayers, Donna Fargo, Freddie Hart, Charlie McCoy, West Virginia, Lynch & Lawson and Larry Gatlin.

July 18 — Ray Lynam, Carroll Baker, Carl Smith, Hargus 'Pig' Robbins, Raymond Froggatt and Marty Robbins.

July 25 — Tompall Glaser, Barbara Fairchild, Ronnie Prophet, Cowgirl dance and Kenny Rogers.

August 1 — Dick Damron, Dave & Sugar, Don Everly, Saskia & Serge and Merle Haggard.

Following the completion of the Festival transmissions, BBC-2 then continue with a set of six minute specials featuring George Hamilton IV, Larry Gatlin, Crystal Gayle, the Hillsiders, Carl Perkins and Dave & Sugar. The country series is completed with repeats of 4 of the much requested Tammy Wynette shows.

Emerald launches Country Gem label

EMERALD RECORDS' new Country Gem series was launched last month with a visit from a number of the label's Canadian artists.

Chris Nielson and R. Harlan Smith — whose latest albums were among the label's initial releases — together with fellow Canadians Hank Smith and Wildrose Country and the showband The Emeralds, visited London as part of a "good will" round the world tour to promote the forthcoming Commonwealth Games in Edmonton. Prior to the London stopover the artists had visited New Zealand, Australia, Hong Kong and Singapore.

While in London the Canadians were guest of honour at a reception staged by the Canadian Embassy at the Commonwealth Institute and, following introductory meetings with the press and media, gave a

brief concert.

Emerald's new Country Gem series (prefix number 500C) will solely release country music recordings, and will feature material from Canada, the United States and Australia as well as the British Isles.

"We have created the new label because our established series, Emerald Gem, could well imply that all our material is Irish. That is certainly not the case" explained Noel Spiller, Emerald Records' sales manager.

The initial releases on Country Gem are: Chris Nielson — Let Me Go Down Easy (GES 5001); R. Harlan-Smith — Here Comes Yesterday (GES 5002); Red Wyng — First Flight (GES 5003); Fjellgard — Me & Martin (GES 5004); and Lee Conway — Love Still Makes The World Go Round (GES 5005). The releases are priced at £2.50 rrp, cassettes £2.75.

Tammy concert dates set

TAMMY WYNETTE returns to Britain in September for a round of concert appearances promoted by the Mervyn Conn Organisation. Her last British concert tour, staged during November 1976, was not the happiest experience with the artists being hospitalised through severe exhaustion.

On the forthcoming round of appearances Ms. Wynette will be accompanied by the Duffy Brothers, winning act on the recent nationwide Marlboro Country Music Talent Competition, and Raymond Froggatt.

The venues set for appearance are:

Odeon, Hammersmith (September 7); Coventry Theatre (8); Gaumont, Ipswich (9); Theatre Royal, Norwich (10); Empire, Liverpool (13); Odeon, Glasgow (15); Capital, Aberdeen (16); New Theatre Oxford (18); Jollie's, Stoke-on-Trent (19); ABC, Peterborough (22); Gaumont, Southampton (23); Fairfield Halls, Croydon (24).

Tammy Wynette's latest album release is One Of A Kind (Epic EPC 82453), and this month sees the release of a new midpriced release, D-I-V-O-R-C-E (CBS Embassy 31676), which features a collection of her early recordings.

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TALENT

Coltrane puts her faith in London

AS A singer and songwriter, Chi Coltrane has been likened to Roberta Flack, Carole King and Nina Simone — comparisons which, while flattering, mean that she has also a lot to live up to in the eyes of both the people in the pop industry and the public. Her recent TK Records album though, *Road To Tomorrow*, was evidence that she is maturing into a very individual talent, and the critical notices it received indicated that she could finally be on the verge of a breakthrough.

If success does come to Coltrane, it will by no means have happened overnight — she first visited the UK in 1973, on a promotional trip following the release of her first CBS album (she recorded two for the company, and the latest is distributed by CBS) and her actual "discovery" in the US was some seven years ago.

Chi Coltrane studied music from the age of three, and was playing eight instruments by the time she was 12. "However I found the piano the most fulfilling and so I always stayed with it," she says. "I left home at 17 and went to California, where I started singing — the following year I decided to become a professional singer. I was working a lot of the nightclubs in those days, and I couldn't get away with just singing. I had to talk to the audience as well, and keep them entertained; one way of achieving this was by making up my own lyrics to other people's songs."

Coltrane's musical ability began to be known by a wider circle of

people as she continuously played the Las Vegas showrooms and smaller jazz clubs. In 1971 everything changed for her: "I was discovered, so to speak, by one of the club managers and the following week I was working on the same bill as Curtis Mayfield. I also did three coast-to-coast TV shows and was signed to CBS after the company heard a demo of six of my songs."

Surprisingly, Coltrane did not take up songwriting until about five years ago. "My manager told me that I should write my own material because that was what record companies were looking for. I wasn't sure about my ability to write songs but he said that I was already halfway to doing that by adding lyrics to other people's material."

In 1973 Coltrane visited the UK with high expectations, but little happened for her. Now she is considering making London a permanent base. Surprisingly she has never performed in this country, although she toured recently with Randy Newman and got very good critical reviews. Coltrane adds: "I'd like to record in London too — I want the next album to be more raw and energetic because that is my sound, but I don't think that it has yet been fully captured on record."

EDITED
by
CHRIS WHITE

CHRIS WHITE spotlights three US female rock singers who, in their own different ways, are creating a lot of interest in the UK record marketplace. Windsong's Helen Schneider was recently brought over by RCA for a special media reception at Ronnie Scott's jazz club, and gained critical plaudits; Joanne Mackell is one of president Artie Mogul's signings to United Artists' Records while Chi Coltrane, who recently toured Europe with Randy Newman, has been compared favourably with Carole King.



AFTER A promotion visit to West Germany, Windsong/RCA artist Helen Schneider arrived in London for her debut UK performance at Ronnie Scott's Club. Pictured after the show, outside the club, are George Nassar, her personal manager, Derek Everett (RCA manager of commercial operations), Scheider, Dave Machray (RCA products manager), Tommy Loftus (promotion manager) and Jonathan Morrish (manager, press and public affairs).

UA puts its money on Mackell

JOANNE MACKELL has one of the most powerful female rock and roll voices to emerge in recent years, and her signing to United Artists' Records by Artie Mogul has created an excitement in UA's London office seldom witnessed before. Although she is a total unknown — until six months ago she was still singing in Californian bars — her vocal power and songwriting ability are such that all concerned with her recording career are certain that it can only be a matter of time before she becomes a big name both sides of the Atlantic.

Mackell was born in Boston but moved to Montreal with her family at the age of six. At 13 she had her first set of drums bought and a year later she started playing guitar; it was also at that time that her songwriting abilities came to the surface and since then her total number of songs have run into several dozen titles.

She says: "I became aware of pop music at a very early age. Toronto, where I moved to after Montreal, was a great city for pop talent and I played with a lot of the traditional jazz bands in the area. My earliest influences were people like Sinatra — he had a heavy affect on my phrasing — Carmen Macrae and Duke Ellington. I was always an intensive listener and soon picked up ideas."

After five years in Toronto, Mackell moved to Los Angeles. "I took with me about 1,000 dollars and that soon goes in a place like California. I began to work in the cocktail bars and was earning such ridiculous amounts as three dollars an hour. One day someone came in, heard me singing and said that if they could get the studio time, would I make a demo? We did make a tape, and when Artie Mogul at UA heard it, he immediately said that he would like to sign us to a production deal."

Mackell's debut single is *Trip The Light Fantastic* which has just been released by UA here, and an album follows shortly. "We originally started the album last October but it didn't work out, so we started with just the rhythm tracks and swapped producers," Mackell adds. "Martha Reeves (of Martha and the Vandellas) and Diane Brookes did backing vocals, and they were very helpful and supportive."

"Six months before the UA deal I didn't even have a job, and for the first time I had actually written home to my mother asking for some money. I had reached rock bottom so far as loneliness and depression were concerned — Los Angeles made me understand more about depression than I ever knew before. In a city like that you have to pay your dues."

Helen Schneider: so close to a breakthrough

THE CLUBS of New York, and Boston, Massachusetts were the basic training ground for Helen Schneider, whose second album *Let It Be Now* has just been issued on John Denver's Windsong label (distributed by RCA in the UK). At a recent RCA-hosted media reception at Ronnie Scott's jazz club, Schneider made her first British live appearance, and critical reaction suggests that the general public may be hearing more of her.

Schneider was born in New York but although her grandfather had been a German concert violinist, she was not particularly encouraged as a child to adopt a musical career. She admits: "I wasn't encouraged, in fact it was quite the opposite and my father who was a scientist actively discouraged me. The family wanted me to study classical music, and I even got a scholarship to Juilliard,

but I found that I was rebelling against all the rules and regulations of classical music."

The result was that Schneider broke away from classical music and instead moved to Massachusetts where she formed her own band; for more than six years the unit played all the bars in that state before deciding to move to New York. An appearance at Tramps there brought her critical attention including a rave review in *The New York Times*. It also brought her to the attention of Management Three, one of the most important management companies in the US, headed by Jerry Weintraub, which signed a contract with her immediately.

Two more important developments in her career followed — Schneider signed a record contract with Windsong, and an agency deal with William Morris,

again one of the most important organisations of its kind. In May last year her debut album, *So Close*, was released.

"I'd gone back to New York because, after so long in Boston, nothing seemed to be happening for me or the group," Schneider explains. "That night when I was performing at Tramps was a major turning point because Jerry Kellert of the Jerry Weintraub Organisation saw me, and the recording contract with John Denver's company followed soon afterwards. In the eyes of the recording business, I had been born overnight, but I was glad to have so much experience and hard work behind me. I don't know how those artists who do spring to fame quickly cope with it all — I'm certain that I would not have been ready for it, if I had not spent all those years gigging in

Massachusetts."

One unusual aspect about Ms Schneider is that she doesn't write her own material, or even attempt to compose songs. "I really don't think that I have the necessary songwriting talent, so I spend a lot of time looking for other people's songs and I have hundreds sent in. For the latest album we must have listened to something approaching 600 songs before making the final choice. I like to use a broad spectrum of material and if the songs are not quite right then I make slight changes to them."

Schneider's personal manager is the man who has supported her musical career for almost ten years — George Nassar. "We have a very close relationship, at various times George has been my manager, adviser, pianist and musical director. He knows all my strengths and weaknesses," she adds.

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TALENT

by CHRIS WHITE

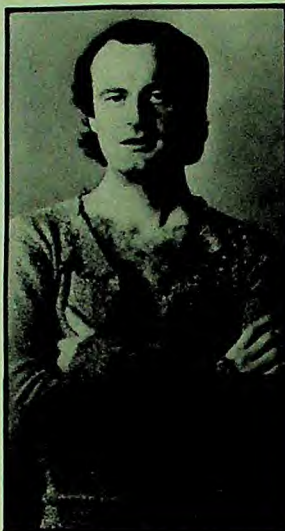
PETER ALLEN first visited the UK in 1964 after he and his stage brother Chris Allen had been discovered performing in a Far East nightclub by Judy Garland — she decided to bring them back to London after realising their potential, and the "brothers" made several TV appearances. Almost 14 years later, Australian-born Allen is now one of the rising stars of US pop music with such hits as I Honestly Love You (a million seller for Olivia Newton-John) and his own Rio to his credit.

Allen recently returned to London, for a cabaret season at Madison's, one of the capital's new nightspots. It was his first UK visit for two years (the last occasion as support act for Helen Reddy's Drury Lane Theatre concert).

"It has been rather strange playing Madison's because it is very small, intimate type of cabaret venue, and it is at least two years ago since I played in places like that in the US; now I tend to perform in

Peter Allen: out of the clubs, into the concert circuit

3,000-seater theatres and also the colleges. The British audiences are different also in that you know whatever their reaction to your



performance, they mean it. Back in the US, they can give you half a dozen standing ovations and it might still not mean a thing."

Allen only started songwriting in 1970. "After the Allen Brother split up, I spent a lot of time doing other things including being married to Liza Minnelli. I was also watching people like Randy Newman and Laura Nyro, and that encouraged me to try songwriting myself. Since then I have co-written with a lot of people including Carole Bayer Sager (together they wrote I'd Rather Leave While I'm In Love, recorded by Dusty Springfield and Melanie on their respective latest albums). Unfortunately I have been on the road almost continuously for the last 18 months so it has been hard to collaborate, and I have been writing more on my own."

Allen's A&M single, Rio, is picking up a lot of airplay. It was first released 18 months ago and has already been a hit in several countries including, not unnaturally,

Brazil and France. "It seems to be the sort of song that people are catching on territory by territory, and because it is a summer song maybe it will do well in the UK this time around."

He admits that the last two or three years have seen changes in his career and he is now managed by the powerful Dee Anthony, who also looks after the fortunes of Peter Frampton among others. "It was Anthony who decided to take me out of the small clubs and put me into the theatres. I wasn't sure if I could do it or not, but it has worked, and later this year I am lined up to do a tour which will start with a short season on Broadway and eventually the US, before moving on to Europe. Last year I went back to Australia, and it was the first time that I had performed there since leaving in 1964 — I'm glad to say that we broke the house record at the Sydney Opera House, which had previously been held by Joan Sutherland."

Tony Clarke: the 'invisible' Moody Blue

HE HAS been described as the sixth member of the Moody Blues, and few can deny that the partnership between producer Tony Clark and the rock band is one of the most successful and enduring in the history of pop. Now, with the release by Decca of the new Moodies album, Octave, which looks like emulating the success of all its predecessors, yet another chapter has been opened in the success story of the Moody Blues and Tony Clarke.

Clarke's working relationship with the band started almost by accident. He recalls: "I was working with Decca as one of the company's staff producers, and had been involved with a couple of minor hits. One day, Dick Rowe, one of the veteran a&r men, came in with some of the tapes and said that if I liked the sound of the group would I care to record them. It was of course the Moody Blues, and it was at a time when they had had no hit records and had been undergoing personnel changes."

Clarke continues: "I liked what I heard, and although I really was a junior producer at that time, the

Moodies and myself decided that we would go into the studios together. The first song that we did was Fly Me High, which was a hit, and shortly afterwards there was the album Days Of Future Past and the single Nights In White Satin, which changed the whole story of the Moody Blues. After that, we never looked back."

Despite his success with the band, (two weeks ago, Sir Edward Lewis, the chairman of Decca, presented the Moody Blues with 42 platinum discs for sales of seven albums, all of which has been produced by Clarke) he remains modest about his work and is a quietly spoken man. He is reluctant to give interviews, and his talk with *Music Week* was his first meeting with a journalist for some time.

Clarke admits that he had abstained from listening to the new Moodies album for a period of at least six weeks. "We spent some nine or ten months in the US, and when you are that closely involved with an album project then obviously you arrive at a stage where it becomes difficult to be constructive about the end result.

However, I did listen to the album the other day, and I must say that I was delighted with the way it turned out.

"I don't think that there was ever any question of the Moody Blues not working together again. They obviously finished on a high note with Seventh Sojourn, their last studio album, and anything else that they did had to top that effort. The fact that it is more than five years since the last LP hasn't harmed them at all — as long as their music is still valid today, which it is, then there is no reason why they shouldn't wait a while before recording again. The Moodies aren't the kind of people who have to start recording a follow-up as soon as the other album starts dropping down the charts."

During the last five years, Clarke has been involved with the various solo projects of the Moody Blues — he produced Blue Jays, the John Lodge/Justin Hayward album released in 1975, and also their respective solo albums. He also spent a lot of time working on Moody Blues Live + 5, which featured live recordings made at the Royal Albert Hall in 1969, and five

studio recordings not previously issued. In addition, he has also been working on another Moodies compilation album, which has yet to have a release date set by Decca.

"Working with the Moody Blues tends to be a full-time job and it is difficult to find time to become involved with other projects," he says. "However I do have a few ideas which I keep pushing back and back; I'd like to become involved with film music and then I have always had a great interest in classical music, and I would like to put that to good use, maybe by recording an album of classical music."

Clarke continues: "The fact that the Moodies didn't work together for so long was good for them, in my opinion. In the meantime they have been looking at other things, and they are now much less insular than they were. I don't know when they will get back together in the studios;

the next priority is another solo album from Justin Hayward."

He adds: "I know about the label, the sixth Moody Blue, and I don't really mind, it works quite well within the group. Obviously I am involved to a great extent with their careers, and attend a lot of the business meetings. The only aspect that I am not really involved with is touring, because I would find that far too hectic. I must say though that when I saw the start of their last US tour and the final concert, the band really had improved towards the end, and seemed much more relaxed."

Footnote: Clarke's first studio session with the Moodies in 1967, when Fly Me High was recorded, also involved two other Decca people who have since moved on to greater things. Engineer for the session was Gus Dudgeon, and the tape operator was Ray Thomas Baker.

Celebration Meat Loaf



VOICING HIS appreciation at a party hosted by CBS Records for him, following a sell-out concert at Hammersmith Odeon, Meat Loaf (centre) is pictured with some of the Old Grey Whistle Test personnel who helped put together his appearance on the TV show a week earlier. Left to right: John Burrows of OGWT, presenter Bob Harris, Meat Loaf, Tom Corcoran (OGWT), and Judd Lander (Epic promotion manager).

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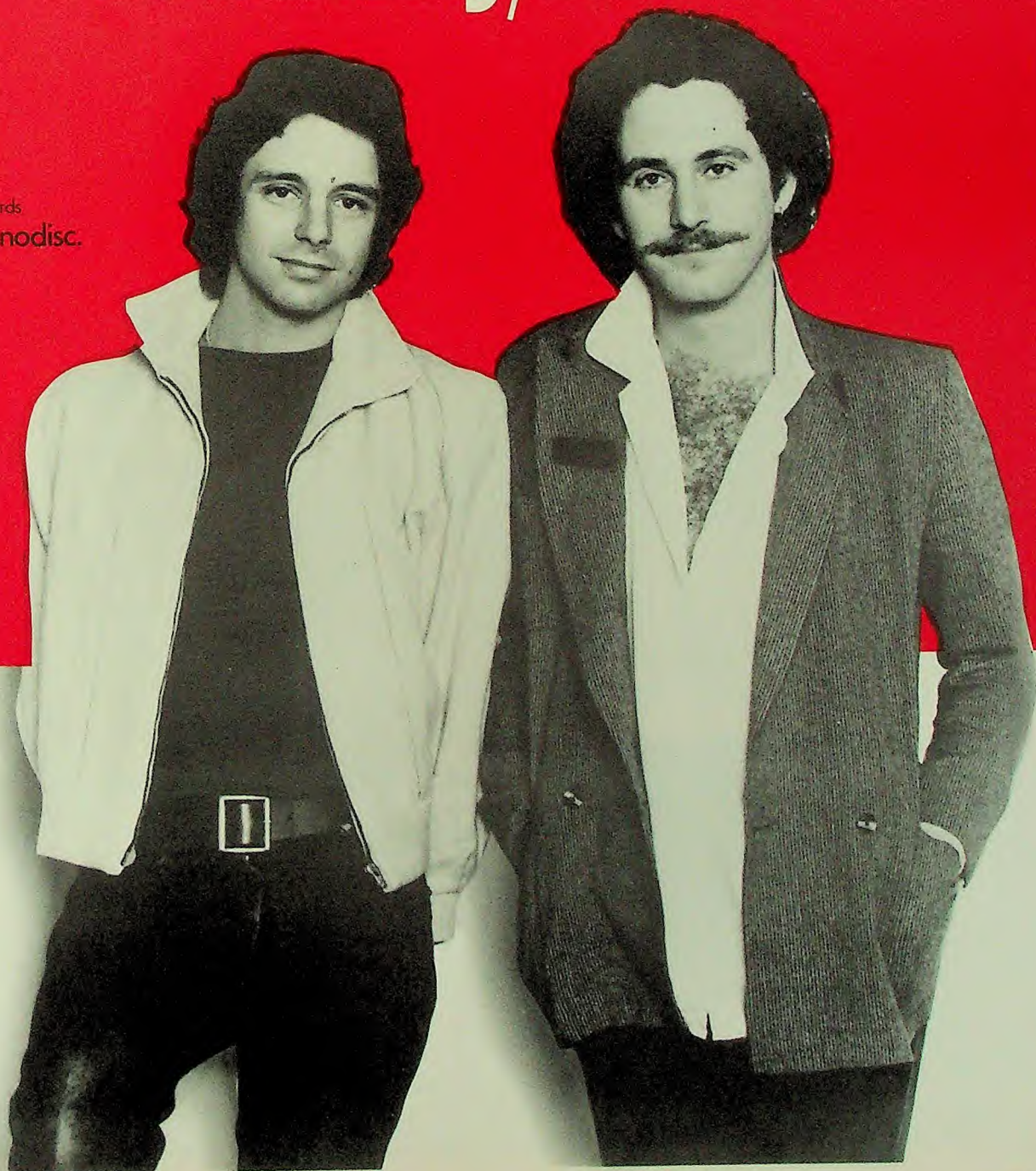
Love on the Line

CB 316

Levinsky/Sinclair



Marketed by Charisma Records
Available through Phonodisc.



BROADCASTING

Airplay and sales — how close is the link?

A STRONG following in the Sheffield area means that Radio Hallam is a potent force in determining local sales of records.

Retailers in the town report that demand is often directly generated by airplay on Hallam and by inclusion in the station's playlist. A record of the week selection by one of the presenters means an instant boost for that record's sales, especially when it might not be an obvious hit.

Hallam is trying to increase its involvement with local dealers by making them more aware of what records are being played and, reversing the process, by finding out what discs are selling well locally. Hallam calls a dozen retailers regularly each week for a sales return and is looking to increase this number to gain a better, more representative picture of what records people in the area are interested in listening to.

**DAVID DALTON
looks at dealer
response to
local radio.
This week:
HALLAM**

A special relationship between Hallam and Rumbelows of Sheffield has been initiated and built up by Steve White, who is in charge of the store's record department. Not only does he supply the station with a guide to his sales once a week but he also takes the Hallam playlist soon after it has been put together on Friday afternoon.

Rumbelows has also taken part in an experiment with display boards featuring four of Hallam's

presenters' records of the week. "Hallam affects us a great deal," says White, "and we do very well from them. We get a response straight after lunch on Saturday after their morning chart show has gone out. We're guaranteed to sell out the singles features on the display boards and we get a lot of people calling in saying that they've heard a particular record on Hallam. We have a lot of trade with local djs and they are influenced by the new releases that Hallam plays. If I have one criticism it is that we don't get the information on their playlists early enough in the week."

The current display boards used by Rumbelows feature the records of the week of Johnny Moran, Keith Skues, Roger Moffat and Colin Slade but this list will be expanded to include Kelly Temple, Bill Crozier and Ray Stuart. The experiment at Rumbelows was so successful that boards will be supplied to many more local record dealers.

Bound to be included in that list is Valances of Sheffield, which recently advertised on the station. Manager John Raymond reports "no noticeable increase" in sales resulting from the radio spots. "Perhaps we chose the wrong time but it certainly didn't pay off for us," he adds.

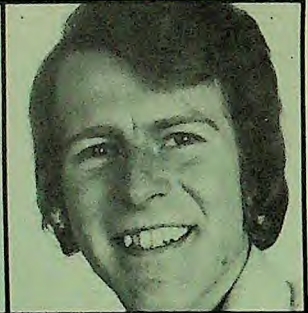
Record assistant at Valances, Sue Moj, however, says that demand for new releases is often generated by airplay on Hallam. "They're very good with new releases and sometimes we've never heard of them. We have to be asked at least once before we'll stock a record. I listen to Radio Hallam myself and I notice that they play records we

wouldn't normally stock. Take Dire Straits, for instance. They played that single a great deal and created a demand for it."

The effect of airplay given to new releases is also noticed by Lillian Randall, Manageress of Bradleys in Sheffield. "We get asked for records we've never heard of and that is a problem," she says. "I phone Hallam and ask them what it is when I haven't got information on a record. I use them as they get records before we do. We get Hallam's playlist and notice a lot of response from the discs they are promoting but they don't affect

what I order. I play the field and you can tell what is moving by what is selling and what you're being asked for."

Wilson Peck is another retailer in Sheffield which Hallam calls for a sales return every Friday and Caroline Richards, joint supervisor in the records department, also gets some of her singles release information from the radio station. "They are very good like that," she says. "We have a fair amount of people coming in and asking for a particular record they have heard on Hallam, so I'm sure the station must affect record sales."



ROGER MOFFAT (left) and Johnny Moran: two of the Hallam djs whose record selections are displayed by a major Sheffield dealer; a service the station will increase.



HEATWAVE VISITED Piccadilly Radio to record an hour long show with Andy Peebles. The band — it's Central Heating album (GTO GTLP 027) is currently in the charts — played the Manchester Apollo on June 16. Pictured here with Peebles (centre) are Johnnie Wilder (left) and Keith Wilder (right) of Heatwave.

Ulster summer plans

BBC RADIO Ulster begins its summer schedule on July 3 with two new morning programmes. From 9.05 am to 10.30 am five presenters will take turns each weekday to play and talk about their brand of music and continuing the programme until 12.55 pm will be Walter Love with his show All You Need Is Love.

In the first slot John Anderson covers music from Bach to The Beatles on Monday, while on Tuesday Paul Clark will cover Ulster's top 50 chart and play records he thinks will make number one. On Wednesday's John Bennett will mingle humour and his own songs with music he likes, plus some he dislikes. Country music, including the sounds of popular Irish country stars and Nashville giants, will be covered on Thursday mornings by Paddy O'Flaherty, while new recruit Glenn Richards will provide a nostalgic look at hits of the sixties on Friday's.

Walter Love, who was a studio manager with various BBC departments before joining Radio Ulster, will be giving young performers a chance to broadcast their music, songs or poetry live, amongst a mixture of music, news and travel features.

Meanwhile a survey conducted by the BBC's audience research department during March indicated that Radio Ulster's A Taste Of Hunni show, presented by Gloria Hunniford, is the most popular in Northern Ireland. The survey also put the station's listenership average during weekdays to over 260,000 (18.6 per cent). This compares, according to the survey, with an average weekday listenership of 175,000 (12.5 per cent) for commercial radio during the same period. Radio Ulster's high figure is attributed to the popularity of the breakfast show Good Morning Ulster.



BBC Radio Oxford managed to snatch back the record they previously held for the longest radio programme just in time for the Guinness Book Of Records deadline. In taking the record from Radio London Phil Rapps (seen here at the controls) and Brian Boyes hosted a show called All Thru' The Night (again) for 38 hours.

Tape spoiler plan worries producers

THE NEWS that a spoiler signal on records designed to prevent the pirating of records by home taping is close to being perfected is of great concern to radio and TV producers.

Any spoiler signal would affect pre-recorded music programmes in the same way as domestic taping.

The Wolfson Unit for Noise and Vibration Control at Southampton University is working on a signal which would satisfy the BPI and lessen the chances of a cheap and easy to use decoder being instantly devised and marketed. But the university unit's thoroughness may, while solving one of the record industry's biggest headaches, present new problems for broadcasters of music.

Not only pre-recorded programmes by stations with a licence to tape records would be affected. Jingles and advertisements including music would need to be made up from source other than records.

A solution would be to provide the necessary decoders on a limited scale to authorised stations but this could re-introduce one of the major problems with developing a spoiler signal — the fact that such a decoder could soon be copied and mass-marketed.

Manchester US broadcast award for Radio City

NOSTALGIA CURRENTLY reigns at BBC Radio Manchester, where Mike Riddoch is presenting a nine part series called Oldies But Goodies.

The "oldies" played on the Sunday afternoon programme come from the period between 1956 and 1964 and are supplied mostly by local listener Niel Hiley, who also provided much of the research behind the series. Hiley spent seven years trying to persuade the station's producers that this golden era of music was worth highlighting. "It was in 1964 that good music died," he says. "In the previous nine years music was simple and uncomplicated."

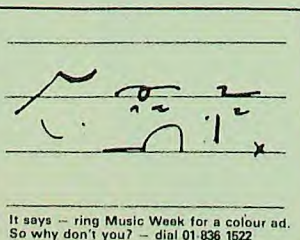
While most of the records played will be chart successes of the period, the programme will include songs which never made it. One of the more obscure items is the first single recorded by Gary Glitter when he was known as Paul Raven, which is now apparently a collector's piece.

Presenter named for BRMB Asian programme

BRMB HAS appointed Suman Kang as presenter of its weekly Asian programme, Geet Mala. Presented in Hindustani, Geet Mala features the latest in Asian music, as well as news and information for the Asian community in the Midlands.

DAVID DALTON is Music Week's New Broadcasting Editor

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AMERICAN CHARTS

SINGLES

- 1 (1) SHADOW DANCING, Andy Gibb
- 2 (3) BAKER STREET, Gerry Rafferty
- 3 (4) IT'S A HEARTACHE, Bonnie Tyler
- 4 (2) YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 5 (6) TAKE A CHANCE ON ME, Abba
- 6 (9) YOU BELONG TO ME, Carly Simon
- 7 (12) USE TA BE MY GIRL, O'Jays
- 8 (10) LOVE IS LIKE OXYGEN, Sweet
- 9 (16) STILL THE SAME, Bob Seger
- 10 (11) DANCE WITH ME, Peter Brown
- 11 (13) THE GROOVE LINE, Heatwave
- 12 (14) TWO OUT OF THREE AIN'T BAD, Meat Loaf
- 13 (15) BECAUSE THE NIGHT, Patti Smith
- 14 (5) TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis/Denice Williams
- 15 (7) FEELS SO GOOD, Chuck Mangione

ALBUMS

- 1 (1) SATURDAY NIGHT FEVER, Soundtrack
- 2 (2) FEELS SO GOOD, Chuck Mangione
- 3 (6) CITY TO CITY, Gerry Rafferty
- 4 (3) LONDON TOWN, Wings
- 5 (7) FM, Soundtrack
- 6 (8) SO FULL OF LOVE, O'Jays
- 7 (10) NATURAL HIGH, Commodores
- 8 (12) STRANGER IN TOWN, Bob Seger & The Silver Bullet Band
- 9 (5) JEFFERSON STARSHIP EARTH, Jefferson Starship
- 10 (39) DARKNESS AT THE EDGE OF TOWN, Bruce Springsteen
- 11 (13) BOYS IN THE TREES, Carly Simon
- 12 (14) FANTASY LOVE AFFAIR, Peter Brown
- 13 (17) THANK GOD IT'S FRIDAY, Soundtrack
- 14 (4) SHOWDOWN, Isley Brothers
- 15 (15) THE STRANGER, Billy Joel

Courtesy Billboard week ending June 24

CHART COMMENTARY

In the master chart A Taste Of Honey (1) is beaten only by Hi-Tension, Bee Gees and Boney M, hitting all areas strongly Rick James (4) crosses South East/Midlands/North West, Idris Muhammad (14) and James Brown (18) get SE/West Country/Midlands (Brown adding North too) Eddie Kendricks (19) bounces back especially with South Coast/North/Scotland, JALN Band (20) hits hardest in SE (not London)/West/North Scotland Commodores (26) has SE/N, Bionic Boogie (40) has SE/Scotland, while imports Saturday Night Band LP (12), Samuel J. Johnson (29), Norman Connors (30), Double Exposure (31) stay biggest in SE Brass Construction (34) seems especially big in Bristol/Merseyside.

BREAKERS

Moving up are: Ubiquity's Midnight After Dark (Elekira K 12305, 12in), Loleatta Holloway's Hit And Run (Salsoul SSOL 108, 12in), Harvey Mason's What's Going On (Arista 12188, 12in), Platinum Hook's Standing On The Verge (Motown STML 12086, LP), Commodores' Three Times A Lady (Motown STML 12087, LP), USA-European Connection's Come Into My Heart (TK TKR 82532, LP).

DISCO TOP 40

Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (3) BOOGIE OOGIE OOGIE, A Taste Of Honey (Capitol CL 15988)
- 2 (2) SHAME, Evelyn 'Champagne' King (RCA PB 1122, 12in)
- 3 (1) LET'S GET FUNKIFIED, Boiling Point (Bang 1312, 12in)
- 4 (6) YOU AND I, Rick James (Motown TMG 1110)
- 5 (8) LET'S GO DISCO, Real Thing (Pye 7N 46078)
- 6 (5) FROM EAST TO WEST, Voyage (GTO GT 224/GTLP 030, LP)
- 7 (10) IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE, Linda Clifford (Curton K 17163, 12in)
- 8 (18) JUST LET ME DO MY THING, Sine (CBS 6351, 12in)
- 9 (7) DISCO INFERNO, Trammps (Atlantic K 11135)
- 10 (4) WHATEVER IT TAKES, Olympic Runners (RCA PC 5078, 12in)
- 11 (11) SATURDAYNIGHT FEVER (LP), Various (RSO 2658123, LP)
- 12 (12) COME ON DANCE DANCE, Saturday Night Band (Prelude PRL 1255, US import LP)
- 13 (17) USE TA BE MY GIRL, O'Jays (Philadelphia PIR 6332)
- 14 (19) BOOGIE TO THE TOP, Idris Muhammad (Kudu KU 38, LP)
- 15 (9) TAKE ME TO THE NEXT PHASE, Isley Bros (Epic EPC 6292, 12in)
- 16 (13) I LOVE NEW YORK, Metropolis (Salsoul SSOL 107)
- 17 (14) SUN IS HERE, Sun (Capitol CL 15979)
- 18 (21) EYESIGHT, James Brown (Polydor 2066915)
- 19 (29) AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks (Arista ARIST 12181, 12in)
- 20 (—) GET UP (& LET YOURSELF GO), JALN Band (Magnet 12 MAG 118, 12in)
- 21 (33) SATISFY MY SOUL, Bob Marley (Island WIP 6440)
- 22 (16) THE BEAT GOES ON AND ON, Ripple (Salsoul SSOL 105, 12in)
- 23 (23) ALL NIGHT LONG, Dexter Wansel (Philadelphia PIR 6255, 12in)
- 24 (—) LAST DANCE/WITH YOUR LOVE, Donna Summer (Casablanca TGIFS 2)
- 25 (—) LET YOURSELF GO, T-Connection (TK TKR 6024, 12in)
- 26 (32) FLYING HIGH, Commodores (Motown 12 TMG 1111, 12in)
- 27 (15) DISCO REGGAE, Maytals (State STAT 78, 12in)
- 28 (26) WHISTLE BUMP, Eumir Deodato (Warner Bros K 17190)
- 29 (30) YOU, Samuel Jonathan Johnson (Columbia JC 35323, US import LP)
- 30 (31) CAPTAIN CONNORS/STELLA, Norman Connors (Arista AB 4177, US import LP)
- 31 (—) TEN PER CENT, Double Exposure (Salsoul 12D-2008, US import 12in)
- 32 (28) THANK GOD IT'S FRIDAY, Love & Kisses (Casablanca TGIF 1, 12in)
- 33 (27) LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power (CBS 6318)
- 34 (39) CELEBRATE, Brass Construction (UA UP 36389)
- 35 (—) L.O.V.E. GOT A HOLD OF ME, Demis Roussos (Mercury Promo 12in)
- 36 (—) FUNK THEORY, Rokotto (State STAT 80, 12in)
- 37 (34) DISCO INFERNO, Players Association (Vanguard VSL 5006, 12in)
- 38 (37) DANCE WITH ME, Peter Brown (TK TKR 6027, 12in)
- 39 (25) MORE HOT FUN, Stanley Clarke (Epic EPC 6353)
- 40 (—) RISKY CHANGES, Bionic Boogie (Polydor 2066895)

DISCO PICKS

SATURDAY NIGHT BAND *Come On Dance Dance* (CBS 6367) monster import LP smash issued here as edited 12in/7in a month before the actual hit long album version is due***

LOVE COMMITTEE *Law And Order* (Salsoul SSOL 109) powerful pop-soul stomper with old Temptations touches***

TRADE MARK *Days Of Pearly Spencer* (RSO 010) zingy updates adds fast electronics to David McWilliams' original sound***

GIORGIO & CHRIS *Love's In You (Love's In Me)* (Oasis 4) slushily pretty lovey-dovey stuff with electronic bouncy beat***

DUSTY SPRINGFIELD *That's The*

Kind Of Love I've Got For You (Mercury DUSTY 002) pure disco pounder, long overdue on 45***

IDRIS MUHAMMAD *Boogie To The Top* (Kudu 943) funk-jazz LP edited somewhat ruinously for 45**

UBIQUITY *Midnight After Dark* (Elekira K 12305) remixed 12in funky hit**

RARE EARTH *Warm Ride* (Prodigal PROD 9) Bee Gees jogger big in US, serviced to DJs as a special 12in so likely now to be played**

BLACK IVORY *You Turned My Whole World Around* (Power Exchange PX 277) superb sweet soul Smoocher, deserves to be heard*

EL COCO *Under Construction* (Pye 7N 25782) insistent little groove*



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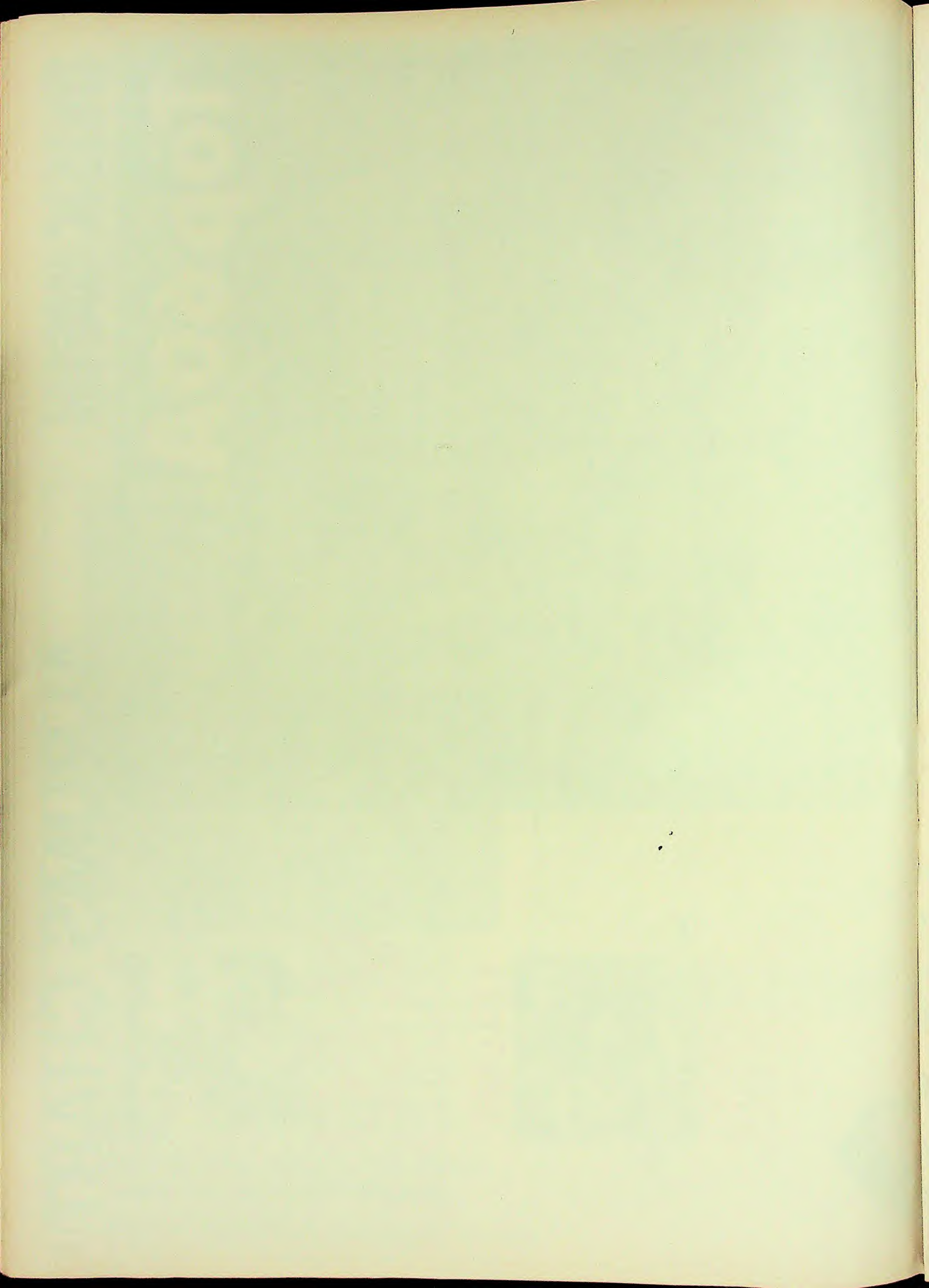
PHOTOGRAPHERS TO THE MUSIC BUSINESS

SHEET MUSIC

Week ending June 10

- 1 RIVERS OF BABYLON, Far Musikverlag/Blue Mountain
- 2 LOVE IS IN THE AIR, EMI
- 3 BOY FROM NEW YORK CITY, Carlin
- 3 DO IT DO IT AGAIN, Sugar Music
- 5 IF I CAN'T HAVE YOU, Chappell/RSO
- 6 NIGHT FEVER, Chappell/RSO
- 7 A BANABI, Heath Levy
- 8 MATCHSTALK MEN, Gt. Northern Songs/EMI
- 9 JUST FOR YOU, Jarrow Music
- 10 OH CAROL, Chinnichap/RAK
- 11 NEVER LET HER SLIP AWAY, Warner Bros
- 12 MORE THAN A WOMAN, Chappell/RSO
- 13 COME TO ME, Bluebook/Acoustic/Buttercreek
- 14 LOVING YOU HAS MADE ME BANANAS, Peter Maurice/MCPS
- 15 CAN'T SMILE WITHOUT YOU, Dick James
- 16 JACK AND JILL, Warner Bros
- 17 TOUCHED BY YOUR PRESENCE, EMI
- 18 YOU LIGHT UP MY LIFE, 19 MISS YOU, EMI
- 20 WHEN YOU WALK IN THE ROOM, United Artists

Courtesy.MPA



DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

AIRPORT — Motors (Virgin VS 219)
 A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)
 ANTHEM — New Seekers (CBS 6413)
 CA PLANE POUR MOI — Plastic Bertrand (SIRE 7078 616)
 CARRY ON WAYWARD SON — Kansas
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight And The Pips (Buddah RDS 473)
 DANCING IN THE CITY — Marshall Hain (Harvest HAR 5157)
 DAVY'S ON THE ROAD AGAIN — Manfred Mann's Earth Band (Bronze BRO 52)
 DEACON BLUES — Steeley Dan (ABC 4127)
 DISCO CRAZY — Jesse Green
 (DON'T FEAR) THE REAPER — Blue Oyster Cult (CBS 6333)
 (DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F13779)
 DO WHAT I GOTTA DO — The Imperials (Power Exchange PX 274)
 FROM EAST TO WEST — Voyage (GTO 224)
 5-7-0-5 — City Boy (Vertigo 6059 207)
 HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
 IT SURE BRINGS OUT THE LOVE IN YOUR EYES — David Soul (Private Stock PVT 137)
 I'VE HAD ENOUGH — Wings (EMI R 6020)
 JOSIE — Steeley Dan (ABC 4217)
 JUST LET ME DO MY THING — Sine (CBS 6351)
 LAST DANCE — Donna Summer (Casablanca TGIF 2)
 LIKE CLOCKWORK — Boom Town Rats (Ensign ENY 14)
 MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)
 MAKING UP AGAIN — Goldie (Bronze BRO 50)
 MANY TOO MANY — Genesis (Charisma CB 315)
 MIND BLOWING DECISIONS — Heatwave (GTO GT 226)
 MISS YOU — Rolling Stones (EMI 2802)
 MOVIN' OUT (ANTHONY'S SONG) — Billy Joel (CBS 6412)
 NORTHERN LIGHTS — Renaissance (Warner Brothers 17177)
 OH CAROL — Smokie (RAK 276)
 RUN FOR HOME — Lindisfarne (Mercury 6007 177)
 SATISFY MY SOUL — Bob Marley & The Wailers (Island WIP 6440)
 STAY — Jackson Browne (Asylum K 13128)
 STILL THE SAME — Bob Seger (Capitol CL 15990)
 STUBBORN KIND OF FELLA — Frankie Miller (Chrysalis CHS 2221)
 SUBSTITUTE — Clout (EMI Carrere 2788)
 THE MAN WITH THE CHILD IN HIS EYES — Kate Bush (EMI 2806)
 USE TA BE MY GIRL — O'Jays (Philadelphia PIR 6332)
 WILL YOU TAKE MY LOVE — Harvey Mason
 YOU'RE THE ONE THAT I WANT — John Travolta & Olivia Newton John (RSO 006)
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH — Meat Loaf (Epic EPC 5980)

RECORDS OF THE WEEK
 Dave Lee Travis: GUY THE GORILLA — David Dundas
 Simon Bates: COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
 Paul Burnett: MARY SKEFFINGTON — Gerry Rafferty
 Tony Blackburn: DAYS OF PEARLY SPENCER — Trade Mark (RSO 010)
 Kid Jensen: 5-7-0-5 — City Boy (Vertigo 6059 207)

Radio 2

ALBUM OF THE WEEK

ONE MORE LOVE SONG — Freddy Cole (Decca SKL R5300)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

BABY IT'S YOU — Racey (RAK 277)
 STAY — Jackson Browne (Asylum K13128)
 USE TA BE MY GIRL — O'Jays (Philadelphia PIR 6332)
 RUNAWAY — Jefferson Starship (Grunt FB 1274)
 LOSING CONTROL — Jay Ferguson (Asylum K13127)
 BLUER THAN BLUE — Michael Johnson (EMI America AMI 501)
 AMOR — Rod McKuen (DJM DJS 10826)
 HOT CHILD IN THE CITY — Nick Gilder (Chrysalis CHS 2226)
 I'M INTO SOMETHING GOOD — Therapy (Logo GO 317)
 NEW YORK'S A LONELY TOWN — The Trade Winds (Charly CYS 1035)
 LIGHTS — Journey (CBS SCBS 6392)
 I'M NOT GONNA LET IT BOTHER ME TONIGHT — Atlanta Rhythm Section (Polydor 2066 937)

TOP ADD ONS

- 1 A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191) PR, M, H, F, TV, RT, O, V.
- 2 BABY IT'S YOU — Racey (RAK 277) M, F, B, SS, TV, RT, O.
- 3 I'VE HAD ENOUGH — Wings (Parlophone R 6020) C, M, F, TV, RT, V.
- 4 = MANY TOO MANY — Genesis (Charisma CB 315) D, M, O, V, Bb.
- 4 = 5-7-0-5 — City Boy (Vertigo 6050 207) RI, C, D, F, SS.
- 6 = THAT'S THE KIND OF LOVE — Dusty Springfield (Mercury DUSTY 002) D, M, F, B.
- 6 = (DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779) C, BR, M, Ms.

Station abbreviations: RI Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC Humberside; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; U BBC Ulster; V Victory.

WHATEVER HAPPENED TO BENNY SANTINI — Chris Rea (Magnet Mag 121)
 FROM EAST TO WEST — Voyage (GTO GT 224)
 LIFE'S BEEN GOOD — Joe Walsh (Asylum K13129)

BRMB

BIRMINGHAM

ADD ONS

JUST LET ME DO MY THING — Sine (CBS SCBS 6351)
 USE TA BE MY GIRL — The O'Jays (Philadelphia PIR 6332)
 WOMAN OF MINE — Dean Friedman (Lifesong LS 401)
 (DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F13779)
 DON'T ASK MY NEIGHBOUR — Sheila Hylton
 SOMEONE LOVES YOU HONEY — Charley Pride
 WHATEVER HAPPENED TO BENNY SANTINI — Chris Rea
 BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517)
 WE'RE ALL ONE — Bryn Haworth (A&M AMS 7361)
 DAYS OF PEARLY SPENCER — Trade Mark (RSO 010)

Radio City

LIVERPOOL

HIT PICKS

Dave Eastwood: ANTHEM — New Seekers (CBS SCBS 6413)
 Norman Thomas: PHONE IN — Cold Comfort (Jet 110)
 Roger Blyth: ONE OF THOSE THINGS — Bowles Brothers (Decca F13750)
 Phil Easton: (WHITE MAN) IN HAMMERSMITH PALAIS — Clash (CBS 6383)
 Johnny Jason: LOSING CONTROL — Jay Ferguson (Asylum K13127)
 Nightowl: 1999 — Headlines (Mercury 600780)
 Mark Jolenz: LIFE'S BEEN GOOD — Joe Walsh (Asylum K13129)

HI TENSION — Hi Tension (Island WIP 6422)
 5705 — City Boy (Vertigo 6059 207)
 I'VE HAD ENOUGH — Wings (EMI R6020)
 BEIRUT — Peter Sarstedt (Ariola AHA517)
 A LITTLE BIT OF SOAP — Showaddywaddy (Arista 191)
 DON'T STOP THE MUSIC — Liverpool Express (WB K17171)
 SOMEONE LOVES YOU HONEY — Charley Pride (RCA PB 1201)
 DON'T LET ANOTHER DAY GO BY — Jim Rafferty (Decca F13779)
 DANCE HALL — Black Gold (Polydor 2059 030)
 I CAN'T TALK LOVE ON THE TELEPHONE — Coco (Ariola AHA 521)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: BABY IT'S YOU — Racey (RAK 277)
 Steve Hamilton: I'VE HAD ENOUGH — Wings (EMI R6020)
 Bill Torrance: AND I LOVE YOU SO — Don McLean (United Artists UP 36411)
 Mike Gower: 5-7-0-5 — City Boy (Vertigo 6059 207)
 Tom Bell: YOU AND I — Rick James (Decca STML 12085)

ADD ONS

I CAN'T TALK LOVE ON THE TELEPHONE LINE — Coco (Ariola AHA 521)
 WHATEVER'S WRITTEN IN YOUR HEART — Gerry Rafferty (United Artists UP 36403)
 THAT'S THE KIND OF LOVE I'VE GOT FOR YOU — Dusty Springfield (Mercury DUSTY 002)
 ON THE SHELF — Steve Voice (EMI 2809)
 O LET THE MUSIC PLAY — Dorothy Moore (CBS SEPC 6366)
 THE RUNAWAY — Sailor (CBS SEPC 6411)

STATION HIT

A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)

Downtown Radio

BELFAST

HIT PICKS

John Paul: I NEED TO KNOW — Tom Petty And The Heartbreakers (Island WIP 6426)
 Candy Devine: BEEP BEEP LOVE — Gruppo Sportivo (Epic SEPC6454)
 Eddie West: WHILE DANCING THE PRIDE TO ERIN — Michael Chapman (Swag 1)
 Michael Henderson: 5-7-0-5 — City Boy (Vertigo 6059 207)
 Trevor Campbell: COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight And The Pips (Buddah BDS 473)

ADD ONS

BLUER THAN BLUE — Michael Johnson (EMI America AMI 501)
 SPEED THE PLOUGH — Horslips (DJM DJS 10859)
 MANY TOO MANY — Genesis (Charisma VB 315)
 PROVE IT ALL NIGHT — Bruce Springsteen (CBS SBSC 6424)
 LOVE'S IN YOU — Giorgio And Chris (Oasis 4)
 THAT'S THE KIND OF LOVE I'VE GOT FOR YOU — Dusty Springfield (DUSTY 002)
 FOR YOU — Judie Tzuke (Rocket ROKN 541)
 MIDNIGHT IN THE MORNING — Bill Ryan And The Buckshot (Release RL 802)
 THE ROBOTS — Kraftwerk (Capitol CL 15981)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: BEEP BEEP LOVE — Gruppo Sportivo (Epic EPC 6454)
 Roger Moffat: THANK HEAVEN FOR LITTLE GIRLS — Peter Sellers (UA UP 36406)
 Johnny Moran: HEY LOVE — Bonnie Tyler (RCA PB 5100)
 Colin Slade: SNAKE BITE EP — David Coverdale (EMI INEP 751)
 Ray Stewart: YOU AND I — Rick James (Motown TMG 1110)
 Bill Crozier: LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)

Metro Radio

NEWCASTLE

ADD ONS

DON'T LET ANOTHER DAY GO BY — Jim Rafferty (Decca F 13779)
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
 THAT'S THE KIND OF LOVE — Dusty Springfield (Mercury DUSTY 002)
 A LITTLE BIT OF SOAP — Showaddywaddy (Arista 191)

MUSIC WEEK

Next in Line

"Northern Lights"	K17177
RENAISSANCE	
"Stay"	K13128
JACKSON BROWNE	
"How Can This Be Love"	K13126
ANDREW GOLD	
"Make Love To The Music"	K17192
MARIA MULDAUR	

THE NEW SINGLE FROM
Donna Summer
'Last Dance'
 TGIF52

FROM THE SOUNDTRACK
 CHART ALBUM
**THANK GOD
 IT'S FRIDAY.**

Donna Summer as 'NICOLE'
 The love hot summer of the disco
 is the first acting role. Cast
 by Eric DeLoatch.

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SINGLES CHART

TOP 75

WEEK ENDING JUNE 24 1978

1	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John	○	RSD 006
2	SMURF SONG	Father Abraham		Decca F 13759
3	RIVERS OF BABYLON	Boney M	○	Atlantic/Hansa K 11120
4	MISS YOU	Rolling Stones		EMI 2802
5	ANNIE'S SONG	James Gayaway		Red Seal RB 5085
6	DAVY'S ON THE ROAD AGAIN	Manfred Manns Earth Band		Bronze BRO 52
7	MAKING UP AGAIN	Goldie		Bronze BRO 50
8	CA PLANE POUR MOI	Plastic Bertrand		Sire 6078 616
9	BOY FROM NEW YORK CITY	Darts	○	Magnet MAG 116
10	OH CAROL	Smokie		RAK 276
11	AIRPORT	Motors		Virgin VS 219
12	IT SURE BRINGS OUT THE LOVE IN YOUR EYES	David Soul		Private Stock PVT 137
13	IF I CAN'T HAVE YOU	Yvonne Elliman	○	RSO 2090 266
14	NIGHT FEVER	Bee Gees	●	RSO 002
15	BEAUTIFUL LOVER	Brotherhood Of Man		Pye 7N 46071
16	LOVE IS IN THE AIR	John Paul Young		Ariola ARO 117
17	MAN WITH THE CHILD IN HIS EYES	Kate Bush		EMI 2806

35	JUST LET ME DO MY THING	Sine		CBS 6351
36	COME TO ME	Ruby Winters		Creole CR 153
37	SATISFY MY SOUL	Bob Marley & the Wailers		Island WIP 6440
38	RUN FOR HOME	Lindsfame		Mercury 6007 177
39	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH	Meat Loaf		Epic/Cleveland EPC 5980
40	LOVING YOU HAS MADE ME BANANAS	Guy Marks		ABC 4211
41	LET'S GO DISCO	Real Thing		Pye 7N 46078
42	DO IT DO IT AGAIN	Rafaela Carra		Epic EPC 6094
43	ARGENTINE MELODY	San Jose		MCA 369
44	FROM EAST TO WESTSCOTS MACHINE	Voyage		GTO/Hansa GT 224
45	(WHITE MAN) IN HAMMERSMITH PALAIS	Clash	NEW	CBS 6383
46	BOOGIE OOGIE OOGIE	A Taste Of Honey		Capitol CL 15988
47	ONLY LOVE CAN BREAK YOUR HEART	Eikie Brooks		A&M AMS 7353
48	SUBSTITUTE	Clout		Carrere 2788
49	HONEST I DO LOVE YOU	Candi Staton		Warner Bros. K 17164
50	IF MY FRIENDS COULD SEE ME NOW	Linda Clifford		Curton K 17163
51	LAST DANCE	Donna Summer		Casablanca TGIF5 2
52	FUNK THEORY	Rokotto		State STAT 80
53	FLYING HIGH	Commodores	NEW	Motown TMG 1111
54	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR	Blondie		Chrysalis CHS 2217
55	A BI NI BI	Izhar Cohen & Alphabeta		Polydor 2001 781
56	IT MAKES YOU FEEL LIKE DANCIN'	Rose Royce		Warner Bros. K 17148
57	JACK & JILL	Raydio		Arista 161
58	NICE 'N' SLEAZY	Stranglers		United Artists UP 36379



RG Jones

Recording Studios

THE RG Jones Organisations has been in the recording business since the days when it was gelatine on glass Geoff Jones, who founded the company in the Thirties, was one of the pioneers of sound recording.

And ever since those early days, RG Jones has moved with — and some times ahead of — the times to become today one of the leading and most highly respected 24-track studios in the country. And this respect comes from across the world as well as from within the UK. Among the regular clients are artists from Japan and Europe.

All the major record companies, including Polydor, Phonogram and EMI, have used the RG Jones facilities at one stage or another. "We've built up a solid core of clients, more among the majors than with individual producers coming in with independent projects," says Managing Director Robin Jones.

Alvin Stardust, Gene Pitney, Johnny Dankworth and Cleo Laine, Carl Douglas, Cilla Black, Gallagher and Lyle, Lena Zavaroni, Clifford T Ward, Lulu, Average White Band, Lyn Paul, Humphrey Lyttelton, Rah Band, Joe Dolan, Guys and Dolls Johnny Wakelin, Stephane Grappelli and The Frank Pourcel Orchestra are just some of the stars who have recorded at RG Jones.

And among the top producers who have worked there are Roger Greenaway, Mike Batt, Tony Macaulay, Barry Mason, Geoff Stephens, Dave Mackay, Richard Hewson, Roberto de Nova, John Fiddy, Keith Rossiter and Steve Elson.

And further names should be added to that impressive list in view of a major project the company has just completed. That project was the re-building

and re-designing of its Beulah Road, Wimbledon recording studios. In fact, the whole premises have undergone a facelift. Robin Jones explains, "Basically what we did was to completely gut the inside of the building and start afresh. Before, technically, we had all the equipment — except the toys — but the acoustics needed looking at. And we felt that improvements to the decor were needed — a pleasant decor is so much nicer to work in. Kitchen, reception area and other extra facilities are all important."

The studio improvements have without doubt been a great success. "Everything is ready now," explains Robin Jones. "The improvement in sound we were looking for has happened. It's always a gamble when you do something like this, but it's paid off. Take for example the cello sound — whereas before we could never quite achieve the sharpness and clarity, we can now."

"We are geared up to handle most requirements. We can accommodate up to thirty five musicians and still get good separation. Apart from the isolation booths, each with their own acoustic characteristics, we can vary the studio acoustics by arranging large screens in different ways. We feel we can cater for all needs of our clients. We haven't advertised at all since our re-opening, but already we are around seventy five per cent booked for some weeks in advance."

One of the first independent studios, Robin Jones puts the success of the company down to several factors. "We have always had a policy of trying to do the best we can. We are a private company with no big financier behind us. We are a very solid company with a very loyal staff — We're lucky to have such a good set

of both administration and engineering staff. For example, Chief Balance Engineer Gerry Kitchingham has been here for twelve years. And Paula Kennett has been an invaluable asset to the company for six years."

Personal contact with clients is an important part of company policy. "I believe in trying to keep small and perfecting it, keep compact. It's so easy to get too big in this game. I like to be involved in all aspects of the business. "When people, clients, phone RG Jones, they know they are dealing with a known person. Taking a personal interest in the work of all your clients, in all areas of that work, is so important. If for example someone is not happy with the facilities or is dissatisfied for some reason or another, he or she knows he can come straight to me personally."

"It's impossible to contain a business like this. We're bound to expand, though we would like it to stay where it is. I don't want it to get to the stage where I lose contact with any side of the running of the business. I like to feel I have my finger on the company pulse all the time."

TO PAGE 4

Gavin, Dave, and everyone at



wish

Robin - and all at

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a sound future!

see you soon with:



Sonja Jones

RASCAL

SCENE STEALER



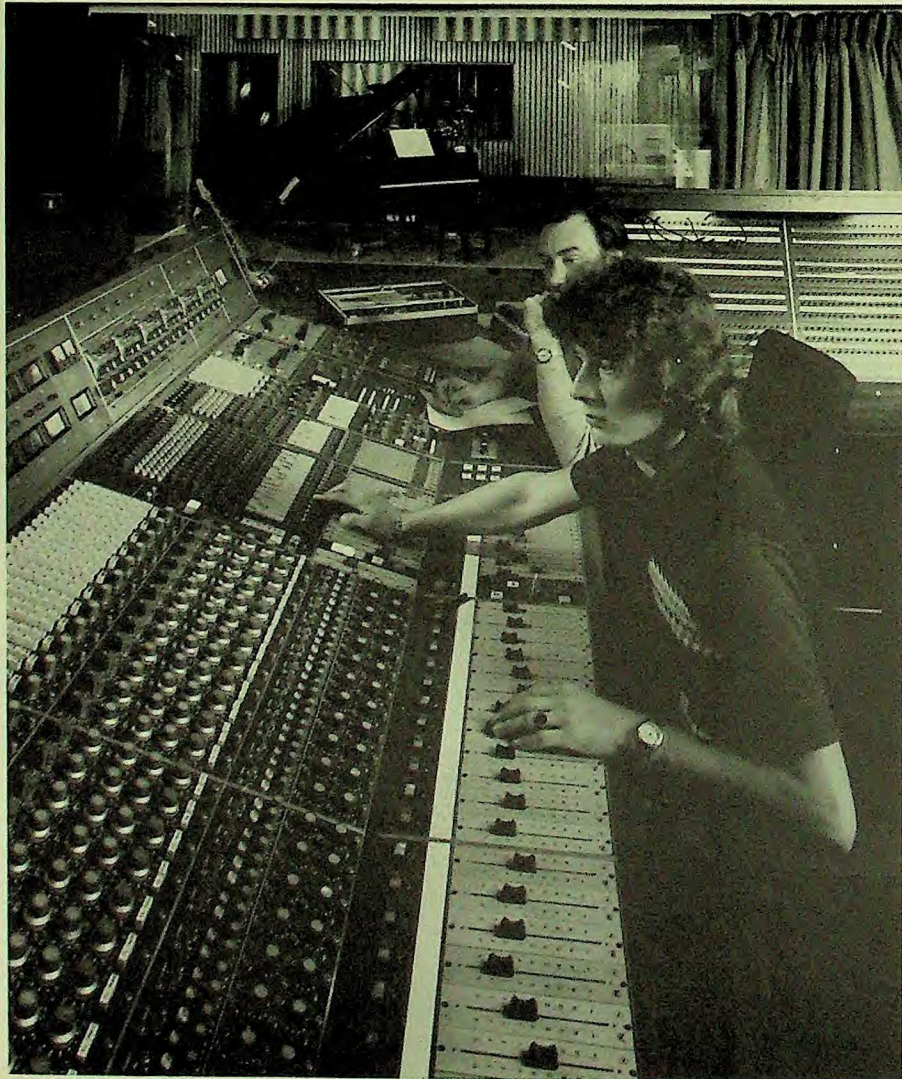
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R. G. Jones
from all at
Julian's**



Congratulations to R G Jones Recording Studios on the completion of the extensive re-building of the Wimbledon Studio Superb studio-superb equipment

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R. G. JONES LTD. ON THE
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NANCY NOVA

**RIO GRANDE
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RGJ

The wider aspects of R C Jones

There is more to the RG Jones Organisation than the recording studio. The company is involved in many aspects of sound. At nearby Mitcham — a short drive from the Wimbledon HQ — they have a depot, workshops, small studio and extensive equipment hire department.

"Mainly, we supply high-quality PA for industrial, film and TV use. We do a lot of work for the BBC, about three or four shows a week use our equipment. There can't be many artists who haven't gone through an RG Jones system. Top Of The Pops is one of our regular shows and we've done The Seaside Specials. We specialise in big outdoor shows too, like the big Jubilee Show at Windsor. One of our recent major events was all the public address and communications equipment for the Chelsea Flower Show.

The company's sound systems are in demand for all manner of events, including horse shows and other 'summer events'. Just now they are moving into the busiest period of the year. At Mitcham there are two full-time maintenance engineers who look after the mass of high-quality equipment that's in constant use.

The small studio at Mitcham is used mainly for educational works—audio visual educational projects, but can also be used for artists wanting to cut demo tapes. RG Jones also do work for local authorities, the Department of The Environment and big industrial concerns like ICI.

Along with the changes and improvements to the Wimbledon studio, the company has changed its logo — incorporated in colour brochures, letter headings and the front page of this advertorial — to give a new modern 1978 image that truly reflects the approach and standing of RG Jones.

As one would expect, the technical facilities at RG Jones are first class.

The Rupert Neve custom built recording console is one of the largest ever built by Neve.

It comprises: 32 inputs, 16 groups, 24 track monitoring, 4 equalised echo circuit, 6 Neve Limiter compressors with push button matrix to groups and stereo linking, PPM and VU metering, 3 Neve stereo



Limiter Compressor, 3 Varispeed Revox for tape phasing and delays etc and a Woolensack cassette recorder. Dolby noise reduction and Eventide Real Time analyser.

The 1000 square feet of studio and control room are fully air conditioned. Three isolation booths, including a specially designed drum booth are available, while other equipment includes a Steinway Model B Grand piano, Neumann, AKG, STC microphones and Beyer DT 100 headphones. Naturally, hire of any extra equipment or instruments can be speedily arranged if clients so desire.

Who's Who at RG Jones:

Owner, managing director : Robin Jones
Directors : C C Jones
 : R G Jones (Senior)

Studio Personnel:

Studio Manageress : Paula Kennet
Chief Balance Engineer : Gerry Kitchingham
Second Engineer : Vaughn Rogers
Tape Operators : John Maddon
 : Martin Pullen
Maintenance Engineers : Ben Tilly
 : Steven Cox
Secretary : Pauline Smith

R G Jones Recording Studios are located at Beulah Road, Wimbledon a short distance from the main line railway station with frequent fast trains to Waterloo. Telephone: 01-540 9881 (five lines) and Telex number is 8814917.

width units, 4 Astronic graphic equalisers, quadraphonic facilities, phase metering, built in Keepex and brain gain units. Recorders are 3M M 79. 24 Track and 16 Track, monitored by JBC 43-50's, By — amplified by Ancron DC 300 A's.

"We are holding back on computer mixing at present," adds Robin Jones, "We still feel it is rather in its infancy, but like any other development, we're considering installing it."

The wide range of special effects at RGJ includes Marshall Time Modulator, Eventide harmoniser, Cooper Time Cube, Countryman Phaser, Audio and Design



The office area as well as the actual studio has been renovated and redecorated to give a pleasant relaxed working atmosphere. The reception area (left) reflects the same theme, comfortable yet efficient.

"Everything is ready now," says Robin Jones, "The improvement in sound we were looking for has happened. It's always a gamble when you do something like this, but it has paid off."

Inside the studio...

Pictured left is the control room, featuring one of the largest custom desks ever built by Neve. One of the more recent acquisitions to the studio's extensive technical facilities is an Eventide Real Time analyser which allows for constant checking of the monitoring system.

Below is the drum booth with special acoustic facilities. Right is the main studio area. The parquet flooring is under an area of carpet which can be removed to create a large reflective area giving very live sounds.



Apart from the moveable booths, the acoustics in the studio can be varied by the use of very large screens, peculiar to R. G. Jones. The Steinway Model B Grand piano is resident and further instruments, special requirements can be arranged to order. Above the control room is a loft area that is being utilised as a tape library.



R. G. JONES
Recording Studios

are located at Beulah Road, Wimbledon, a short distance from the main line railway station with frequent fast trains to Waterloo.

Telephone 01-540 9881 (five lines) and Telex number is 8814917.

R.G.Jones

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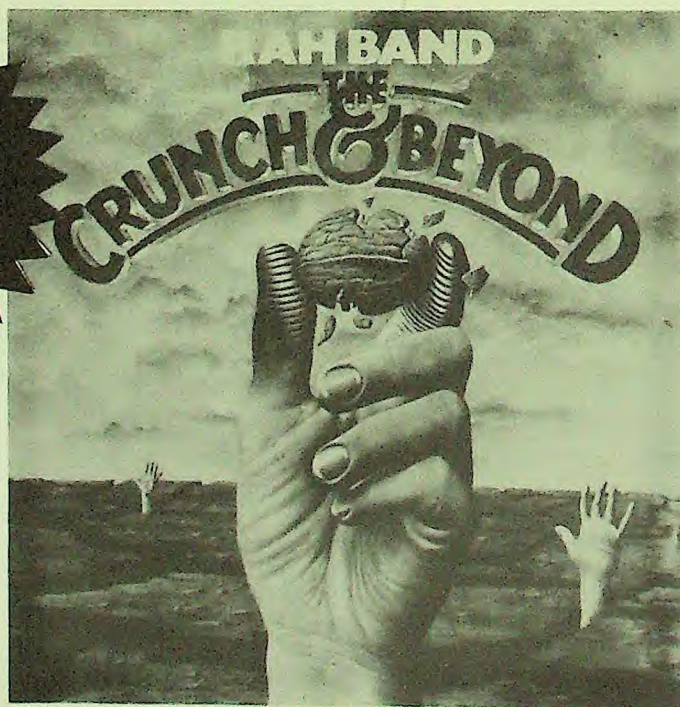
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June 12, 1978

Mr. Robin Jones,
R.G. Jones Recording Studios,
Beulah Road,
Wimbledon S.W.19.

Dear Robin,

So you finally got rid of that bloody old coffee machine!
(You didn't sell it to Malcolm Jackson, by any chance, did you?)

I think the decision to go fully clockwork was very wise,
and the new echo-buckets look great.

There's nothing like a good studio, ~~and yours is nothing like a good studio.~~

Seriously, the face-lift looks terrific. And the studio is looking great, too.

Good luck and best wishes.

Yours sincerely,

MIKE BATT

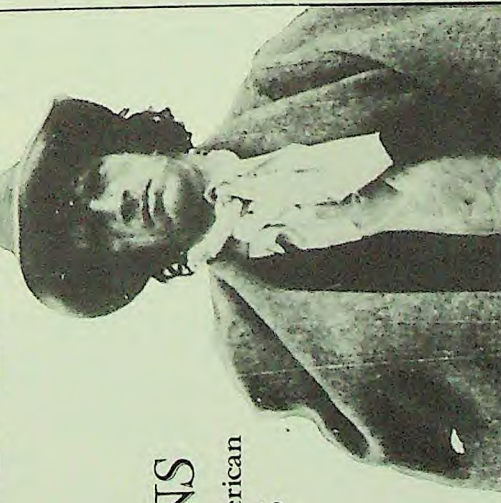
RCA PC 1122
SHAWIE
Evelyn 'Champaone' King
57
59
Capitol C.I. 15977
Tavares
15
18
repl.
repl.
repl.

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Single 6059 207
Produced by Robert Lange
Marketed by Phonogram

"WHITE TRASH"

the single from
WHITE MANSIONS
A tale from the American
Civil War 1861-1865



AMS 7566



18	15	MONIE TOMA WOMAN Tavares	Capitol CL 15977	59	57	SHAWN Evelyn 'Champagne' King	RCA PC 1122
19	23	DANCING IN THE CITY Marshall Hain	Harvest HAR 5157	60	55	WOMAN OF MINE Dean Friedman	Lifesong LS 401
20	32	ROSALIE Thin Lizzy	Vertigo LIZZY 2	61	NEW	SNAKE BITE EP David Coverdale's White Snake	EMI Int. INEP 751
21	31	NEVER SAY DIE Black Sabbath	Vertigo SAB 001	62	50	BANG BANG Squeeze	A&M AMS 7360
22	26	MIND BLOWING DECISIONS Heatwave	GTO GT 226	63	51	LET'S GET FUNKTIFIED Boiling Point	Bang BANG 1312
23	13	OLE OLA Rod Stewart	Riva 15	64	62	DANCE WITH ME Peter Brown	TK TKR 6027
24	35	ANGELS WITH DIRTY FACES Sham 69	Polydor 2059 023	65	NEW	DON'T BE CRUEL Elvis Presley	RCA PB 9265
25	14	WHAT A WASTE Ian Dury	Stiff BUY 27	66	63	MATCHSTALK MEN & MATCHSTALK CATS & DOGS Brian & Michael	Pye 7N 46035
26	54	LIKE CLOCKWORK Boontown Rats	Ensign ENY 14	67	NEW	COME BACK AND FINISH WHAT YOU STARTED Gladys Knight & The Pips	Buddah BDS 473
27	16	BECAUSE THE NIGHT Patti Smith Group	Arista 181	68	NEW	HOW CAN THIS BE LOVE Andrew Gold	Asylum K 13126
28	29	(DON'T FEAR) THE REAPER Blue Oyster Cult	CBS 6333	69	44	TOO MUCH TOO LITTLE TOO LATE Johnny Mathis/Deniece Williams	CBS 6164
29	24	PUMP IT UP Elvis Costello and Attractions	Radar ADA 10	70	61	SHE'S SO MODERN Boontown Rats	Ensign ENY 13
30	18	HI TENSION Hi Tension	Island WIP 6422	71	52	LET YOURSELF GO T. Connection	TK TKR 6024
31	42	WILD WEST HERO Electric Light Orchestra	Jet JET 109	72	NEW	A LITTLE BIT OF SOAP Showaddywaddy	Arista 191
32	49	USE TA BE MY GIRL O'Jays	Philadelphia PIR 6332	73	73	JUDY SAYS Vibrators	Epic EPC 6393
33	43	ROCK & ROLL DAMNATION AC/DC	Atlantic K 11142	74	NEW	DISCO INFERNNO Trammps	Atlantic K 11135
34	20	ON A LITTLE STREET IN SINGAPORE Manhattan Transfer	Atlantic K 11136	75	NEW	MOVIN' OUT (ANTHONY'S SONG) Billy Joel	CBS 6412

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
 Top 75 compiled for Music Week and BBC based upon 260 from a panel of 450
 conventional record outlets by the British Market Research Bureau Ltd.

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THE VIBRATORS

JUDY SAYS

(KNOCK YOU IN THE HEAD)

NEW SINGLE

AIRPLAY ACTION

FOREVER AUTUMN — Justin Hayward (CBS 6368)
I'VE HAD ENOUGH — Wings (Capitol R6020)
MANY TOO MANY — Genesis (Charisma CB 315)
BABY IT'S YOU — Racey (RAK 277)
FROM EAST TO WEST — Voyage (GTO 224)
FUNK THEORY — Rokotto (State 80)
DANCE WITH ME — Peter Brown (TK TRK6027)
BOOGIE OOGIE OOGIE — Taste of Honey (Capitol CL15988)
THE RACE IS ON — Suzi Quatro (RAK 278)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: RUNAWAY — Jefferson Starship (Grunt FB 1274)
Anthea Clarke: BABY IT'S YOU — Racey (RAK 277)
Greg Bance: PROTEST SONG — Neil Innes (Warner Brothers)
Keith Rogers: A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)
Patrick Eade: MANY TOO MANY — Genesis (Charisma CB 315)
Tony Valence: EVERYBODY'S SINGING LOVE SONGS — Sweet Thunder (Fantasy)
Bernard Mulhearn: FOR WHAT IT'S WORTH — The Muppets (Pye)

Swansea Sound

SWANSEA

HIT PICKS

Colin Mason: FOR YOU — Judie Tzuke (Rocket RIKN 541)
Mike Marner: BABY IT'S YOU — Racey (RAK 277)
Stuart Freeman: THAT'S THE KIND OF LOVE I'VE GOT FOR YOU — Dusty Springfield (Mercury DUSTY 002)
Phil Fothergill: 5-7-0-5 — City Boy (Vertigo 6059 207)
Ursula David: CLOSE THE DOOR — Teddy Pendergrass (Philadelphia Int STIR 6417)

ADD ONS

ON A LITTLE STREET IN SINGAPORE — Manhattan Transfer (Atlantic K 11136)
JUST LET ME DO MY THING — Sine CBS SCBS 6351)
THE RACE IS ON — Suzie Quatro (RAK 278)
DANCE WITH ME — Peter Brown (TK STKR 6027)
MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)
EASIER FOR YOU — Tarney Spencer Band (A&M AMS 7358)

Radio Tees

TEESIDE

ADD ONS

CAN-CAN — Can (Lightning LIG 545)
AIRPORT — Motors (Virgin VS 219)
MISS YOU — Rolling Stones (EMI 2802)
ANNIE'S SONG — James Galway (RCA RB 1240)
FOREVER AUTUMN — Justin Hayward (CBS SCBS 6368)
JUST YOUR FRIEND — Mink Deville (EMI CL 15989)

Radio 210

THAMES VALLEY

ADD ONS

A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)
ON THAT SHELF — Steve Voice (EMI 2809A)
BLUER THAN BLUE — Michael Johnson (EMI 501)
THE APOSTLE — Peter Green (PVK PV 016)
LOVE ON THE LINE — Levinsky Sinclair (Charisma 316a)
BABY IT'S YOU — Racey (RAK 277)
WHISKEY SUNDOWN — Digby Richards (RCA 5095)
WHEN AND OLD CRICKETER LEAVES THE CREESE — Roy Harper (Harvest 5160)
I CAN'T TALK LOVE ON THE TELEPHONE LINE — Coco (Ariola 521)
EACH AND EVERY DAY — Andy Desmond (Ariola 110)
I'VE HAD ENOUGH — Wings (EMI R6020)

Radio Trent

NOTTINGHAM

ADD ONS

SUBSTITUTE — Clout (Carrere EMI 2788)
A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARISTA 191)
HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
I'VE HAD ENOUGH — Wings (Parlophone R6020)
LOVE IN YOU LOVE ME — Georgio And Chris (Oasis 4)
NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
KORVA SELECTION — Prime Force (Ariola ARO 118)
IF MY FRIENDS COULD SEE ME NOW — Linda Clifford (Custom K17163)
TURN ON LADY — Detroit Emeralds (Atlantic K11155)
BABY IT'S YOU — Racey (RAK 277)
BRINGING OUT THE GIRL IN ME — Maxine Nightingale (UA UP 36395)

Radio Victory

PORTSMOUTH

HIG PICKS

Chris Pollard: CLOSE THE DOOR — Teddy Pendergrass (Philadelphia International SPIR 6417)
Nicky Jackson: GLORY — Television (Elektra K12306)
Dave Christian: MANY TOO MANY — Genesis (Charisma CB 315)
Andy Ferriss: DON'T BE CRUEL — Elvis Presley (RCA 9265)
Chris Rider: BEEP BEEP LOVE — Gruppo Sportivo (Epic S EPC 6454)
Anton Darby: WAIT UNTIL MIDNIGHT — Yellow Dog (Virgin VS 217)
Howard Pearce: I'VE HAD ENOUGH — Wings (Parlophone R 6020)
Jack McLaughlin: LIFE'S BEEN GOOD TO ME — Joe Walsh (Asylum K 13129)
Dave Carson: A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)

BBC Blackburn

HIT PICKS

Jude Bunker: MANY TOO MANY — Genesis (Charisma CB315)
Nigel Dyson: FOR YOU — Judie Tzuke (Rocket)
Kath Dutton: LOVE BURNS — Grand Theft (EMI)
Phil Scott: TOO MUCH IN LOVE — Sunshine (State)
Trevor Hall: READY OR NOT — Helen Reddy (Capitol)
Pat Gibson: FOR WHAT IT'S WORTH — The Muppet Show (Pye)
Gerald Jackson: ON THE SHELF — Steve Voice (EMI 2809A)

BBC Medway

PRESENTER PICKS

Rod Lucas: SHE'S GOT IT — Hunter (Rampage RAM 4)
Tony Valence: FLYING HIGH — Commodores (Motown TMG 1111)
John Thurston: THE APOSTLE — Peter Green (PVK PV016)
Brian Faulkner: 'B' COMPANY DOESN'T ANSWER — Greg Bonham (DJS 10864)

BBC Merseyside

PERSONAL PICKS

Dave Porter: EVERYTIME — Jigsaw (Private Stock)
Phil Ross: THE WAY I WALK — Robert Gordon (Private Stock)
John Kennedy: GOOD DAY GO BY — Jim Rafferty (Decca F13779)

BBC Ulster

ADD ONS

ON A LITTLE STREET IN SINGAPORE — Manhattan Transfer (Atlantic K11136)
MAKING UP AGAIN — Goldie (Bronze BRO 50)
RUN FOR HOME — Lindisfarne (Mercury 6007 177)
LET'S GO DISCO — Real Thing (Pye 7N 46078)
ROCK 'N' ROLL HEART — Lynne Jones (Ariola ARO 114)
DANCING IN THE CITY — Marshall Hain (Harvest HAR 5157)

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Album 2391136

DOG DAYS



Album 2391179 Cassette 3177 194

RED TAPE



Album 2391223

A ROCK AND ROLL ALTERNATIVE



Album 2391255 Cassette 3177 255



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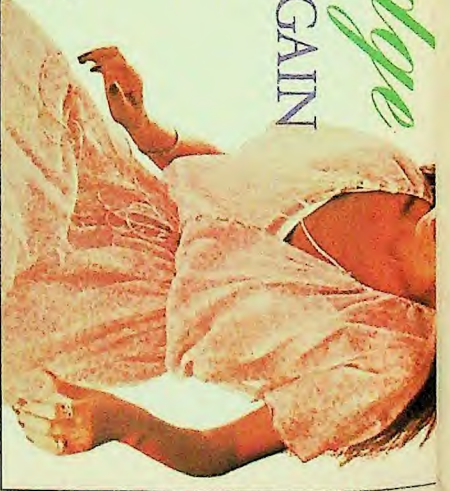
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Saturday 24th June
AGENT: PHIL BANFIELD FOR NEMS

10	4	Bruce Springsteen	CBS 86061
17	12	EVERYONE PLAYS DARTS Darts	Magnet MAG 5022
18	16	AND THEN THERE WERE THREE Genesis	Charisma CDS 4010
19	15	ANYTIME ANYWHERE Rita Coolidge	• AGM AMLH 64616
20	11	20 GOLDEN GREATS Frank Sinatra	• Capitol EMTV 10
21	31	PENNIES FROM HEAVEN Various	World Records SH 266
22	17	DAVID GILMOUR David Gilmour	Harvest SHVL 817
23	23	RUMOURS Fleetwood Mac	• Warner Brothers K 56344
24	25	CITY TO CITY Gerry Rafferty	• United Artists UAS 30104
25	29	THE STRANGER Billy Joel	CBS 82311
26	39	CENTRAL HEATING Heatwave	GTO GTLP 027
27	46	RUBY WINTERS Ruby Winters	Creole CRLP 512
28	40	BUT SERIOUSLY FOLKS Joe Walsh	Asylum K 53081
29	24	PLASTIC LETTERS Blonde	□ Chrysalis CHR 1166
30	NEW	SOME GIRLS Rolling Stones	EMI CUN 39108
40	NEW	Magazine	
47	60	ALL 'N' ALL Earth Wind & Fire	□ CBS 86051
48	34	FOZZIES FAVOURITES Various	Warwick WW 5037
49	56	PYRAMID Alan Parsons	Arista SPART 1054
50	-	SHOWDOWN Isley Brothers	Epic EPC 86039
51	37	VAN HALEN Van Halen	Warner Brothers K 56470
52	NEW	OCTAVE Moody Blues	Decca TXS 129
53	NEW	BACK AND FOURTH Lindisfarne	Mercury 9109 609
54	36	SHOOTING STAR Elkie Brooks	□ AGM AMLH 64695
55	-	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003
56	-	THEIR GREATEST HITS 71-75 Eagles	• Asylum K 53017
57	-	THE '56 SESSIONS VOL. 1 Elvis Presley	RCA PL 42101
58	-	LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028
59	-	EXODUS Bob Marley & The Wailers	• Island ILPS 9498
60	-	CAPTAIN PARALYTIC & THE BROWN ALE COWBOYS Mike Harding	Phillips 6641 798

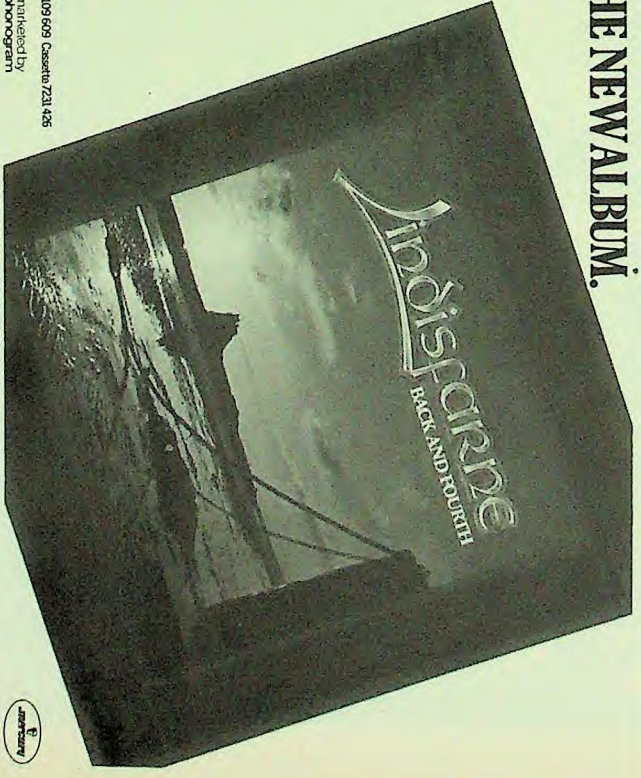
Rita Coolidge
The Brand New Album
LOVE ME AGAIN

album AMLH 64699
cassette CAM 64699



THE NEW ALBUM.

Yodanis Poppo
BACK AND FORTH



Album 9109 609 Cassette 7231 426
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MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

AGFA-GEVAERT: will be displaying its comprehensive range of 3.81mm bulk cassette tape, professional and amateur recording tapes and compact cassettes.

AKG ACOUSTICS LTD: A new name for a company established in the UK field of sound for over two decades, and a name which, they say, better describes the activities of AKG's growing British organisation. Particularly interesting for 1978 are: the D222 Microphone — a new model using the two way technique successfully used in the D202. The D222 is approximately two thirds the size of the D202 and features a newly developed two way microphone system which can be changed very easily; wind and pop protection built in; uniform and frequency independent cardioid characteristic; three-step bass cut switch. The SM2000, a new portable six channel stereo mixer of modular design offers 100 mm faders; universal phantom powering; 3 position and continuously variable attenuator; bass and treble controls. A new portable reverberation unit, the BX10, offers professional specification with two independent channels at a lower price than the well established BX15 and BX20. Our wide range of Dynamic and Condenser microphones with specialist accessories for these products will also be exhibited together with our headphone and stereo pick-up cartridge ranges. And an entirely new concept of stereo



Scully model 250 recorder/reproducer.

cartridge design is behind the recently announced AKG 'TS' system, comprising a range of 5 models incorporating a unique single pivot point "transversal suspension" stylus system.

ALLEN AND HEATH LTD: This year Allen and Heath — Brenell will have on display, for the first time, the finished production version of Syncon. As the result of a year of prototype field trials the desk is now capable of free routing, sub-grouping with either 16 or 24 track (split bussing) capability. The desk boasts an equivalent input noise of -128dB which coupled to all discrete silicon transistor circuitry makes the desk one of the quietest available. Syncon is available with up to 28 input/output modules, all featuring 16/24 routing, 2 parametric equalizers, 2 switchable frequency shelving equalizers and six auxiliaries. Syncon was designed with quad recording in mind and features quad monitoring mixdown and sub-grouping. P and G faders are supplied as standard. The lower range of studio mixers have been enhanced by the introduction of the Series III Modular Console — Mod

APRS '78 SHOW PREVIEW

THE APRS '78 International Exhibition of Professional Recording Equipment is to be the biggest and most extensive to date. A total of 13,000 leaflets advertising the event have been distributed, printed in five different languages. A further 500 were sent to British embassies overseas, and the reaction has been most encouraging. Among the 120 stands are exhibitors from Switzerland, Paris and Denmark. Here, we preview some of the exhibits that will feature in the show which opens at London's Bloomsbury Hotel this Wednesday, June 22 . . .

III). The clean simplicity of Mod II has been retained but several additional refinements and cosmetic changes have been made. A new output module Mod III (S.R.) has been introduced which offers four subgroups, eight echo returns and stereo mastering and metering. On the Brenell side the Mini 8 one inch 8 track recorder will be demonstrated complete with its new remote control system. A digital tape counter and vari-speed unit will also be displayed.

AMPEX: showing an interesting mix of professional audio recording products including the MM-120, the latest Ampex multichannel audio recorder, demonstrated in a 24-track version. Its search-to-cue, electronic tape timer, Sel-sync and large-reel (16") capacity are standard features. Representing audio mastering equipment is the ATR-100 recorder. The ATR-100 has one, two or four-track versions and the available options include NAB/CCIR switchability; PURC (electronic editing) is standard. Linked with the ATR-100 in a demonstration of the MOS-100 video/audio synchroniser is the Ampex VPR-1 helical-scan recorder, a colour video record-replay unit of full broadcast quality. The MQS-100 is a new time-code controlled system which can cue or synchronize one, two or three tapes — audio, video or magnetic film. The Ampex stand will feature some of the company's principal tape products: audio mastering tapes (406/407 and Grand Master Series), tapes for duplicating cassettes and cartridges, tape for digital audio recording and other special formulations.

AUDIX: Among the items Audix will be exhibiting is a sound console built for the BBC which has been specially designed to meet BBC Radio (studio) requirements. Items from the recently introduced 3500

range of modules can also be seen. Based on a 35mm. pitch these modules offer facilities acceptable to both broadcasting and recording studios. (Comprehensive equalisation and filters plus 8 group and 6 auxiliary output facilities are available). In the smaller mixed field, the MXT-1000 transportable will again be on show. (Suitable for the smaller studio and outside broadcast work) this is of particular interest to the local radio broadcaster. Among individual units to be exhibited will be a new graphic equaliser in two versions; 11 and 27 channels, together with items from the wide range of sound reinforcement equipment manufactured by Audix.

BEYER DYNAMIC (GB) LTD: A full range of microphones, headphones and accessories will be displayed including The Beyer Dynamic microphone range which comprises ribbon moving coil, and condenser microphones. The latest addition to the range is the new M260 NS ribbon microphone which has a four stage blast filter essential for close operating performers, a basket made of special refined steel wire, giving high stability, and an easy to operate on/off switch. The new Beyer Dynamic condenser microphones are built in modular format, with a complete system consisting of the CV 710 amplifier module coupled with one of four capsules: CK 711 omnidirectional capsule; CK 712 as the CK 711 but with elastic suspension of capsule system, and integral wind and pop filter. CK 713 cardioid capsule. CK 714 as the CK 713 but with elastic suspension and wind-pop filter. An extensive range of headphones will be demonstrated including the ET 1000 electrostatic system which gives a frequency response of 10 to 25,000 Hz. The Stereo Infrared Sound Systems will also be featured and a full range of microphone and headphone accessories including

floor stands, table stands, goose necks, audio transformers will be on show.

B&K Laboratories: The measurement of frequency response, impulse response, and distortion using the new Narrow Band Spectrum Analyser 2031 and the octave/third octave analyser 2131 under calculator control will be highlighted. Instrumentation for automatic measurement of wow and flutter, TIM and BIM, loudspeaker "box sound", loudspeaker phase and transient response will also be shown, as well as two new digital sound level meters, a tracking filter, waveform retriever, and various generators, filters, amplifiers, instrumentation microphones and accelerometers and recorders.

F.W.O. BAUCH: will be displaying studio equipment including the Studer A800 24 Track machine with tape lock system; A80 RC 0.25 inch Master recorder, B67 0.25 inch tape machine; 169 Portable mixer, and A68 Power amplifier. The Revox B77, A700 and A77 Stereo tape machines B790 direct drive turntable, A740 power amplifier, and a selection of accessories. The Neumann condenser microphones, including the new shot-gun mic, and disc cutting equipment. The EMT electronic reverberator EMT 250, Professional turntables, 4-Track logging recorder, compact compressor, limited, de-esser and noise filter modules and various items of test equipment. The Ivie Portable audio spectrum analysis systems; and the ITC NAB Cartridge machines.

CADAC: will present an automated console from the new "In Line" series. The "In-Line D" will use the C.A.R.E. automation system whereby data is stored, retrieved and updated on floppy disc. "In-Line" consoles have evolved to provide complete flexibility for the recording, broadcast and film-dubbing engineer. Frames may be wired for future expansion. Input, output and monitoring facilities for each channel are together on one module. The long throw Penney and Giles faders can be supplied as standard or for V-Cat operation. Cadac V-Cat faders allow DC ganging to seven sub-group faders and the seventh can act as gang "masters" with control over all faders. A seven segment L.E.D. display on each fader indicates the selected gang assignment. V-Cat faders may be supplied automation ready for future accommodation of the C.A.R.E. system. Another advancement is the Master Source module which provides an extremely fast override facility across individual functions on all Input, Output and Monitor modules.

DOLBY LABORATORIES: The emphasis at the Dolby stand will be on new applications of noise reduction and on the exchange of experiences and views on developments in the industry. Professional recording studios were the first and are still the major customers for Dolby A noise reduction circuits and for this market Dolby Laboratories are showing the M32H, an addition to the M-series multitrack range. The unit is also available equipped with less than 32 modules, but ready for possible future extension. Film studios are now using Dolby A noise reduction in the recording transfer and dubbing stages. The major dubbing studios in Hollywood and London are mainly using model 360 units with their magnetic film recorders, and E2 equalizers with their loudspeakers to achieve a standardized acoustical frequency response. Substantially improved sound quality is now also obtainable in the cinemas, where Dolby A noise reduction makes it possible to increase the frequency bandwidth, reduce distortion and keep the noise level down. Stereophonic and ambience sound is also used to enhance effects and music from optical and magnetic soundtracks. Because of changing techniques and the increasing awareness for TV sound quality, Dolby A noise reduction is now being used with

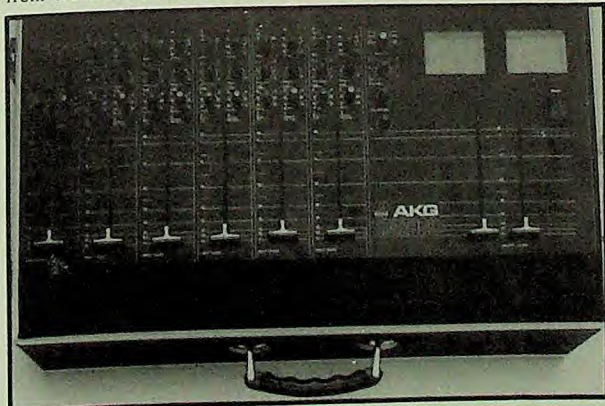


Keith Monks cable drum.

multitrack recorders by most TV companies in the U.K., and many overseas broadcasting organisations. The use of Dolby B noise reduction is now being discussed for TV sound transmission and reception as well as for stereo FM radio.

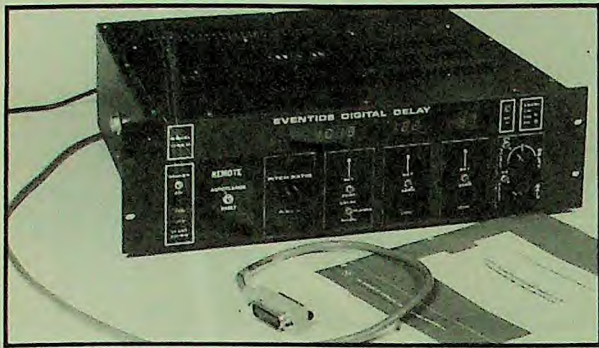
FELDON AUDIO: will be exhibiting and demonstrating a selection from their range of professional equipment, including Eventide Clockworks' versatile harmonizer using digital circuitry to achieve pitch changing in real time over a two octave range (whilst retaining all harmonic relationships). Pitch changing may be controlled remotely from a two octave keyboard or an external control signal (e.g. — synthesiser). Other facilities include digital delay for ADT, a feedback control for special effects and an anti-feedback control allowing increased PA levels. The 1745M Digital Delay Line claims to set new standards of performance and reliability using random access memories to give continuously variable delay up to 640ms and true tape flanging. An optional plug-in card provides pitch changing similar to the Harmonizer

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AKG SM2000 portable six channel stereo mixer.

STUDIOSCENE

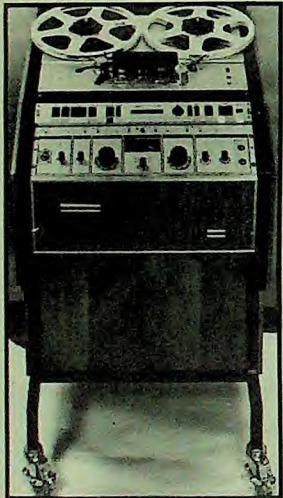


Eventide 1745M digital delay line.

FROM PAGE 41

but with the addition of a capstan control signal allowing variable tempo effects with a tape machine. Orfon exhibits include the DSS 732 stereo cutting head and its specially designed amplifier GO 741 which gives a full 500w of power. The STL 732 two channel high frequency limiter primarily intended for disc mixdowns and the elimination of troublesome areas before mastering.

H. H. ELECTRONIC: Showing a very large range of products, some on show for the first time. The company's range of mixing consoles has increased to four basic units, the SM200 which includes two built in power amplifiers, the Stereo 8/2 and Stereo 12/2 offering the choice of either Jack or Cannon type inputs and outputs, and finally the Stereo 16 a recently introduced model with many facilities including graphic equalizers and multicore connectors. All the above are available with the optional plug in Digital Effects Module, capable of producing an infinite variety of echo and allied



Ferrograph portable tape recorder from studio 8 range.

effects. The S500-D Stereo power amplifier with its flightcase system and portable sleeve case will be on display as will the TPA Range of professional power amplifiers. Two further new products are the new digital vari echo and multi digital echo units which will be shown as either free standing or rack mounted units.

LEE ENGINEERING: For the first time on display in the UK will be the ICM INSTACART. This is an

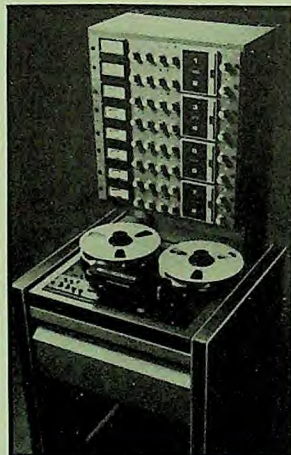
instant access NAB cartridge reproducer with a facility to hold up to 48 prerecorded cartridges. Any of which can be re-played instantly. The main feature of this system over other forms of automatic playing or programming is that there is no movement of the cartridge, heads or drive mechanism and there is visual indication of the machine and cartridge status at all times. Also new — Scully introduce its low-cost model 250 10.5" broadcast record/reproducer. The Scully 250 features low-noise dependable electronics with sync control provided for adding a track to alternate channel and input/playback monitor/VU selectors. Available in full track, half track, 2-track and quarter track, 3.75 and 7.5 ips or 7.5 and 15 ips. Audi-Cord is a new design of NAB record/replay cartridge machine which fully meets or exceeds all the new NAB/IEC specifications plus several other facilities which afford operational advantages. Audiopak, the new high performance AA-3 cartridge which is fitted with the also new high output tape will be shown. And a selection of NORTRONICS recorder care products will be shown which include head de-gaussers, cartridge bulk erasers, tape splicers and storage cases.

KEITH MONKS (AUDIO): is showing a wide range of established products on their stand as well as a number of new items including medium floor stands and boom arms in nylon coated colours of red, black, yellow, dark and light blue, white and grey. There are now 22 different models of stands and numerous accessories for practically every application. The smallest model cable drum takes 100 metres of standard twin screened cable to 200 metres of 1/2" multi-core cable with the largest model. New equipment includes 2 items designed for BBC use and now being released on the commercial market, including a microphone splitter box and a small bookshelf monitor speaker with a built-in 10 watts RMS power amplifier. The other outstanding new product is a single or dual cassette player with an output of 600 ohms at 0 d.b. There is also a new, very large cable drum for multi-core cable.

KLARK-TEKNIK: The DN 70 Digital Time Processor, Klark-Teknik's pioneering new digital system will be shown for the first time at the APRS exhibition together with the already highly successful DN 36 Analogue Time Processor. On Stand 71 Klark-

Teknik will also be showing their very well established range of Equalizers, The DN 27, 22, and 15.

LYREC MANUFACTURING: This Danish company will exhibit the multitrack recorder TR532 together with the new Tape Position Controller, TPC, based on a microprocessor. The TPC enables searching to three different tape positions and recycling between two positions. The TPC can also store sixteen different tape positions which can be recalled and searched at the operators convenience. With all recorders come a comprehensive Remote Control Unit containing searchfunction, varispeed with four digit readout, tape timer. The Remote Control Unit also contains controls for all functions for all amplifiers. For each track a selection can be made between Ready, Safe, Line, Sync, Repro and Solo. Solo-button is not often found in tape recorders but is an important feature as it makes the soloed track to be monitored in correct stereo image. Also on display is Lyrec High Speed Cassette Copying equipment including a new vertical loop-bin. All slaves are built as twin units for maximum capacity in minimum space.



Otari MX7800 8 track 8 channel 1" recorder.

MIDAS: will be exhibiting its comprehensive range of P.R. Consoles. The main frame has been redesigned to allow for the inclusion of the direct monitor module and overhead meter housing for multi-track recording applications, and has a new hard-wearing finish. The latest series of modules, designated 'A', will be shown, featuring improved panel layout, and two new active devices have been introduced which offer excellent noise, drive capability and T.I.M. distortion characteristics. Penny & Giles long-scale conductive plastic faders are now fitted as standard. On display will be a 16 or 24 track recording console featuring the above innovations, together with the well-established front-of-house and stage monitor mixers for concert sound reinforcement applications.

NORTHEAST AUDIO LTD: Showing a range of high-grade audio test equipment and studio tape recorders under the brand names NEAL and Ferrograph. The Ferrograph Studio 8 range of tape recorders are available in transportable, rack-mounting and console versions, and use full logic control in association with an exceptionally rugged tape transport system to provide maximum operational convenience in a design intended for heavy-duty use. Particular attention has been paid to editing facilities and the requirement for remote control. Studio 8's are 2-speed recorders (38/19 or 19/9.5 cm/s) for 6.3mm tape and are available in mono or stereo versions, with or without microphone amplifiers and loudspeaker monitoring. A recent addition to the Ferrograph range of semi-professional recorders is the Logic 7 Series. These 3-speed

machines accept 27 cm spools and achieve a high order of tape handling, combining speed with safety. Ferrograph Audio Test Set RTS2, in one unit, measures frequency responses, distortion, noise, wow, flutter, input sensitivity and output power. The latest addition to the NEAL range of studio cassette recorders is the model 302 which enables the use of compact cassette recorders to be extended to new fields of studio and broadcast automation. Also manufactured is a range of Audio Visual cassette recorders, all of which have a sync track with a frequency range which enables it to record and replay control signals of all current slide projection and lighting systems.

OTARI ELECTRIC: The exhibit includes the MX 5050 Series Tape Machines in versatile formats: 1/2" 2 track 2 Channel, 1/4" 4 track 4 Channel, 1/2" 8 track 8 Channel. Also showing for the first time, the new 8 track 8 Channel 1" Recorder Model MX7800 which provides a DC Capstan Servo Motor, Tension servo control for both supply and take up reel, digital tape timer, variable tape speed control, and remote control for electronics and tape transport. Otari also exhibit the DP1010 Duplicator, most suitable for medium size production, consisting of reel to reel master or loop bin unit to reel to reel slave at 16:1 times speed using 7 1/2 i.p.s. master tape, and the DP6000 Duplicator System, which has been developed for large size production.

JOHN PAGE LTD: will be exhibiting items from the Stellavox collection of portable tape recorders, mixers, and accessories, designed for studio performance at any location. Also on display will be the Canadian EPM 650 electronic parabolic microphone system.

ROCKWOOL COMPANY (UK) LTD: showing the Rockwool range of acoustic control products, made from mineral wool. In addition to providing acoustic control Rockwool products also provide thermal insulation and fire protection. Rockwool faced and unfaced slabs are used to line studios and the Rockfon range of Acoustic Tiles and panels are used in suspended ceiling systems. An acoustic consultant will be on the stand and will be glad to advise on acoustic problems.

SHURE: Highlights of Shure's exhibit will be the Shure Model SM81, a high quality, unidirectional condenser microphone designed for the most demanding professional applications in studio recording, broadcasting and sound reinforcement. It is especially suitable for applications requiring extremely wide frequency response, low noise and distortion characteristics, very low RF susceptibility, and reliable operation over a wide range of temperature and humidity extremes. The SM81 features a selectable 10 dB attenuator and a three-position low-frequency response switch. The case is constructed of steel for ruggedness, with a stainless steel screen, and finished in durable vinyl paint. The microphone is supplied with an attenuator lock, foam windscreens, swivel adapter and 7.6m microphone cable with three-pin professional audio connectors.

SOLID STATE LOGIC: will be demonstrating their SL4000 automated Consoles and computer mix for the first time in the UK. Every channel of the SL4000 includes an instrument quality compressor-expander and a 4 band variable-Q parametric equaliser. Machine remotes are included within each channel and the unique SUPERCUE logic automatically provides artists with correct foldback sources, even during complex drop-ins. The SL4000

computer mix recognises — for the first time — simple commands in English and song or mix titles without restriction. A 24-line TV display gives track and title listings and VCA fader displays as required. The system includes an SMPTE reader-generator and a fast learning intelligent autolocator.

SOUNDEX LIMITED: will display its current models the M1500 — 12/2 and M1400 — 6/2 24 volt mixers of particular interest to small budget or location-work studios, together with the latest mark of the M1300 'Unimixer 4S' — 4/2 portable microphone mixer. Details will also be available on the M1600 — 12/4 and other special mixers for incorporate into existing or new consoles. Mixer prices are from £295.26 to £1706.79 R.R.P. plus VAT. New this year and making its exhibition debut at APRS 78, the Soundex PPM 100 & PPM 101 professional peak programme meters should attract interest from studio engineers. Soundex distributor K.R. Jaden & Co. Ltd will be contributing to the display with the SM-6 pocket sound level meter retailing at £72.00 plus VAT and a speaker impedance meter retailing at £111.88 plus VAT.



Shure model SM81 microphone.

3M UNITED KINGDOM: 3M will feature their latest pro-audio tape, Scotch 256 — high on output but low on distortion and modulation noise and with negligible print effect. Also prominent will be 8210/8212 the high output cassette tape used by audio cassette duplicators. 3M, as exclusive distributor for Tweed Audio products in Southern England and Wales will be exhibiting a new Tweed portable suitcase-size mixer. With 10 input channels and 2 outputs it has full professional facilities including mic and line inputs, equalisation, phantom powering, cue and echo sends, full metering and monitoring facilities, and is available with PPM's or VU's. Also on display will be the well established Mincom 24 track M79 professional tape recorder. Featured in conjunction with the M79 will be the Audio Kinetics XT24 Intelocator. This has the programmed capacity to learn a particular tape plus transport behaviour pattern and subsequently optimise the locate sequence. On show will be a 3M Wollensak 2772 Stereo Cassette to Cassette Duplicator, which provides two stereo copies in under four minutes. Making its first appearance will be the Wollensak 2782 Stereo Add on Module which will produce a further three stereo cassette copies when connected to the 2772.

TRIDENT AUDIO DEVELOPMENTS: will be displaying the TSM series of audio console which has separate quad and stereo outputs. Available on two standard frame sizes: 32 inputs with 24 outputs and 40 inputs with 32 outputs. Four parametric equalisation on each input. Other exhibits: The Fleximix system, launched 18 months ago with total system flexibility, is fully modular and expandable at any time from mono to 24 track; the Trident type CB 9076 Parametric Equaliser/Filter; the Trident low distortion audio oscillator; and the stereo limiter compressor.

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Single 6059 207

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Don't be caught without 5-7-0-5 it's going to be a big number

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RETAILING

A SMALL but profitable reggae record market has existed for many years. For the most part it has been confined to areas heavily populated by West Indians. Dealers have been specialist, and servicing has often come from innumerable, sometimes one-room, back street companies. A particular pressing may be no more than 1000, and its distribution may rest on the energies of one or two people equipped with motor-scooter or large bag. Several major companies have from time to time been involved. B&C records ran the much respected Trojan label, and Island has always been to the fore. Their association has always meant the possibility of the ordinary record retailer, with an almost exclusively white buying clientele, possessing reggae product, and perhaps achieving reasonable turnover from this music. However, for the most part it has not been so.

Today, the reggae specialist in areas like London's Notting Hill Gate and Brixton has a thriving trade. Apart from British recorded product, import material is very popular, particularly from Jamaica. Amazingly, some imported 45s can sell for not much less than £5, while



Bob Marley

more conventional 7" singles from Jamaica, as opposed to the 12", will sell for around £1.20, with albums at £5.50.

The reggae world is fast moving. Artists come and go, but a few names remain to give a more stable feeling to the ethnic reggae industry. Among the regulars are Marcia Griffiths, Hopton Lewis, Jean and the Gaytones, Cimarrons, I Roy, O Brown, Heptones, Max Romeo and Burning Spear. The absence of reggae releases on many ILR stations, plus limited plays on BBC Radio One, allows a vibrant street buzz. West Indians often buy collectively, and when they visit the record store it's often as much for the purpose of social mixing as to buy. From such gatherings they learn the latest and newest of sounds. Some buy various black

papers and magazines, but this seems of far less significance than what is simply called "street talk".

A Top 50 reggae disc more often than not heralds a brief spate of reggae airplay. Majors search for material for release, and think of distribution deals with minors. They look for reggae artists or more importantly search Jamaica to sign up producers. For in the Jamaican recording world the producer is the more important. Majors persuade themselves they should have a reggae catalogue. Usually all these happenings are short-lived.

The Seventies have meant reggae hits like Harry J & The All Stars top ten The Liquidator, Elizabethan Reggae by Boris Gardner, Bob and Marcie's Young, Gifted And Black, and with more commercial edge for white ears, Everything I Own from Ken Boothe and John Holt's version of Help Me Make It Through The Night. In more recent times Bob Marley has enjoyed a string of hits and this year the chart topping Althia & Donna's Uptown Top Ranking. Unfortunately the duo's follow-up discs on both Lightning and Virgin plus albums, do not hold much promise of maintaining chart action, and consequent high demand from white as well as black consumers.

The chart hits have been few, and relatively unimportant in pure percentage terms compared with the vast numbers of general pop singles which chart. Even less than punk and new wave over the past year, and certainly insignificant against the multitude of soul and disco hits of recent years. Yet for all that, there are those at company and dealer level who say the day of reggae is dawning.

What has made the difference for reggae over the last year or so is the number of white new wave fans who have taken reggae into their systems in almost one gulp. There have been joint punk — reggae concerts. Independent reggae companies themselves have become much more adept at getting their product to non-ethnic dealers. They are spending more money on advertising and are servicing programmers, music writers and reviewers. On the former they have not encountered very much response, although there seems a possibility of a reggae show hitting the Radio One national airwaves before too long. The Press has been more kind. Most major pop weeklies review reggae product at length while there is constant expert service from Black Echoes. Some major weeklies have carried extensive coverage of the reggae scene, with in-depth features and considerable writer enthusiasm.

Dealers report customers coming in with reviews and alternative style charts, and white record buyers willing, like black brothers and sisters, to pay considerable sums of money for the right product. It's a situation which has prompted majors like Island, Virgin and Creole to intensify their sell-in of reggae product to general record

shops. It has also helped growth in Lightning profitability and seen Mojo Distributors become a major wholesale point source. Like Lightning, Mojo has its own record label.

However, not all record concerns see this adding up to a major boom. David Brooks of Creole Records knows full well how his company, through various labels, has a considerable slice of the reggae market, whether in black or white sales terms. He says, "Reggae sales are healthy, but whether they are larger than say sales accumulated from the recent specialised punk scene is open to question. People are

FOLLOWING the levelling off of the punk boom, the industry pinned its hopes on reggae as the next money spinner. Occasionally this rather exclusive ethnic world opens up as a reggae title makes the Top 75, and the optimistic cry that at last the music has crossed over into the white market. The constant search for new sounds and different faces proves that companies are hoping for reggae to take its place alongside soul and r&b. But how commercial is it? Here TONY JASPER talks to several dealers to find out if reggae's day has really come.

Reggae — still a g

always talking about reggae sales exploding but it has never happened." One contradiction in Brooks' mind lies in how the music Press spends enormous time covering reggae while the response of most radio programmers up and down the country is a simple, "Sorry, love."

Brooks also sees some interesting facets in reggae marketing from companies to the dealers. He says a company like CBS is concerned with viable accounts and not with servicing ethnic dealers, and so there is no base on which larger sales might be built. In Creole's terms the game is different.

They have distribution points at all levels: if they find a record enjoying ethnic success they may stimulate cross-over. Brooks notes with wry amusement how a record like Mexicano can sell nearly 50,000 in an ethnic market without even attracting attention elsewhere.

Usually a pure ethnic disc sells around 5,000. It can be disastrous if reggae product is first aimed at a white market, and Brooks points out that there was much groundwork done in the black market with considerable follow-up in general marketing areas before his company Creole enjoyed success with Barry Biggs. Usually though, he says, this means an artist like



Big Youth

Biggs has to decide whether he will concentrate on the wider sales world of basically white areas, or remain in the more specialised fields. Invariably it seems the general record buyer only finds reggae attractive when it has been dressed up with strings or given a general moré feel, as Boney M's, Rivers Of Babylon, a fact which becomes very evident when the record is heard in the same company as several ethnic versions released some years back.

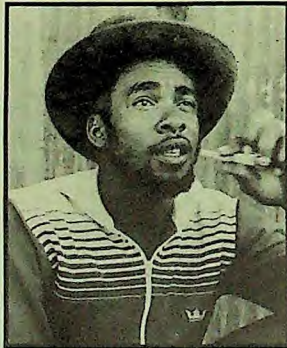
John Knowles, marketing director at Island, sees a steady growth in reggae sell-in to white shops, including multiples like Boots and Smiths. He says there may have been reluctance in certain quarters over the recent record Klu-Klux Clan from Steel Pulse, but the group's album has been taken for stock. Obviously Island has been helped in placing its reggae product by sales accumulated for Bob Marley.

The company also has such artists as Bunny Wailer, Junior Murvin, Jimmy Cliff, Dillinger and Third World. Knowles sees some problems in selling reggae music. There is considerable confusion over which artist records for which label, since more often than not the artist has signed with a producer who may find licensing arrangements with a number of companies for material

recorded at one session. There is difficulty in knowing which product might have sales possibilities, and a proliferation of reggae companies does not help. Knowles also senses the fear felt by some dealers that if they have a reasonable reggae catalogue they will attract devotees of that music — the lifestyle here is congregating in the shop to hear all the current singles in the reggae field.

He says dealers feel this will affect general sales. And as he rightly points out, the same was felt by many dealers over whether they should stock punk and some new wave product. The result was a flourishing market for people who set up or ran their business concerns just for this music, as it became evident that the general retailer did not want a shop congregated by punks. And more often than not he was not geared to dealing with endless small companies.

Virgin has of course been involved with reggae records for some time, but now with its Front Line series has intensified this interest. The company reports good sell-in of current material, which through the Front Line series has meant albums by The Twinkle Brothers, Tapper Zukie, Big Youth, Althea & Donna and Sly Dunbar. Marketing chief Anne Kelly stressed how Virgin sees its current activity as part of a long-term commitment. It would see every retailer having a reggae section, and hopefully gradual profitability ensuing from the building up of a comprehensive stock. She says Virgin has been signing a number of major reggae acts, and ensuring product at all levels is good. "We have our sales force on the road and they are familiar to dealers through our already successful product, so there can be confidence in ordering." Obviously Virgin shops have been finding considerable growth in reggae sales. They already enjoy healthy new wave sales and have now picked up the reggae interest



Tapper Zukie

Britain's leading reggae act

MATUMBI



HAR 5162

being shown by fans of the former music.

United Artists is another company launching into the ever-growing reggae sales field. They have recently signed a deal with Mojo Distributors and their label Ballistic Records. The deal involves initial yearly release of 12 albums and what has been termed "carefully selected singles." July sees first releases under the new agreement with a compilation album, Ballistic Sureshots and Ten Years After from The Royals. UA managing director Cliff Busby sees this as a further welcome expansion of UA repertoire base. The company is also issuing separately from the

Another West Indian label with eyes on a wider market is Burning Sounds, which operates like Grove in Harrow Road, London. It has signed a major distribution deal with Lugtons.

So it seems there is plenty of reggae sales buzz emanating from British record companies, even if general record charts have only intimated slight and occasional interest from the general record consumer, as opposed to specialist and cult buyers, whatever their skin colour. However, what has been the response of the record retailer? The companies say they are now offering better service than ever, and making

says he is a dealer who does play through potential product and he likes to form his own judgement whether non-general chart material will sell. This process would also to some extent override the problem of deciding which reggae records can be ordered from a large and ever-changing catalogue.

Another enthusiast for reggae sales potential is Manchester dealer Mike Thorley of Top Ten Records. "There is tremendous demand these days," he says. "But people want something more than commercial reggae." He does find problems in getting material, and sees this difficulty stemming from the time



Althea and Donna

there have been good sales for The Twinkle Brothers' 10" LP for Virgin. People who buy in his store are almost entirely white, a reflection of course on the area rather than the shop. At Lincoln's Sanctuary the customers also want the ethnic material. The store has gradually been expanding the reggae sales percentage of general turnover. Virgin do not call but EMI do. High sales have come from Big Youth, U Roy and Steel Pulse material.

There is also much enthusiasm at Carnival Records, of Hornchurch and Dagenham. They have an equal white-black buying customer ratio, but here again there was comment of how demand exceeds supply from the smaller reggae concerns. When the pop papers obtain obscure product for review it can inspire interest from readers. But actually fulfilling customer expectation is another thing, although it's not for the want of effort. Both stores have stocked up with Virgin's Front Line series, but many customers see Front Line as "too establishment".

Parlour Records of Twickenham say there is little difficulty in selling 12" reggae singles, and certainly the store sells an artist like Bob Marley in appreciable quantities. Caution though be the rule of the day. If a shop is already well stocked and maximum use is made of available space, then increased reggae stock means something else must go. The new stock must be more profitable

than that replaced. They have been visited by a Virgin rep and have taken some Front Line product. However, in common with many dealers there is an awareness that the reggae world is vast in artist number and repertoire, and it would be all too easy to suddenly possess a mass of dead stock. Similar sentiment came from Carousel in Amesbury, Wiltshire. Here Virgin's Althea & Donna LP is doing well, as of course is Marley.

The general impression from this survey is that there is definitely a growing market in reggae material, particularly from young white buyers. Considerable sales can be accrued for records which may never chart nationally. However the dealers must spend time developing this market. He must know the market to some extent, and there must be constant awareness of what local clubs are playing and what is being covered by the weekly consumer music Press. The retailer must also expect difficulty in obtaining some product. However the harassed shop owner will be helped by the increasing involvement of some major companies in marketing reggae, plus the extending services being offered by people like Mojo and Lightning.

Reggae has a future, but its day has not yet come, even if there are more signs than ever of it happening.

rowing market

Ballistic deal an album Message From The Meditations, by The Meditations.

The Ballistic deal with UA not only sees a major company expanding its own catalogue and hoped share of the existing market, but also gives greater outlet to material which might only have enjoyed more ethnic market sales. And there is undoubtedly a move by some black-based companies to see their own material receiving white attention. One company is Grove Music, based in Harrow Road, London. It has found for itself an agreement with EMI via associations with Island. One of its owners, King Sounds, sees this promising a happy future. He has been intensifying promotional activity around Grove

beckoning sounds with increased marketing and a wider range of artist and product. Is the record retailer responding?

I have talked with a large number of dealers in many parts of the country, and the answer is far from clear. There are those who are finding it worthwhile to stock an increasing range of reggae material. Others have been disappointed, and some are not in the least interested unless there are clear signs of material having cross-over possibilities and where chart placing has already been achieved.

Obviously there have been positive expressions from dealers in London, Birmingham, Bristol and other areas where there is a considerable West Indian population. However what has been surprising is to find encouraging and even enthusiastic reports from such areas as Penzance and the Isle of Wight. The first has Chy-an-Stylus where the owners, Mike and Liz have their own enthusiasms for the music and a buying clientele who can both trust their judgement and expect to find some of the latest sounds in stock. One of the major factors here in buying comes from The John Peel show on Radio One, and coverage in music papers.

Isle of Wight dealer Mike Ledge says he cannot get enough product, and that his customers have an artist range beyond the more acceptable charting world of a Bob Marley. He sells good numbers of records by artists like the Heptones and I Roy. He has been able to find considerable old Trojan stock, and these records have sold like mad. Ledge is watching the Virgin Front Line series with interest but feels it should be courting shops much more than it is. He says it is not offering any real incentives for stocking its product, and in any case Virgin never calls at this store. He would also appreciate a few more calls from Creole, even by telephone. What he would most appreciate is a dealer copy of records offered. He

when the B&C-Trojan kingdom ran into difficulties. Vans call, but he finds problems in keeping up with the material being played in clubs and is sometimes unable to supply demand which comes the next morning.

In common with some other dealers with considerable reggae stock turnover, Thorley seems relatively unimpressed with Virgin's Front-Line series. Criticism concerns the fact that in some cases records have a different cover from the original Jamaican release, and some customers even say the original pressing is better. There is so, it seems, a large cult buying market which prefers things more rough and ready and less polished and gleaming.

Bakewells in Brighton and Sanctuary in Lincoln are two other stores reporting increased reggae interest. Bakewell owner Ike Nossel says there is no sale when product is as poor as Virgin's Althea & Donna LP, or come to that the duo's recent product for Lightning. His customers demand Jamaican pressings. They are into the import scene and do not like pretty covers. He notes, as did other dealers, that



I Roy

Music's catalogue, with particular attention to material from talented Judy Mowatt (see *Singles Fact* May 13). Judy has belonged with the Gaylettes and more important — she's one of the I Three, Bob Marley's back-up trio.

King has been disappointed and frustrated by the lack of interest shown by radio programmers and stations in general to reggae product, but he hopes the situation will change. He would like "each station to have 15 reggae plays a day. That would be a start."



Steel Pulse

Their first single on Harvest Records

ROCK

Black Echoes
British Reggae Awards Poll 1977

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- ✓ Best rhythm
- ✓ Best drummer
- ✓ Best single
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ALBUM REVIEWS

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BARBRA STREISAND
Songbird. CBS 86060. **Producer:** Gary Kleine. The usual quality release from Ms Streisand, and one that will delight her many fans. She includes Tomorrow, one of the hit songs to emerge from the Broadway and West End musical Annie, Neil Diamond's You Don't Bring Me Flowers, the title track Songbird, Stephen Bishop's One More Night and her latest single, Love Breakdown. The singer's vocals are as usual impeccable and she is helped by some imaginative arrangements. Whether it will be a big seller however remains to be seen. It is almost a year since Streisand's Superman which charted briefly, and that had benefit of the success of the A Star Is Born film and LP soundtrack. This LP is destined to be a strong catalogue item though.

skill through some captivating numbers written or adapted by Joseph Spence, Bix Beiderbecke and Jelly Roll Morton (among others). Cooder manages to retain the original feel of some ancient tunes, while lending some of his own originality to the sound. Celebrated jazz pianist Earl Hines features on The Dream. Informative cover notes by Cooder explain his interest in the music and gives a history of the songs. Despite its undoubted quality, this album's unusual character will make it a difficult one to move.

ORIGINAL CAST
The Travelling Music Show. CBS 70156. The cast album for Bruce Forsyth's new West End show, and it features the music of Anthony Newley and Leslie Bricusse. The songs are already proven successes such as titles as On A Wonderful Day Like Today, What Kind Of Fool Am I? and Gonna Build A Mountain included, Forsyth's performance is, well Bruce Forsyth, and he is given support from Derek Griffiths, Valerie Walsh, Kate Budd and Tony Maiden. Sales could be restricted to those who have seen the show, but Forsyth has a big enough following to reach fans who haven't seen the show.

CHEAP TRICK
Heaven Tonight. Epic EPC 82679. **Producer:** Tom Werman. On this album the group doesn't live up to its name producing quality original rock numbers such as the title track, Auf Wiedersehen and their version of California Man. Best track is probably Surrender, available as single (EPC 6394).

RY COODER
Jazz. Warner Bros. K56488. **Producer:** Artist and Joseph Byrd. As the title suggests, an excursion into jazz (a pet project) for this singular artist. He plays guitar and bottleneck with his usual style and

SLAUGHTER AND THE DOGS
Do It Dog Style. Decca SKL 5292. **Production** Nick Tauter. Auspicious start the recording career of this popular outfit but unfortunately bands of this sort have all but had their day. Only the very best will survive. Slaughter is a strong possibility; a good fan following has been built up and Decca's serious re-entry into the rock market following its a&r reshuffles last year should mean solid promotion. Too late to be tagged "power pop" but, if any comparisons are to be made Slaughter could be said to be basically early Who-ish rather than early Stones-ish. The market is still firmly divided between street rock and glamour rock; this band will have to depend on continual dates to keep punching the name home. This might pay off in the long run.



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ALBUM REVIEWS

THE MOVIES

Bullets Through The Barrier. GTO GTLP 031. Production: James Guthrie. Second album from this talented outfit which has just started a UK tour. GTO is putting its marketing muscle behind the release — the first 10,000 copies are pressed in clear vinyl so interest should be rapid. So many companies are using this gimmick now that later releases in colour may well become a matter of course. But for the moment it works. And the music? Good, commercial rock, well-performed and delivered straight.

VARIOUS

Best Of English Folk. Transatlantic NTRA 2005. No. 5 in the Vintage Years series. A Best Of tag is always worth a closer look. Transatlantic has always been loyal to folk and has an enormous repertoire, hence these samplers. Appeal is obviously limited to specialist markets, though working acts like Richard Digance to

satisfying feel of the previous release. It's quality music but in danger of being lost in its own introspection despite the stabs as more gutsy arrangements.

SWEET THUNDER

Sweet Thunder. Fantasy FT545. Producers: Various. Includes the band's new single, Everybody's Singing Love Songs, and other soul numbers like Baby I Need Your Love Today, Keep On Growin' and Hot Line. LP is the band's second, and their first for the Fantasy/WMOT label.

PLEASURE

Get To The Feeling. Fantasy FT 543. Producer: Wayne Henderson. Fourth album from the Oregon, US group and it includes some good funky titles — Get To The Feeling, Thanks For Everything, Celebrate and The Good Things. Disco plays will help sales of this considerably.

TOM PETTY & THE HEARTBREAKERS

You're Gonna Get It. Island ISA 5017. Production: Cordell/Shark/Tom Petty. Expect a lot of interest in this LP resulting from the band's appearance at Knebworth. LA-based, but surprisingly British-sounding outfit that could well have emerged from last year's punk boom, with very tight, under-produced rock, minimal trimmings and plenty of guts and pace. A nice line in humour, too, makes a welcome change from social-conscious lyrics. The band was well-received on its UK tour last year with Nils Lofgren, as was reflected in the success of the single America Girl. Island is backing this LP with promotional support, so expect that a lot of people will want to get it.



Yard and Looney Tunes which is a medley of well-known comedy themes including Popeye's Song and Laurel and Hardy music. Attractive sleeve packaging, and the current wave of nostalgia towards Thirties and Forties music, should stimulate sales.

THE GODZ

The Godz. RCA XL 13051. Producer: Don Brewer. Heavy rock music from a band coming from Ohio, and who have been critically compared with Grand Funk Railroad and Aerosmith. In fact their debut LP is produced by Don Brewer, formerly with Grand Funk Railroad, so it is hardly surprising that the comparisons are being made. The album has already been drawing attention from the music press and is likely to be a good seller for a first release; this should pave the way for future Godz product and if the band visits the UK then sales interest will probably run higher.

R. HARLAN SMITH

Here Comes Yesterday. Emerald Gem GES 5002. Producer: R. Harlan Smith. A Canadian country singer with a clear and pleasantly mellow singing style, but, alas, a selection of songs of virtually unrelieved gloom and doom. Can we please have a country LP of happy songs about love and everything else going right for a change? Smith is worthwhile introducing to your committed country clientele in the meantime.

SAILOR

Greatest Hits. Epic EPC 82754. Includes A Glass Of Champagne, Stiletto Heels, Josephine Baker, The Old Nickelodeon Sound the band's new single, The Runaway. Great songs from one of the original pop bands to emerge during the mid-Seventies. Could sell reasonably well, even though Sailor have gone 'cold' in terms of record sales lately.

TOWER OF POWER

We Came To Play. CBS 82239. Producer: Steve Cropper. The success of the Commodores here recently must have regenerated interest in the big band style of black music that was, once, what soul was all about. The Tower Of Power Horns are so well-known as session musicians that many people cannot be blamed for forgetting that this is also a working band, all ten of the members — some black, some white — skilled musicians. As well as being the inspiration to many a rock artist, the band knows how to turn an audience on, and this LP has a genuinely "live" feel about it with the music, irresistibly funky, backing good old-fashioned rasping, tight vocals and slick harmonies. Disco fodder for clubs that like their music hot and black, with a few torchy soul ballads thrown in. Tower Of Power has sold four million records to date and though this won't surge up the charts here, it is worth stocking in a prominent position in the soul racks.



A TASTE OF HONEY
A Taste Of Honey. Capitol ST11754. Producers: Fonce and Larry Mizell. Lavish disco sound from singing duo of Janice M. Johnson and Hazel P. Payne, though this is gentler more funky material than much of today's disco sound and it doesn't just rely on an insistent dance beat. A single taken from the album recently crossed over from disco success into the chart, despite the dj's nightmare title Boogie Oogie Oogie (CL 15988), and the album could follow the same path.

have crossover appeal. He performs Dear River Thames on this, and another sales quickener is Bert Jansch, with his own After The dance. Other titles are a mixture of traditional and "new" folk; the former include Bob Pegg's Morris-dance type Join Us In Our Game and The Boxing Match. There are titles from Decameron, Pentangle and even Mike Oldfield, and even a bit of ragtime. Nicely selected compilation with much more variety than the usual type of folk sampler.

JIM RAFFERTY

Don't Talk Back. Decca SKL 5291. Production: Alan Harris. Rafferty released a beautiful, sensitive album last year which was nicely reviewed but not commercially successful. This one, though continuing the pattern set for sensitive lyrics and gentle melodies has a little more rock but doesn't quite provide the overall

JOURNEY

Infinity. CBS 82244. Producer: Roy Thomas Baker. Fourth CBS album for this San Francisco based band, which must be hoping that it does not have too much further to travel before it reaches success in this country. A live tour here, showing the band's new stage act, would help to put over their brand of quality rock. Infinity starts off slowly with Lights and Feeling That Way — with some exciting guitar from Neal Schon — and then gets moving with La Do Da.

PASADENA ROOF ORCHESTRA

A Talking Picture. CBS 82751. First PRO album for CBS, and it is one of the best that they have ever made. The titles include Pennies From Heaven, which is also their new single, Mike Batt's It Seemed Like A Good Idea, Back In Your Own Back

Lightning RECORDS NEW WAVE & INDEPENDENT LABEL CHART

1 [1]	Electric Chairs	Blatantly Offensive (EP)
2 [6]	Normal	T.V.O.D
3 [4]	Clark Kent	Don't Care
4 [5]	Stiff Little Fingers	Suspect Device
5 [2]	Lurkers	Ain't Got A Clue
6 [8]	Skids	Charles
7 [7]	Essential Logic	Aerosol Burns
8 [11]	Patrick Fitzgerald	Safety Pin
9 [9]	Suzanne	Buy Or Steal
10 [20]	Throbbing Gristle	United
11 [3]	Squeeze	Bang Bang
12 [10]	Radio Stars	From A Rabbit
13 [22]	Nipple Erectors	King Of The Bop
14 [13]	Gardez Dark	Freeze
15 [15]	Totally Outa Hand Band	Teenage Revolution
16 [16]	Rich Kids	Marching Men
17 [*]	Patrick Fitzgerald	Backstreet Boys
18 [21]	Exits	Fashion Plague
19 [14]	Nerves	T.V. Advert
20 [24]	Fruit Eating Bears	Chevy Heavy
21 [17]	Elton Motello	Jet Boy Jet Girl
22 [33]	Pork Dukes	Telephone Masturbator
23 [*]	Eater	Get Your Yo Yos Out
24 [39]	Tights	Bad Hearts
25 [*]	Automatics	When The Tanks Roll Over Poland
26 [19]	Too Much	Who You Wanna Be
27 [32]	Cane	3 x 3
28 [28]	Snifters	I Like Boys
29 [*]	East West	Viper
30 [*]	Social Security	Heart To Rule My Head
31 [31]	Menace	G.L.C
32 [*]	James Ashby	Tomorrow May Be
33 [20]	Radiators	Million Dollar Hero
34 [36]	Pretty Boy Floyd	Hold Tight
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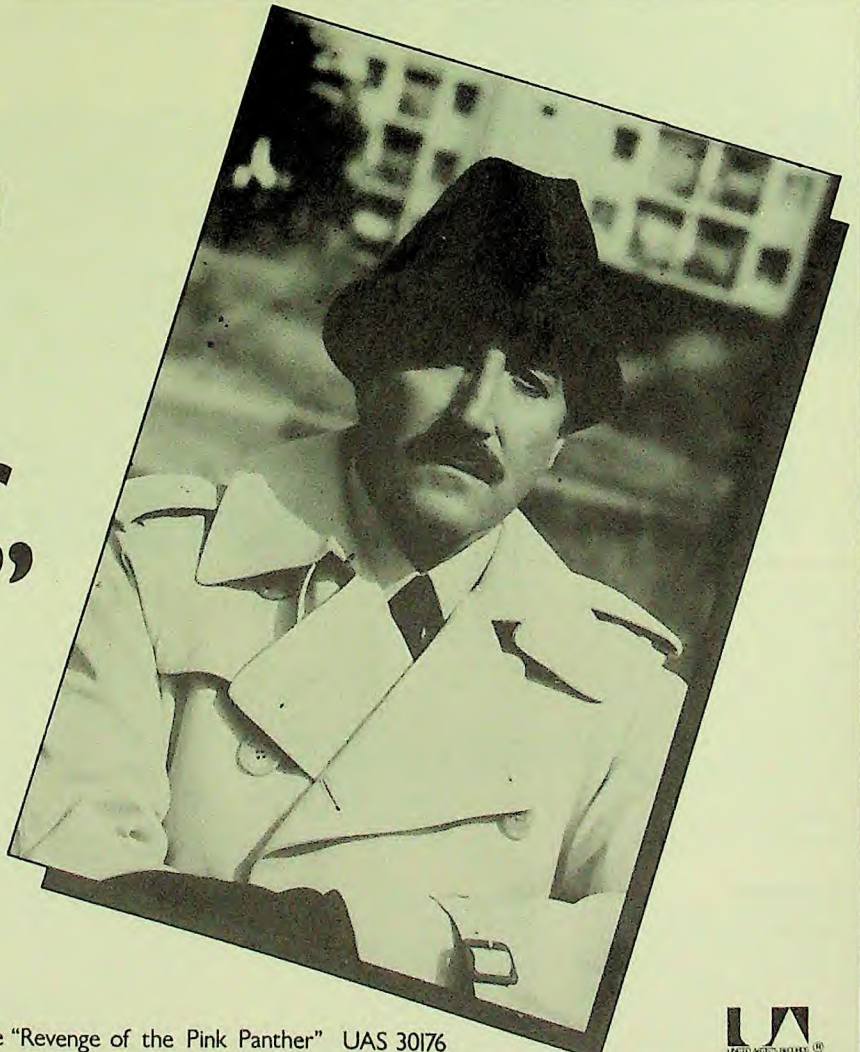
MUSIC WEEK

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et la musique de l'Academie de la Surete

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MUSIC WEEK

CLASSICS SCENE

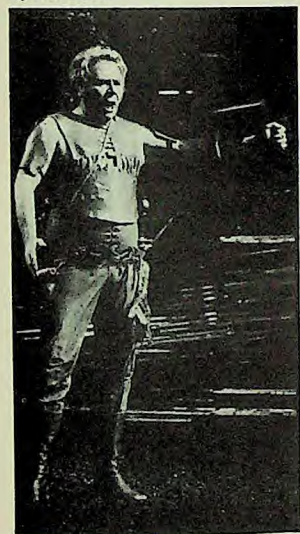
surveying the complete classical music market

EMI completes ENO Ring cycle

NEXT MONTH sees the releases of the final record set in the English National Opera's Ring cycle — the only complete set sung in English.

Wagner's *Twilight Of The Gods* (HMV SLS 5118) comes in a six-record box set, with *Libretto** and was recorded during performances at the Coliseum. (This year's Ring cycle will, traditionally, be at Covent Garden). The series began in 1974 and the stars are of course the same — Rita Hunter as Brunnhilde and Albertos Remedios as Siegfried plus Norman Wesley, Katherine Pring and Derek Hammond-Stroud among the supporting cast. The performance, with the ENO Chorus

Below: Alberto Remedios, star of EMI's final Ring release, *Twilight Of The Gods*.



EDITED BY
VAL FALLOON

and the ENO Orchestra is, as in the remainder of the series, conducted by Reginald Goodall.

EMI is treating this as a major release and some display material will be available to dealers on request. The set, which retails at £19.95 will be advertised in the consumer music press and EMI expects good reviews, as the four previous releases have all been critically acclaimed.

The previous recordings are still available. They are *The Rhinegold* (SLS 5032) *The Valkyrie* (SLS 5063) and *Siegfried* (SLS 875).

*Andrew Porter's libretto has been adjusted to correspond with the words as sung during performances at the London Coliseum.

Tjeknavorian Shostakovich 10th from RCA

FIRST RELEASE conducted by Loris Tjeknavorian following his resigning to RCA is Shostakovich's Symphony No. 10, considered his best of the 15 symphonies.

Though the competition from existing recordings is strong, RCA is hoping for great interest in the disc following the Armenian conductor's growing reputation for the interpretation of works by Russian composers, particularly Tchaikovsky, Borodin and Stravinsky.

CSO Missa Solemnis tops Decca July list

DECCA IS giving premier billing to several new releases for July, with the Chicago Symphony Orchestra's recording of Beethoven's *Missa Solemnis* top of the bill (See *Proms story next page*).

Weber's *First Symphony*, coupled with popular overtures, the second important release, is performed by the Vienna Philharmonic Orchestra conducted by Horst Stein (SXL 6876). Ashkenazy continues his successful series of Chopin recordings with Volume III (SXL 6810), which is, as with previous volumes, a mixed recital.

An interesting issue is songs by Granados with Pilar Lorengar and Alicia Larrocha (SXL 6810). All these releases will be the subject of Decca's music press advertising during July, as will four new releases on Argo. These include Victorian

and Edwardian Ballads (Benjamin Britten, ZK 42) and Mozart Songs by Kenneth van Barthold (ZK 43).

The Jubilee releases should arouse interest. Back in the catalogue is *Madame Butterfly* highlights, with Tebaldi and Bergonzi (JB 32) and Rossini Overtures played by the LSO (JB 33). Another interesting item is Mozart's *Posthorn Serenade* with the Vienna Ensemble conducted by Willi Boskowsky (JB 34). The Jubilee series is priced at £2.50.

Decca also has several releases in the early music area, in the *Florilegium* series.

MW's Assistant Editor Val Falloon is caretaker *Classicscene* editor following the sudden illness of Kennedy Brown. Telephone: 836 1522.

John Williams in CBS Masterplan

THE FIRST major campaign since the formation of the CBS Masterplan will be launched in July centred round John Williams, the classical division's Artist Of The Month.

Two new titles are released on July 14 and on the same date the existing back-catalogue — including the artist's biggest sellers, will be offered to participating dealers with generous discounts.

Because of John Williams' across-the-board appeal, CBS has booked advertisement for his product on radio and in the consumer and trade music press. In addition, there will be full colour posters, consumer leaflets, browser header cards and divider cards, and window banners, which dealers participating in the plan will receive with orders.

Of the two new titles, the most popular is likely to be *The Best Of John Williams* (61843) which at £2.79 (cassette £2.49) replaces the deleted *John Williams Greatest Hits*, which achieved silver status. Several of the tracks are on the new compilation, with extra material more recently recorded.

The second new release is John Williams plays Paganini (73745, £4.29; £4.49) which includes the *Caprice No. 24*, familiar as the opening theme of the *South Bank Show*. Also on this disc is *Variations on a Theme by Handel* (The Harmonious Blacksmith) by Giuliani. The back catalogue — 13 titles, six of them also on cassette — includes the Top 60 chart album *The Rodrigo Concerto* and *John Williams And Friends*, another highly successful disc.

Williams has recently completed a BBC tv series and is constantly guesting on television programmes. He performs in concert frequently and is CBS' most active classical artist, with appeal to jazz aficionados as well.

A CBS spokesman said, "This is the first of many major marketing campaigns aimed at specific classical product, since the formation of the Masterplan in March and our first Artist Of The Month promotion since September."

Two other important releases are Claudio Abbado conducting the *Bach Brandenburg Concertos* (a box

set, complete) and, from two artists new to CBS, Martha Argerich and Ivry Gitlis performing Franck and Debussy Sonatas (79215 and 76714).



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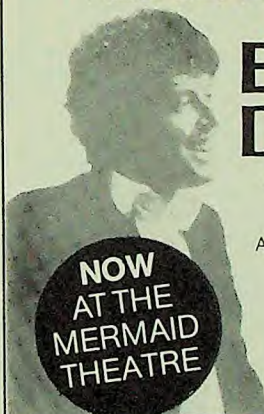
A play for actors and orchestra by Tom Stoppard and André Previn

André Previn and the London Symphony Orchestra

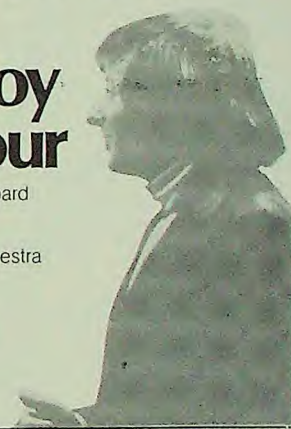
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CLASSICSCENE

WEA and Martini in Vivaldi disc launch

THE 300th anniversary of the birth of Vivaldi — launched with the I Musici series in May — sees the debut of the Vivaldi Society's own label with an album to be launched in July through WEA, and a joint promotion campaign with Martini and Rossi, the drink manufacturers.

The recording, sponsored by Martini, was available earlier this year in a limited edition through Peerless. Derek Solomons, director and leader of the Vivaldi Society's own chamber group, L'Estro Armonico Ensemble, said that the deal with WEA is a one-off, with options for future product. He stated, "We approached WEA because though we want to retain the independence of the label, Vivaldi Society Recordings, WEA is becoming very adventurous in the classical field and has ambitious plans — and of course a wide distribution set up." He added: "This is hopefully the first of a long series."

The album, Happy Birthday Vivaldi (VS 16781) is designed for across-the-board appeal, with jolly, well-known works and rarely-performed items. There is the Concerto for two mandolins, concerto for soprano recorder in C, and the lesser known concerto for four violins in B flat major plus the Concerto For Violin and cello in B Flat major. (see MW review, March 18).

L'Estro Armonico (named after Vivaldi's famous set of 12 concerti) has just completed a series of Happy

Birthday Vivaldi concerts in London and recently made its first appearance outside the capital at the Bath Festival. Composed of a basic core of 12 virtuoso session musicians (including harpsichord) it was formed in 1975 by Solomons, who is also artistic director of the Vivaldi Society. Patrons include Andre Previn and Richard Baker.

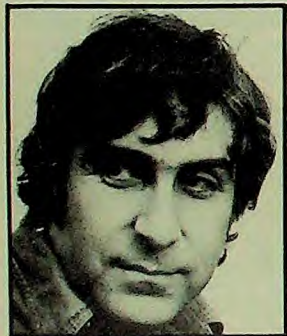
More concerts are planned from September. The campaign, for which details are not yet available, will be launched from the Martini Terrace in London early in July.

The Phillips I Musici Vivaldi Editions, a series of ten totalling 48 recordings, continued in June with 12 concerti (Opus 7 and Opus 8, Trial of Harmony and Invention (6768 Oll, a five record set) and three groups of 6 concerti Opus 10, 11 and 12 (6768 012, a four album set). Already released, of this superb series, recorded by I Musici during the ensemble's 25 years together, are, coincidentally, L'Estro Armonico, opus 3 (6768009, a five LP set). Two more releases are due in August.

Vivaldi wrote over 450 concertos, 50 sacred works, 40 operas and 53 sonatas. He died in 1741, and his father was, in best Italian style, a barber who later became a violinist. Vivaldi was ordained in 1703 but illness forced him to devote himself to music. Despite this prolific activity Vivaldi was forgotten for almost 250 years, and I Musici's rediscovery prompted international fame as one of the world's top chamber orchestras.

On CBS Masterworks in July is the Four Seasons, performed by Le Grande Ecuteie and La Chambre du Roy on original instruments. (767717 K) and on DG, Rostropovitch plays Vivaldi cello concertos. (2530974) (see reviews).

Vivaldi's Dixit Dominus is coupled with the Stabat Mater on CBS this month. The English Bach Festival Orchestra, conducted by Jean Claude Malgoire accompanies Helen Watts, Ian Partridge, and Marilyn Hill Smith and the instruments (as in the Four Seasons disc) are all reproductions of Baroque originals.



Derek Solomons

Von Karajan Mahler 6 box set on DG released

A MAJOR release this month from DG is Herbert von Karajan's Mahler Symphony No. 6. The second in his Mahler Symphony cycle (he has not previously recorded these works for DG) is performed by the Berlin Philharmonic Orchestra. No 5 is already on release and this month's box set — which also comes as a prestige tape box — will be the subject of all July advertising in the music press. (2LP set 2707 106).

Von Karajan is making a flying visit to the UK this month for his investiture as an honorary doctor of Oxford University. Unfortunately commitments prevent him from staying on for promotional activities. However, many of his films will be the subject of the Oxford Film Festival's series on arts films, and, as his birthday was celebrated by a massive DG promotion in April this year, dealers will have access to the display material made available then.

Von Karajan is considered such an important artist by DG that he has his own full colour catalogue of recordings.

To co-incide with Zukerman and Barenboim's appearances at the South Bank Summer Festival this year, DG issues this month a recording of Berg Chamber Music (2531 007) conducted by Pierre Boulez. Another important release in the light of Rostropovitch's visit to the Aldeburgh Festival is his recording of Schubert String Quintet in C with the Melos Quartet (2530 980). This release was given top choice by the BBC recently for its library and DG is rush-releasing it.

Webern's Variations for Piano, Op. 27, which was due in May is now available. It was held up subject to approval by Maurizio Pollini the soloist. He also plays Boulez' second Sonata. Any Pollini recording is considered an important release.

Previn-Stoppard play recorded for RCA

EVERY GOOD Boy Deserves Favour, The Tom Stoppard/Andre Previn creation for actors and orchestra, premiered last year at the Royal Festival Hall, is now on record.

The play centres round two patients in a Soviet mental hospital. One is a lunatic triangle player who

imagines he is in an orchestra, the second is a political prisoner. The script, full of topical indictments against Soviet treatment of dissidents is reportedly taken from real life. The play is witty in true Stoppard style and was well received by the critics following its London debut. BBC TV has also filmed a version, for transmission later in the year and this new recorded work has been adapted to allow listeners to follow without the visual jokes. The release coincided with the first night on June 14 of an extended run at the Mermaid Theatre in London.

The recording, directed by Trevor Nunn, stars Ian McKellen and Ian Richardson. The LSO is conducted by Andre Previn. (RL 12855)

Harrell deal



CELLIST Lynn Harrell has signed an exclusive five year recording contract with EMI in New York. Harrell was principal cellist with the Cleveland Orchestra (the youngest player, at 21, to have been appointed to a principal chair with the Orchestra). Since then he has appeared as a soloist throughout the world and is now performing as a solo artist with no orchestral commitments. His Dvorak Cello Concerto was nominated for a Grammy award. Harrell will be appearing in the UK for concerts at the South Bank Summer Music festival, which begins on August 13.

First release in new HMV-Melodiya tie

FIRST RELEASE resulting from the EMI/Melodiya agreement signed 18 months ago is Rachmaninov's Piano Concerto No 2 performed by Dmitri Alexeev.

The Melodiya arrangement means that outstanding young Russian performers record in the UK with EMI engineers, and this version of one of the most popular piano concertos was recorded last year when Alexeev was touring the UK, the first of his planned twice-yearly visits; this is his first performance under the new deal. UK audience will remember the young performer from his Leeds contest win of 1975. Accompanied by the Royal Philharmonic Orchestra, conducted by Vladimir Fedoseyev, Alexeev also plays Rachmaninov's Preludes in D minor, E Flat and G Sharp Minor. The artist will return to the UK in November for more concerts.

The album, ASD 3457, retails at £3.99.

Verdi Requiem opens Proms '78

THE BBC estimates that this year's Proms season will be heard by about 150 million people around the world. Radio 3 will be relaying 55 of the concerts in stereo, six of them on Radio 4 and 12 of the programmes will be televised. The first night and part of the last night will, as usual be screened and these programmes are among the five to be broadcast simultaneously with Radio 3 in stereo, the remainder being the "Sunday Proms".

The BBC World service is transmitting 25 live relays.

The First night programme on

Friday July 1, is the Verdi Requiem. There are several recorded versions of the work available, notably the Giulini/Philharmonia (SLS 909), the 1968 Vienna State Opera version with Joan Sutherland (SET 374-5) and Solti with the Chicago Symphony Orchestra (RL22476).

The Chicago which vies with the Cleveland as America's top symphony orchestra, is visiting the Proms this year for the first time with conductor Georg Solti, and will perform Tchaikovsky's Pathetique, Tippett's Symphony No 4 and Beethoven's No 1, plus the Bruckner

7th in two concerts early in September.

As a foretaste to the orchestra's visit — and the later appearance at the Edinburgh Festival — Decca is releasing a new recording of Beethoven's Missa Solemnis, with soloists Lucia Popp, Yvonne Minton and Mallory Walker, again conducted by Solti. A boxed set on record and tape, the Missa Solemnis (D87D2/K87K22) is priced at £8.50 (RRP).

Walton's First from Enigma

THE ENIGMA label — recently acquired by WEA — continues its series by British performers with Walton's First Symphony performed by the Liverpool Philharmonic conducted by Vernon Hartley. There are only two other versions available, one by the LSO and one made in 1972, with the Sargent conducting the New Philharmonia, so dealers should expect good response. Also of particular interest is another in the series of Beethoven Sonatas, performed by John Lill, considered by many to be the definitive Beethoven interpreter.

The Palestine Masses — another rarely recorded work — plus the Bath Festival Orchestra's version of Beethoven's Fifth completes the current releases.

Polish Chamber debuts with Rossini sonatas

THE POLISH Chamber Orchestra debuts next month on HMV with two new releases. Recorded in co-operation with Polish Radio & TV, the first disc, Rossini's String Sonatas (composed at the age of 12) threatens to rival already available versions. Led by its Principal Conductor, Jerzy Maksymiuk, the Polish Chamber Orchestra, signed to EMI last year, has appeared in the UK and the US, and such was the interest generated that EMI is running a special advertising campaign aimed at the huge Polish community in Britain, through advertising in the Polish Daily as

well as the usual classical music press.

Maksymiuk is also conductor of the Polish National Radio Symphony Orchestra, and the chamber ensemble was formed in 1972 under the aegis of the Warsaw Chamber Opera. In 1974 the Orchestra began its foreign tours and has been well-received.

The first disc features four sonatas, Nos 2 in A, No 3 in C, No 4 in B Flat and No 5 in E flat (ASD 3464). The second record, also likely to arouse interest is Mozart's Divertimenti (Nos 10 in F, the B Flat and the F. (ASD 3465) Both records are priced at £3.99.

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by VAL FALLOON

LORIN MAAZEL is gently amused at the fact that he is making a debut this week. "After over 25 years as a conductor, it's rather nice, don't you think?" he smiled.

The debut in question is the much-published "first performance" of Verdi's Luisa Miller at Covent Garden, which opened on June 19. It has not been performed in London since 1874. But not, Maazel assures, because it is a lesser Verdi. "There are six leading roles," he explained, "and the music has deep shadows of Othello. It's demanding and the reason it is not done more often is probably because of the huge cast."

The Covent Garden performance nearly didn't happen. With 90 per cent of the costs of any opera there going on expenses other than artists little is left to pay the large fees commanded by top singers. Maazel has not had to compromise on stars, though, and he and the Royal Opera chiefs have managed to cut corners in other areas. The fees, he added, became irrelevant in the total cost of staging grand opera.

Maazel, a true Verdi addict ("though I had many years as a Wagnerian") selected Luisa Miller himself. It is typical of his mathematician's perfectionism in everything that he has managed to stage this vast work without having to take second best.

His approach to recording is detailed and analytical. As such a symphonic conductor as he is an opera conductor ("two distinct professions," he says) he will not record a work until he has performed it in concert a few times with the same orchestra. Then there is work on the score, most of which is done before he goes either into a rehearsal or into a recording studio.

With a gleam in his eye he explains, with enormous tact, that

Lorin Maazel: the modest perfectionist

certain recording studios may have limitations as far as symphonic work is concerned. "They may", he says "not be very strong in the middle register perhaps. So I will mark the score accordingly — change the bowing maybe." He will compensate for weaknesses without ever letting the recording company realise it.

Maazel continued: "Recording must be the very best performance an orchestra can give," says. "I always take it very seriously. I've never been in a rush to do Brahms or Beethoven, for example — you need your own orchestra for that. It took me five years with the Cleveland to record Beethoven." (He has been musical director of the Cleveland Orchestra since 1972).

As to the common complaint that there are far too many versions of standard repertoire he has this to say; "Recording companies must need to have the core of the repertoire represented and performed by the truly accomplished and devoted interpreters of the day."

"If there are 100 versions of one work available, then maybe 70 per cent of them shouldn't have been recorded."

Maazel has made — he approximates — close to 200 LPs, many of them prize-winners, and his recording commitments (he has parallel contracts with CBS and Decca) continue over the next two years, as do his conducting engagement. He has finished the Brahms cycle (for Decca) and is currently completing the Puccini

cycle in London for CBS with Plácido Domingo, Renata Scottò and Ingmar Wixell. His Beethoven cycle (also for CBS) with the Cleveland Orchestra should be ready in October. Madame Butterfly has been recorded with a gap of four months; Domingo "became unavailable", so Maazel, typically, waited.

Barely had the last note sounded when he was planning his trip to Paris to record Don Giovanni with the Paris Opera as a soundtrack for the forthcoming Joseph Losey Gaumont Film. Recently appointed Principal Guest Conductor of the French National Orchestra, he will also be rehearsing six programmes for the FNO's forthcoming Japan tour, planned for July. In September he will be in the Far East again with the Cleveland, immediately followed by a US concert series.

Then there are rehearsals with the European Community Youth Orchestra (though Abbado will conduct the concerts), a Mahler cycle in London with the Philharmonia (he is Principal Guest Conductor) and other dates all over the world too numerous to mention.

So unlike the frequently encountered jet-setting classical podium star is Maazel that one tends to forget that as well as his formidable background, he was also a child prodigy — as conductor and violinist — and has recorded, five years or so ago, two Mozart concertos which, he says, now amuse him. He dismisses the child prodigy era lightly. He studied



maths and philosophy at Pittsburgh before being persuaded to return to a career in music.

He was not convinced, in the idealistic post-war period, that he had anything particular to offer to the world of music, dominated as it was by great interpreters. He started again, from scratch, in Europe. "No-one knew me there," he said. "If I had remained in the US I would never know if my success was because of talent or because my name was well-known from my childhood."

His European successes trip off the tongue — six years as Artistic Director of the West Berlin Opera; the youngest — and the first American — conductor at Bayreuth; musical director of the Berlin Radio Symphony Orchestra.

He is modest about his achievements. Of his well-known rescue of the Cleveland from the doldrums, he says, "US orchestras are m.d oriented. After Szell died there was a long period without m.d. All I did was put it back on its feet." Neither will he concede that

growing older-makes him any wiser or better as an artist.

Most conductors re-record standard works and Maazel has done the same. "but I don't think my new recordings are radical departures."

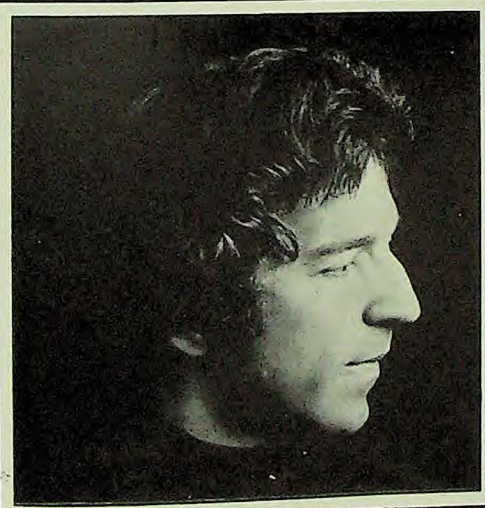
"The difference is not all that noticeable, except to me; I do prefer what I'm doing now. Maybe not everyone agrees — I still receive royalties for a record I made 20 years ago!" He gives up much of his time to rehearsing young musicians, and has run a conductors' course in Cleveland; he stressed the need for this type of course.

He is concerned that so many conductors now have not had the proper training. "Orchestral musicians, however good, still need good conductors," he said. "And only the solid professionals will survive."

Does this professionalism include the detailed work he does on his scores? "All scores need some work — with a few exceptions, include Strauss and Mahler. Both of them were conductors too and their scores are marvels of clarity." But, he adds, he doesn't get hung up on detail. His approach is simply that of a dedicated craftsman.

Maazel the man has a few surprises up his sleeve; last year he spent four months on a remote, banana-shaped Tahitian atoll, with his family, doing nothing but reading and fishing. And when asked, what one thing he would still like to do, he says "I would like to write a film score. I'm a movie addict." It transpires that he has written songs, tunes to limericks. "Ironic things," he says. "Kurt Weill-ish, I suppose, though I don't particularly like Weill. Shall we say my songs contain a twist of amused irony."

His view, from the rostrum, of his world?



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Vivaldi: Four Seasons. Jean Claude Malgoire/Le Grande Ecurie & Le Chambre du Roy. CBS Masterworks 76717. The most popular and certainly some of the most — recorded of Vivaldi's myriad compositions, are these, the first four concertos in the Trial Of Harmony And Invention Cycle. So why another one? Mainly because Malgoire and his ensembles (in French Court style there are two) play on copies of the original Baroque instruments, rare among the catalogue versions of the work. The effect is completely different, of course, totally, qualitatively and even structurally. There appear to be gaps compared to recordings using contemporary instruments; in other parts there is a warmth of tone that will sound new to most Four Seasons fans. It is impossible to say if this is exactly how the composer intended it but the effect is of lofty palaces and highly skilled musicians (as court players were) and immense charm. Most quaint of all is the Winter concerto where double-bass viol and baroque cellos chase each other around to represent a threatened storm. A must.

Cello Concertos. Msitslav Rostropovich/Collegium Musicum Zurich. cond. Paul Sacher. DG 2530974. Vivaldi wrote 27 cello concertos and here Rostropovich has picked two beauties: the C major (P31) and the G major (P120). Coupled with Boccherini's No 2 in D and Tartini's A major, he has hit on a perfect combination of works in the form and a welcome addition to the Vivaldi catalogue. He brings out a warmth and depth not often attributed to Vivaldi (least of all by his detractors) and attacks the demanding score with fervour. The sound is excellent and the end result a happy and intensely satisfying

Von Karajan Mahler 6 on DG

Mahler Symphony No. 6 in A Minor "Tragic". Herbert von Karajan/Berlin Philharmonic. 2 record box set, DG 2707106. This is von Karajan's second Mahler currently available; the Fifth is the previous release. For Mahler to have produced this sombre work in the middle of great personal happiness has always confounded all but those who believed in his prophetic talents. Written in 1904 it sounds Europe's death knell and Mahler's own personal tragedies. Despite this it is a positive, often lyrical and grand work by a man

sure of his stature as a composer, though unable to hide his pessimism. Von Karajan's interpretation goes right to the depths of Mahler's feelings; it is a long and tiring symphony to perform and under recording conditions it is surely a challenge to maintain its tension-building and stormy effect; it is also a very classical work by Mahler's standards with flashes of unconventionality; here Maestro von Karajan excels with funeral pomp and masterful melodic strokes throughout — overall a superb

recording which may rank as the definitive interpretation. Very few rivals in the catalogue so stock well and display upfront; this is a prime DG release and subject of all July advertising campaigns, particularly in the Oxford area, where von Karajan was invested with an Honorary Doctorate this week and where he is the subject of many of the films in the Oxford Film Festival's performing arts series. Dealers could re-use the April birthday celebration display material.

listening experience. An all round winner for chamber and cello music fans alike. Stock up in view of Aldeburgh Festival publicity.

good seller, and dealers displaying it prominently and occasionally playing a few of the tracks should be trotting happily to the bank.

Suppe. Famous Overtures. London Philharmonic Orchestra. cond. Neville Marriner. Philips 9500 399. Nothing like a blast of Suppe to clear out the cobwebs, and what a pleasure to hear the usually restrained and elegant Marriner getting his teeth into a bit of lollipop, and at the gallop. He has come up with a highly saleable item, rollicking good tunes all of them (Poet and Peasant, Light Cavalry, Beautiful Galathea, etc) and demonstrates his theatrical flair and exposes Suppe's dazzling orchestral technique to the full. Suppe was a bit of a ham, but clever too: Poet and Peasant was the equivalent of a world Number 1 hit and would have earned him multiple platinum if such things existed then. As it was, he sold it for about £3, and what a bargain we all got. Marriner is a

Copland Concerto for Clarinet and String Orchestra/Concerto for Piano and Orchestra/Fanfare for the Common Man. Solists Benny Goodman/Aaron Copland. CBS 61837. An inspired repackaging, this. The clarinet concerto was written for and commissioned by Goodman in 1948; afficionados will remember the jazz elements which fuse so well with the subtle slower section, and the vivid, demanding cadenzas. Harp and piano add unexpected colour and those who know Goodman through jazz only will be surprised at his mastery of a complex score. The piano concerto was, says Copland, the last of his experiments with "symphonic jazz". It was written in 1926 and was slated at its debut performances in Boston and New York but has since received the accolades it deserves, and this is the only recording. Copland, though

firmly rooted in classical structures compared to his contemporaries, also has a sense of humour and most important, the prime purpose of entertaining. The Fanfare is an ideal full-up. Should be a popular and steady seller.

Brahms Symphony no. 1 in C Minor. Boston Symphony Orchestra. Cond. Seiji Ozawa. DG 2530 889. This seems to present a challenge to conductors. There are over 20 versions available — more than Brahms' other three symphonies. Maybe it's because of its uneasy mood; it was written in sections 14 years apart; and though often compared to Beethoven (oddly, the Fifth) it is a mixture of the tensely romantic and the dramatic, with lush string passages and hummable melodies. Ozawa, always a popular conductor, has not been any more illuminating than his peers in this treatment, though he was unable to repress his customary zeal and brought a lot of fire to the final movement. Compared to his Mahler 1 of last month, say, it is not as striking as interpretation. Treat as a regular stock item.

Shostakovich Symphony No. 10 in E minor. NPO, cond. Lorin Tjeknavorian. RCA 25049. Though Tjeknavorian is a relatively new conductor to UK buyers, RCA has recently re-signed him so dealers can expect some solid backing to this important recording. The young conductor has acquired a reputation for powerful interpretations of standard repertoire, particularly Russian compositions, so this work is within his specialised area. It is a demanding work and generally considered his best symphony; it requires a deep knowledge of Shostakovich. Tjeknavorian maintains the momentum throughout the long and most important first movement without losing the introspective and frequently stunning tragic mood, but the relief of the Allegro results in some nervous strings. Things are back to normal in the exciting third movement, and he brings the Andante/Allegro to its cheerful, egotistical climax without hiding the stature of the work. The quality and the string sound is almost live. This version is worth attention but the competition is formidable, and includes von Karajan and the Berlin PO and LPO with Haitink.

Various: Claudio Arrau, Philips. 6833 245. Arrau recently celebrated his 75th birthday with a Festival

Hall concert and this is a compilation of some of his most enjoyable recordings of music by Liszt, Chopin, Schumann, Beethoven and Mozart. Includes the exquisite Trauerrie by Schumann. Arrau is a recognised master of Liszt and Brahms; his Mozart has pomp, his Schumann restrained intensity and his Liszt easy skill and vivid imagination. A good compilation and sure to please aficionados of Arrau and those who like good, pleasing solo piano work.

Mozart Piano Concerto No. 9. in E Flat/Sonata in A. Lili Kraus/Vienna Opera Orchestra, cond. Victor Dasarzens. Musidisc/Festival F FC423 (CRD). Excellent start to the new Musidisc/CRD deal. Lili Kraus has long been absent from the catalogues and what better re-introduction than a Mozart, especially this, one of his most delightful piano concertos (it claims a Parisian influence). It is also a superb reading by Kraus, famed for her poetic phrasing and deft touch. The "Marche Turque" of the Sonata is a popular tune and in-store play will arouse instant interest. The artist's name will strike a chord too, mainly with older buyers and especially at the price. The whole batch of Musidisc titles is receiving solid music press advertising, so expect plenty of enquiries. Especially in view of the relatively limited competition from currently popular pianists, many of which are in box sets. Notable rivals: Perahia, Ashkenazy, Annie Fischer.

Franck/Debussy Sonatas. Martha Argerich, Ivry Gitlis. CBS Masterworks 76714. Argerich makes her debut with CBS here, and has made a long series of records mainly for DG. It is not the best choice as the pianist has done some excellent work in the past; in these pieces, particularly the Franck, (the A major) the emphasis is on the violin, and this difficult sonata is not one of the composers' most lyrical. It requires verve and attack and Gitlis does not seem to get to grips with it until the final movement; it really needs a Heifetz. The Debussy (in G minor) is a more attractive work and here the two soloists complement each other.

Bach J. S. Brandenburg Concertos (complete) La Scala orch (soloists) cond. Abbado. CBS Masterworks 2 record set 79215. One of the most recorded Bach works with 20 complete versions in the catalogue and many odd concertos turning up on assorted recordings. Greatest competition is von Karajan and the Berlin PO's Grammy winner and the new Zukermann set with the LA Philharmonia among them. But there are no DG Abbado Bach recordings available; on the other hand how would a buyer choose between this and a set using original instruments, a current vogue especially among early music collectors? The tester is the No 3, so well known it can so easily become hackneyed; Abbado's treatment is masterly but without hearing all the other versions it is impossible to compare them with this one. The conductor has stuck mainly to the romantics in the past; sales of this prestige release will depend on specialist reviews.

Lorin Maazel on CBS Masterworks

The Beethoven Symphonies — performances destined to rank amongst the finest recordings of these great works. The first two releases are now available.

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Conductors in the news

TWO OF Phillips' top conductors are much in the news this summer. Bernard Haitink, newly appointed Musical Director at Glyndebourne, will take over from Andrew Davis Mozart's Die Zauberflöte, conduct several performances of a new production by Peter Hall of Cos Fan Tutte and a revival of Stravinsky's The Rake's Progress. This activity will be followed by two appearances at the Proms.

Colin Davis, who made history

last year as the first British conductor to appear at the Bayreuth Festival, returns there in July and August to conduct six performances of Wagner's Tannhäuser. He will also be filming the opera for Unital. After this season Davis will be rehearsing at the Royal Opera House, where he will conduct three cycles of Wagner's Ring for performance during September/October.

MUSIC WEEK FACT SHEETS

SINGLES

COMPILED BY TONY JASPER

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
TONY PAITON Love Me December DS 45 (Pye)	JUNE 16	None	Love Me T-shirts; photo biography brochure; small ads MW; pop press ads Picture bag	Artist inflects voice in Gene Pitney mould. Own song but not particularly interesting. MOR mould which will need Radio 2 style programme play. Flip, old Everly Brothers hit, Let It Be Me, slow and pronounced. Poor recording with girl back-up vocals squashed.
MUD Dirt Away RCA PB 5096 (RCA)	MAY 26	15 hits, 1973 onwards. Most successful, Lonely This Christmas (1, 1974), Oh Boy (1, 1975).	Constant gigging, music press interviews. Good initial airplay.	One of pop's best songs never to chart. Mud stick for most part of Debbie Gray recognised version, much use of vocal harmonies. Only Mud have been on recent sticky non-charting period. Possibilities of change for good with this competent recording.
FAMILY Burlesque EP Reprise K 14487 (WEA)	JUNE 9	4 hits, 1969 — 1972. Highest, flip of this disc, In My Own Time (4, 1971).	Picture bag. General media servicing.	Other cut, Weaver's Answer from LP, Family Entertainment (K44069). Cult band of early Seventies, largely built around Roger Chapman's throaty vocals plus his and Charlie Whitney's songs. For golden oldies box but tracks sound dated unlike best revival discs.
CITY BOY S.7.0.5. Vertigo 6059 207 (Phonodisc)	JUNE 9	None	Several major UK tours, past 12 months. On album release considerable advertising, airplay, with latter including In Concert, Radio One. Much covered by music press. Tipped for some time as major group.	American telephone waiting tone introduces song with familiar pop theme of girl who doesn't answer. Falsetto vocal chorus against lower down key lead voice. Initially promises much but gradually slows down with lack of real hummable punch line. Interesting but hardly City Boy's salvation but might chart at bottom end.
DIRE STRAITS Sultans Of Swing Vertigo 6059 206 (Phonodisc)	MAY 19	None	Melody Maker tip band for 1978, subsequent coverage. Currently touring UK. Considerable press, radio campaign with warm reviews from several quarters.	Alternate version than one on forthcoming album. Good, strident number from band attracting considerable interest from rock 'n' roll fans in particular. Has distinct chart chance, even if lower section from 50 downwards.
EATER Eater Live EP Label Records TLR 007 (Lightning)	JUNE 9	None	Private PR, Hazell-Smith (01-240-3284), colour bag, special colour vinyl.	Amazing white vinyl, pure as pure, will sell on that alone, if displayed. Puts other colour vinyls into shade. Disc has four tracks, Debutantes Ball, No More, Thinking Of The USA, Holland. Features guitarist Brian Chevett, now left for other new wave pastures. Recorded live, somewhat rough but band lively. Still, that vinyl!
COLD COMFORT Phone In Jet 110 (EMI)	JUNE 9	None	Promotion jingles for 19 local radio stations, each featuring phone number of individual station. Picture bag. Special press/media bio pics.	Four piece band, debut single. Initially known as Lamplight. Attractive number which only suffers from lack lustre opening, plus time it takes in gathering its momentum. Would be better with opening snatch of catchy chorus riff or simulated phone-in programme tones.
EDDIE KENDRICKS How's Your Love Life Baby Ansta ARIST 12182 (Phonodisc)	JUNE 3	Keep On Truckin' (18, 1973), Boogie Down (39, 1974)	12" available, re-promotion because of reaction to one side of already issued single.	Note record label number not same as given by Arista press office. Kendrick's, one with legendary Temptations, solo hits with Motown. With fresh company activity, ought to disco chart with cross-over possibilities. Good vocals with insistent bass chugging along underneath plus electric guitar, brass.
THE VIBRATORS Judy Says Epic EPC 6393 (CBS)	JUNE 2	Automatic Lover (35, 1978)	Picture bag with eye-catching, nail biting red on front cover, group face shots on back. During March/April, considerable promotion around second album. Radio sessions. Pre-release consumer, trade ads.	New song, whilst B side from last album V2 (82495), featuring new line up but hardly new direction. Kinks fans will be interested in basic riff. Pacey number enlivened by sax break. For the charts.
IDRIS MUHAMMAD Boogie To The Top Kudu KU 943 (Phonodisc)	JUNE 9	Could Heaven Ever Be Like This (42, 1977).	Picture bag. Some music paper ads, including Black Echoes.	From album of same name (KU 38). Mystery why only UK Top 50 entry short-lived, this has overtones of that song; strong, beefy number in typical understated style of artist. Will grow, should be major disco hit, with at least placing in Top 75.
DETROIT EMERALDS Turn On Lady Westbound K 11155 (WEA)	JUNE 9	Feel The Need In Me (4, 1973; 12, 1977); You Want It You Got It (12, 1973); I Think Of You (27, 1973).	Several British visits over past year or so. Servicing of disco outlets.	Clean Tom Moulton mix. Both sides from recent Let's Get Together LP. Not in style of twice hit, Feel The Need In Me. A-side up-tempo, fighting lead vocal, good girl back-ups. Flip, Turn On Lady, mellow, relaxed. Hit it disco DJs latch on.

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ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
<p>THE TWINKLE BROTHERS (A) Love 10" album, Front Line FCL 5001 (Virgin)</p> <p>BIG YOUTH (B) Isaiah, First Prophet Of Old Front Line FL 1011 (Virgin)</p> <p>ALTHEA AND DONNA (C) Uptown Top Ranking Front Line FL 1012 (Virgin)</p>	<p>JUNE issue Part of new Virgin Front Line and promotional push with separate reggae identity within company roster of artists and musics.</p>	<p>a) Twinkle Brothers — Rasta Pen Top (Grounation GRDL 506); Do Your Own Thing (Carib Gems CGLP 1001); b) Big Youth — Screaming Target (Trojan), Dread Locks Dread (Kik). Other releases on own labels, remaining current until 1976, namely Negusa Negast/Augustus Buchanan, c) Althea and Donna debut album for Virgin. Other material on Lightning, including hit version of Uptown Top Ranking (1, 1978).</p>	<p>a) Jamaican, success in area festival song competitions. First major step with signing to producer Bunny Lee. Brought material to Vulcan, 1975. Major hits in reggae charts. Style, Jamaican folk tradition, influences of N. American soul, Jamaican popular music. b) Nama for Manley Augustus Buchanan, Career began 1971. First record, 1972. Movie Man, Gradual establishment as major artist. Reggae fame with Dread Locks Dread LP. Toured UK first time, 1977. c) Girl duo, hit pop charts, 1978 via Lightning. Paid promotional visit, press interviews, TOTP.</p>	<p>Considerable rep activity, particularly non-specialist reggae shop dealers. Consumer press and trade advertising with news coverage of new series, considerable space in trade papers. Albums given considerable space in some music press review sections, eg <i>Melody Maker</i>, May 27. Posters, special browser materials for dealers. Considerable airplay on relevant programmes, few though they be.</p>	<p>A) Appears most successful Front Line release, in terms of review, of non-reggae shop ordering. Pleasing, easy-on-ear music, doubtless reason for strong cross-over possibilities. Recorded with the Revolutionaries. Solid As The Rock, not Ethiopian song of few years back. B) Enjoyable though reggae addicts suggest not his best by far. Basically simple in construction, off-key vocals with mixture of talk/singing. C) Much criticised by some reviewers for light-weight feel, with disappointing vocals but in shops visited one of most played, with sales in non-reggae specialists. Inferior version here of number one hit. Numerous tracks to Jah. In-store play: A) SIT1, Free Africa: B) The Uplift One, SZT4 C) SIT1.</p>
<p>BONNIE TYLER Natural Force RCA PL 25152 RRP £3.99 (RCA)</p>	<p>MAY 12 Material available with US release since artist has Stateside tour backing up hit single. Album has already charted in America.</p>	<p>The World Starts Tonight (RCA).</p>	<p>Welsh (though press release says 'English') singer, found instant fame with hit, Lost In France. Had club, session work background, musical marriage. Further acclaim with It's Only A Heartache, single charting across Europe, major US hit. TV, radio bookings. Numerous music, general press features have increased lady's stature.</p>	<p>In-direct boost from news of current American success. Pre-release Ads, RM, MM with later music press space. 250 London buses, special 5" x 3" transparent plastic window transfer for shops, also colour posters, 200 window displays but cancelled tour affected promotion.</p>	<p>Produced by team responsible for hits, Dave Mackay (New Seekers, Cliff Richard background, and more), Ronnie Scott, Steve Wolfe. Album contains versions of Stevie Wonder's, Living In The City; Aretha Franklin hit, (You Make Me Feel Like) A Natural Woman. From Mike Heron, Baby Goodnight, Yesterday Dreams. 5 songs penned by Ronnie Scott, Steve Wolfe. Begins with past single hit, It's A Heartache (4, 1977/78). Lost In France (9, 1976), plus More Than A Lover (27, 1977) on first LP. More direct, less fancy than some cuts on debut LP (e.g. use of cello, Piece Of My Heart). Strong, throaty singing from girl some call female Rod Stewart; with good command of voice. Perhaps not enough shade on arrangements, selection of material. None-the-less, should silence those who saw her arrival but little future. America may well take her away, particularly as our media worships Cilla Black, Lulu show-singing syndrome tinsel wrapping. Expect good sales but pity no current hit single, although RCA hopes for May 26 release, Hey Love c/w It's About Time. Obviously new chart single would increase LP interest.</p>
<p>AVERAGE WHITE BAND Warmer Communications RCA PL 13053 RRP £3.99 (RCA)</p>	<p>JUNE 9 Recent UK signing with RCA and issue of album which has already charted Stateside on another company's label.</p>	<p>Show Your Hand (MCA). Cut The Cake — Average White Band — Soul Searching — Average White Band & Ben E King — Person To Person (Atlantic)</p>	<p>Formed 1972, Scotland. First LP, critical acclaim, as at first major gig supporting Eric Clapton. Became known for black funky sound. Found major US success, also some but less acclaim in Britain — this has continued. Collaborated with Ben E King, 1977, appeared in Atlantic Super Stars line-up, 11th Montreux International Festival. Always produced by Arif Mardin. Difficulties with UK contract, now signed with RCA.</p>	<p>Major advertising black music journals, <i>Black Music</i>, <i>Black Echoes</i>, <i>Blues & Soul</i>. Also MM, and trade papers, <i>Disco International</i>. Posters window displays available. No forthcoming tour expected.</p>	<p>Known band but save for hit singles (Pick Up The Pieces, 6, 1975; Cut The Cake, 31, 1975; Queen Of My Soul, 23, 1976) never achieved sales, acclaim deservedly received from Stateside consumers. This, first for RCA release (UK), has band working with brass section of Brecker Brothers (albums on Arista). Economy still their hallmark, but this album not noticeable for freshness. It sounds good but relies much of time on proven formulae. Very much for their following with no real killer commercial cut for wider audience, although RCA issued June 16, last cut, side 2. One Look Over My Shoulder c/w Big City Lights, as single. It bounces along, good album track to end a record with single chart possibilities but no more. For in-store play, suggest SZT4 or single, the following cut. Gauge sales from former AWB releases.</p>

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ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION
THE TWINKLE BROTHERS (A) Love 10" album, Front Line FCL 5001 (Virgin) BIG YOUTH (B) Isaiah, First Prophet Of Old Front Line FL 1011 (Virgin) ALTHEA AND DONNA (C) Uptown Top Ranking Front Line FL 1012 (Virgin)	JUNE Issue Part of new Virgin Front Line and promotional push with separate reggae identity within company roster of artists and musics.	a) Twinkle Brothers - Rasta Pon Top (Grounation GROL 506); Do Your Own Thing (Carib Gems CGLP 1001); b) Big Youth - Screaming Target (Trojan), Dread Locks Dread (Kirk). Other releases on own labels, remaining current until 1976, namely Negusa Negast/Augustus Buchanan. c) Althia and Donna debut album for Virgin. Other material on Lightning, including hit version of Uptown Top Ranking (1, 1978).	a) Jamaican, success in area festival song competitions, first major step with signing to producer Bunny Lee. Brought material to Vulcan, 1975. Major hits in reggae charts. Style, Jamaican folk tradition, influences of N. American soul, Jamaican popular music. b) Name for Manley Augustus Buchanan. Career began 1971. First record, 1972. Movie Man, Gradual establishment as major artist. Reggae fame with Dread Locks Dread LP. Toured UK first time, 1977. c) Girl duo, hit pop charts, 1978 via Lightning. Paid promotional visit, press interviews, TOTP.	Considerable re- deals. Consu- coverage of ne- Albums given a sections, eg M, materials for d programmes, f
BONNIE TYLER Natural Force RCA PL 25152 RRP £3.99 (RCA)	MAY 12 Material available with US release since artist has Stateside tour backing up hit single. Album has already charted in America.	The World Starts Tonight (RCA).	Welsh (though press release says 'English') singer, found instant fame with hit, Lost In France. Had club, session work background, musical marriage. Further acclaim with It's Only A Heartache, singl- charting across Europe, ma- US hit, TV, radio booking. Numerous music, genera- press features have incre- lady's stature.	Require an busy ment to th the ried work national enthusiastic, nd able to ay a good ight person. r details ions Dept. ords, 48 Maddox ondon, W1R 9PB

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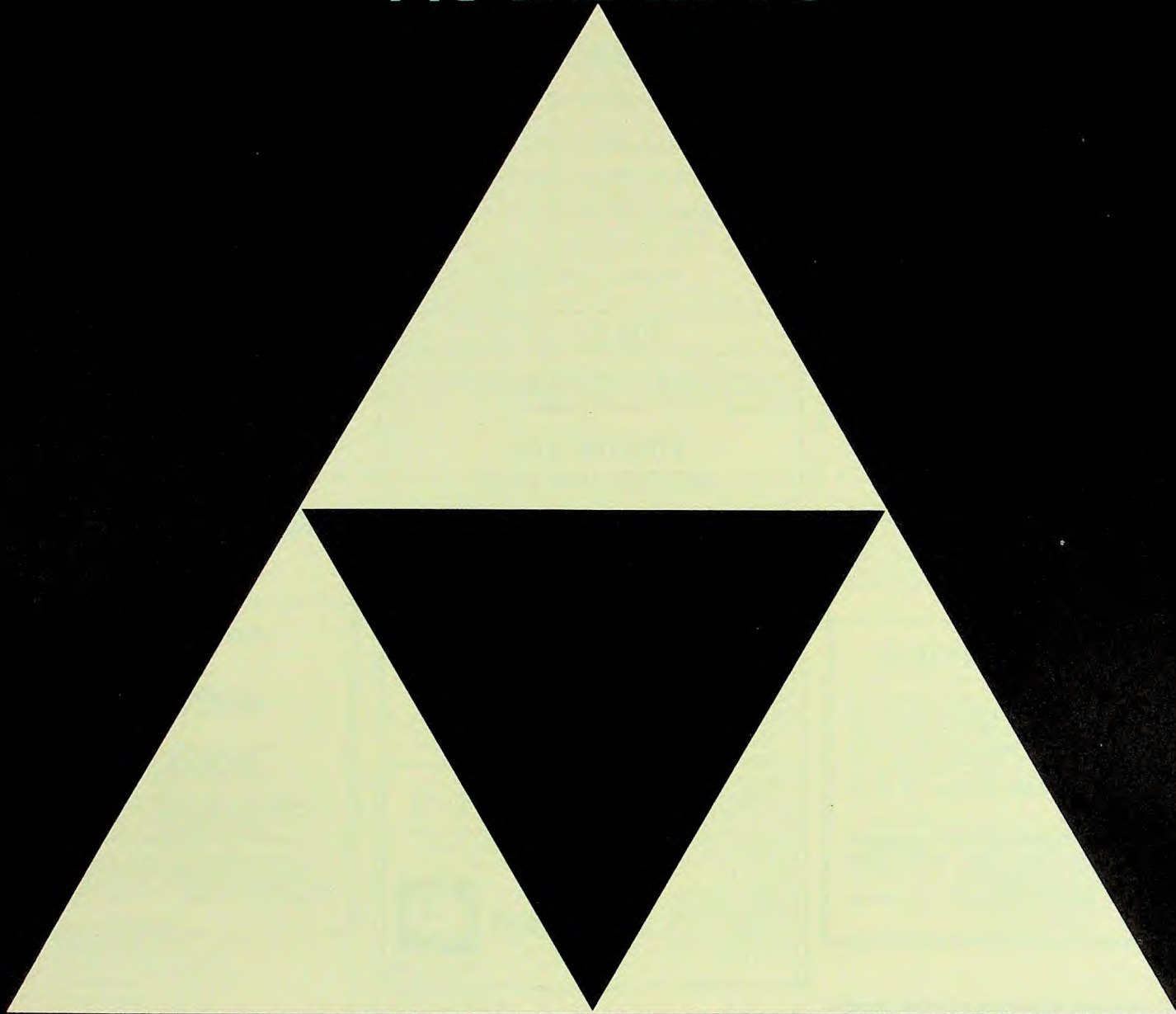
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CHART FOR PERIOD JUNE 2-10

TOP 60 ALBUMS

* = NEW ENTRY
 ☆ = PLATINUM LP (£ million sales)
 ● = GOLD LP (£300,000 on or after 1st Jan. '77)
 ○ = SILVER LP (£150,000 on or after 1st Jan. '77)
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	16	⊙ SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	31	33	13	● KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
2	6	2	⊙ LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)	32	28	10	EASTER Patti Smith Group (Jimmy Lovine)	Arista SPART 1043 (F)
3	3	9	YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)	CBS 86055 (C)	33	55	3	NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)
4	2	21	⊙ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	34	32	9	HEAVY HORSES Jethro Tull (Ian Anderson)	Chrysalis CHR 1175 (F)
5	4	10	⊙ THE STUD Various	Ronco RTD 2029 (B)	35	30	11	● LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)
6	7	5	□ I KNOW COS I WAS THERE Max Boyce (Bob Barratt)	EMI MAX 1001 (E)	36	43	8	□ LONG LIVE ROCK 'N' ROLL Rainbow (Martin Birch)	Polydor POLD 5002 (F)
7	5	4	● BLACK AND WHITE Stranglers (Martin Rushent)	United Artists UAK 30222 (E)	37	26	11	THE RUTLES The Rutles (Neil Innes)	Warner Brothers K 56459 (W)
8	9	21	□ NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	38	27	12	□ 20 CLASSIC HITS The Platters	Mercury 9100 049 (F)
9	8	4	POWER IN THE DARKNESS Tom Robinson Band (Chris Thomas)	EMI EMC 3226 (E)	39	48	16	⊙ 20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)
10	18	2	PETER GABRIEL Peter Gabriel (Robert Fripp)	Charisma CDS 4013 (F)	40	49	80	⊙ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
11	14	14	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)	41	38	31	⊙ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETPD 400 (C)
12	10	3	DISCO DOUBLE Various	K-TEL NE 1024 (K)	42	21	13	THIS YEARS MODEL Elvis Costello & The Attractions (Nick Lowe)	Radarr RAD 3 (W)
13	13	2	⊙ 20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)	43	42	116	⊙ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
14	19	16	● THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	44	53	4	⊙ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
15	20	18	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)	45	35	6	POWER AGE AC/DC (Banda/Young)	Atlantic K 50483 (W)
16	22	2	DARKNESS ON THE EDGE OF TOWN Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 86061 (C)	46	—	—	REAL LIFE Magazine	Virgin V 2100 (C)
17	12	4	EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)	47	60	22	□ ALL 'N' ALL Earth Wind & Fire (Maurice White)	CBS 86061 (C)
18	16	11	● AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)	48	34	16	FONZIES FAVOURITES Various	Warwick WW 5037 (M)
19	15	13	● ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A & M AMLH 64616 (C)	49	56	3	PYRAMID Alan Parsons	Arista SPART 1054 (F)
20	11	7	● 20 GOLDEN GREATS Frank Sinatra	Capitol EMTV 10 (E)	50	—	1	SHOWDOWN Isley Brothers	Epic EP 86039 (C)
21	31	12	PENNIES FROM HEAVEN Various	World Records SH 266 (E)	51	37	2	VAN HALEN Van Halen (Ted Templeman)	Warner Brothers K 56470 (W)
22	17	3	DAVID GILMOUR David Gilmour (David Gilmour)	Harvest SHVL 817 (E)	52	—	—	OCTAVE Moody Blues (Tony Clarke)	Decca TXS 129 (S)
23	23	69	⊙ RUMOURS Fleetwood Mac (Fleetwood Mac/Deshut/Caillat)	Warner Bros. K 56344 (W)	53	—	—	BACK AND FOURTH Lindisfarne	Mercury 9109 609 (F)
24	25	18	● CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)	54	36	7	□ SHOOTING STAR Elkie Brooks (David Kershbaum)	ABM AMLH 64696 (C)
25	29	14	THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)	55	—	1	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel (Simon & Garfunkel)	CBS 69003 (C)
26	39	8	CENTRAL HEATING Heatwave (Barry Blue)	GTO GTLP 027 (C)	56	—	1	⊙ THEIR GREATEST HITS 71-75 Eagles	Asylum K 53017 (W)
27	46	3	RUBY WINTERS Ruby Winters	Creole CRLP 512 (CR/E)	57	—	1	THE '56 SESSIONS VOL. 1 Elvis Presley	RCA PL 42101 (R)
28	40	3	BUT SERIOUSLY FOLKS Joe Walsh (Bill Szymczyk)	Asylum K 53081 (W)	58	—	1	LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028
29	24	17	□ PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)	59	—	1	● EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
30	—	—	SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)	60	—	1	CAPTAIN PARALYTIC & THE BROWN ALE COWBOYS Mike Harding	Philips 6641 798 (F)

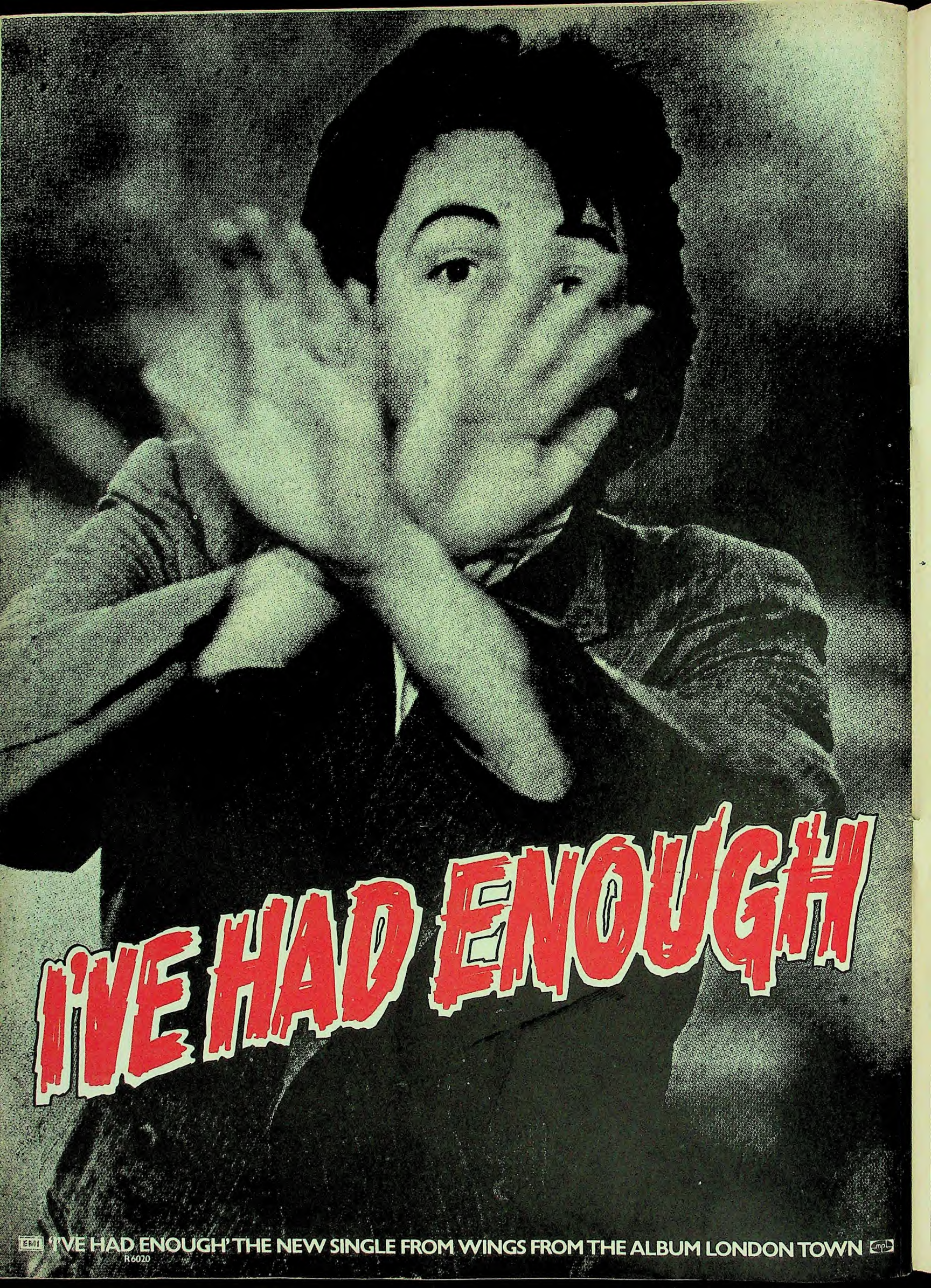
ABBA	4, 40, 43 =	EARTH WIND AND FIRE	47	MAGAZINE	46	ROLLING STONES	30
AC/DC	45	ELECTRIC LIGHT ORCHESTRA	41	MANHATTAN TRANSFER	15	RUTLES	37
BLONDIE	29	FLEETWOOD MAC	23	MARLEY, Bob & The Wailers	31, 59	SATURDAY NIGHT FEVER	1
BOYCE, Max	54	FONZIES FAVOURITES	58	MARTELL, Lena	58	SIMON & GARFUNKEL	55
BROOKS, Elkie	54	GABRIEL, Peter	10	MATHIS, Johnny	3	SINATRA, Frank	20
BUSH, Kate	14	GENESIS	18	MEATLOAF	11	SMITH GORUP, Patti	32
COLE, Nat King	13	GILMOUR, David	22	MOODY BLUES	52	SPRINGSTEEN, Bruce	16
COMMODORES	33	HALEN, Van	51	PARSONS, Alan	49	STRANGLERS	7
COOLIDGE, Rita	19	HARDING, Mike	60	PENNIES FROM HEAVEN	21	THE STUD	5
COSTELLO, Elvis & The Attractions	42	HEATWAVE	26	PINK FLOYD	43 =	THIN LIZZY	2
DARTS	17	HOLLY, Buddy & The Crickets	39	PLATTERS	38	WALSH, Joe	28
DISCO DOUBLE	12	ISLEY BROTHERS	50	PRESLEY, Elvis	57	WINTERS, Ruby	35
DURY, Ian	8	JETHRO TULL	34	RAFFERTY, Gerry	24		
EAGLES	56	JOEL, Billy	25	RAINBOW	36		
		LINDISFARNE	53	ROBINSON, Band Tom	9		

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Bob Dylan

THEY FLOCKED in their thousands to Earls Court to pay homage to the man who did so much for contemporary music. And they weren't disappointed: his opening night was one of magic. Sure, Dylan 1978 style is somewhat different from the lone guitarist strumming in a Greenwich Village coffee bar — but that was all a long time ago. With an immaculate backing band, including David Mansfield on violin and mandolin and Steve Douglas on sax, the Dylan songs, both old and new (his new album Street Legal CBS 66062 is being rush-released this week) were given great depth. And for once, the sound in the

cavernous Earls Court was right.

Opening with Love Her With A Feeling, Dylan was in control from the start. And as far as the fans were concerned, he couldn't put a foot or a note wrong — he only had to pick up the mouth organ to be greeted with a roar. Third number in, the reaction was even louder when he worked through a new arrangement of Mr Tambourine Man — ably assisted by his three girl back-up singers, who like the assembled band, gave the songs a fuller feel.

Shelter From The Storm, Tangled Up In Blue, Maggie's Farm followed. Like A Rolling Stone was beautifully performed, as was Just Like A Woman. New arrangements all. All obviously so well rehearsed. Don't Think Twice had an almost reggae feel to it, while All Along The Watch Tower veered towards heavy metal rock. Apart from the occasional "Thank you", band introduction and the odd line such as "This was the number I was booted off the stage with at Newport", Bob Dylan communicated through his songs rather than with long introductions.

It's Alright Ma, I'm Only Bleeding . . . "I'd like to leave you with this message . . . you always do for others . . . May you always stay Forever Young." An apt and fitting finale. But he was to come back. Leaving the stage to a standing ovation, Dylan returned some minutes later to be greeted not only by verbal appreciation, but also by thousands of lighters held high in the auditorium. He encored with the Times They Are A Changin' and gave the Fleet Street men the headline they wanted.

Bob Dylan's contribution to rock music and the changing attitudes of the Sixties is

rivalled only by that of The Beatles. Through his recent concerts he has remained as mystical as ever and that's the way he must say. Forever young — No. Forever inventive — Yes.

JIMEVANS

Darts

THE AMAZING Darts success story continues, with the conclusion of a nationwide tour last week and three sell-out concerts at London's Hammersmith Odeon. The band must surely be the most consistent and certainly most popular gigging band in Britain at the moment, with sell-out dates at the Rainbow and the Palladium in recent months, and of course three Top Ten singles.

It is easy to see why Darts are so popular — their music is undemanding, infectious and familiar. Their act is totally unpretentious; they are on the stage to have a good time. Unlike many of the bands around at the moment, Darts do not preach about social injustices or war against the Establishment — they are entertainment, with a capital E.

The band's Hammersmith concerts were made particularly memorable because of interesting stage effects, which included a mirror at the back of the stage for part of the performance. The fact that the Odeon stage is so large allowed the members to give their personalities a free run. It is difficult, when witnessing their professionalism, to imagine that little more than 12 months ago they were still playing venues with tiny stages like the Nashville in West Kensington and Covent Garden's Rock Garden.

There are not too many changes of material. New

numbers from the latest Magnet LP, Everyone Plays Darts, are included along with old favourites like Zing! Went The Strings Of My Heart, Bells, Daddy Cool and Sh-Boom (Life Could Be A Dream). They are the kind of songs that everyone can sing along with, and that is just what everyone did, resulting in yet another triumph.

Supporting act was Decca's latest signing, Late Show, whose recent debut was a single called Drop Dead. The band, currently recording an album with US producer Terry Melcher, has the essential quality of originality and the music complimented that of Darts. With the right marketing, and some strong product, Late Show will be Decca's big hope for the future.

CHRIS WHITE

Robert Gordon/Link Wray

ROCK 'N' ROLL FANS were given a double treat last week at London's Music Machine with practitioners of the art from two different generations. Link Wray is one of the originals, with his shimmying guitar sound coming across as fresh as in the Fifties when he was fronting the Wraymen. He came back out of obscurity to play with the younger Gordon.

Gordon certainly has a lot of style and he was able to inject power — with some vocal gymnastics — into the raunchiest of rock 'n' roll favourites such as Red Hot and Sea Cruise. And at the next moment he could sound as slickly smooth as his brilliant hair on ballads, such as Presley's Don't, which will be on Gordon's next Private Stock album. Another memorable number was The Way I Walk — the duo's current single on Private Stock — with Wray crashing in on guitar from the start.

The concert was something of a landmark in both performers' careers as it was their last together. Although Wray will probably appear on Gordon's next album on two tracks already laid down, he will be concentrating on his own solo effort for Private Stock in the coming weeks. Gordon, meanwhile, intends to search for a new sound before he finalises his next LP on the same label. Current album product is Fresh Fish Special.

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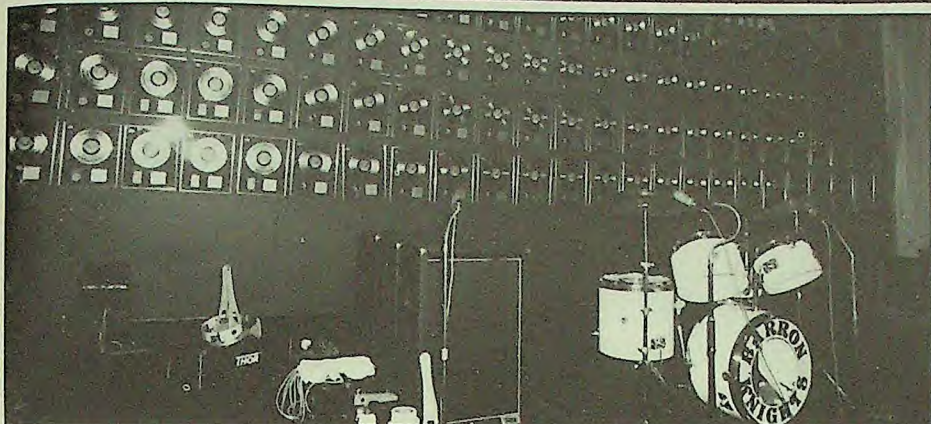
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DOOLEY'S DIARY



BET YOU didn't know the Barron Knights had won so many gold discs? Well, actually they haven't, but they did provide the cabaret for the after-the-show party for ELO's opening night at Wembley and the backdrop to the stage was decorated with this impressive display of 106 gold, platinum and silver albums for worldwide sales of New World Record and Out Of The Blue, and gold and silver singles for UK and US sales of Telephone Line and Livin' Thing.

Krieger computer plan backfires

A FIVE-page press release arrived on Dooley's desk last week from a computer company called Data General positively eulogising about how one of their Nova 3 computers was helping Harlequin's Laurie Krieger with his centralised stocking. But in the same week Mr Krieger gave up centralised distribution for his 61 shops in disgust.

"There was nothing wrong with the computer," Krieger told Dooley, "But the record companies refused point blank to give me any extra

discount. And it was costing me too much in the expense of employing extra labour."

Now Harlequin's branches have gone back to ordering their own stock — but first they have to help run down the 18,000 lines, worth about £350,000, that Krieger is stuck with in his now defunct central warehouse.

But back to Data General's press release which claims that with its computer Harlequin is "now in a position to put pressure on the

record manufacturers to observe some basic trading practices. For instance, in the past, voucher copies of new releases were made available to disc jockeys two to three weeks in advance. Now that Harlequin buys in bulk they are able to bring pressure to stop this unfortunate pre-marketing ploy".

Oh yeah?

● As a consolation to Data General, they will be pleased to learn that Krieger is keeping his computer for management information services.

ANDREW HOY'S chance to form his own production company (see news pages) evolved out of a Home Office hassle over a work permit for Cherry Vanilla. RCA had a studio full of musicians but not an artist so rather than pay the cancellation charges Derek Everett said to Hoy: "You're always saying you could be the next Mickie Most. Here's your chance. Go and make a record."

Hoy did just that with a song already written by himself and his (now) partner David Stratton. His old friends Ian Lane and ex music journalist Bill McAllister provided all the vocals, and the result so impressed Everett that he agreed to release it as a single — and gave Hoy his production deal.

EMI PRODUCER and archivist Chris Ellis spends Thursday evenings serenading the customers at a South Kensington hamburger joint with songs of the Thirties and Forties, and he was delighted when m-o-r division press and artists liaison lady Sue Baker said she would pop in last week with a couple of friends.

What he didn't bargain for was most of the m-o-r department staff and a couple of journalists trooping in during one of his songs — but pro that he is he carried on singing without baring an eyelid. Incidentally our man who was there reports Chris provides good value for money — nearly three hours non-stop singing for the price of a hamburger.

WEA'S INTERNATIONAL servicing coordinator Cherry Jones received following telex from WEA Holland: "AS WE WANT TO PREPARE CASSETTE FOR SMALL FACES ALBUM PLEASE ADVISE WHEN WE CAN EXPECT RAPE".

FINANCE DIRECTORS of major record companies meet this week with BPI accountant Fred Kent to discuss Customs and Excise restlessness on the VAT situation regarding promotional records. At present no VAT is paid, but a recent change in regulations has focused new interest on the matter, and it seems the C & E will take some convincing that promo records should be exempt.



ENTERPRISING BUT ill-informed gentleman who rang MW from New York last week anxious to pick up James Galway's Annie's Song from "this Red Seal label" most disappointed to learn that it has been RCA's classical label for many years... Dave Edmunds hoping to re-create "that old Chess Records sound" when he produces his idol Chuck Berry... According to DJM press release "Doreen Davies got thrashed by Tim Blackmore on the pinball machine" when numerous radio producers visited James House... MW reporter in need of haircut most grateful to EMI for providing one at Jingles salon to promote launch of Advertising's first Advertising Jingles LP... According to Daily Mail Roddy Llewellyn's producer Tony Evers "wouldn't mind" recording Princess Margaret because "she has perfect pitch and harmonises automatically".

COURTESY MCA m.d. Roy Featherstone, Dooley was able to join Princess Anne and others at one of the umpteen Evita previews and reports that Hal Prince has made a truly magical stage interpretation of the album with some particularly stunning choreography to match the music and predicts unanimous acclaim when it opens officially this Wednesday... Incidentally, WEA's John Fruin was in the audience to advise Warner Bros whether they should bid for the film rights... Special award for ten years success made to Kings Singers by MW m.d. Jack Hutton on stage at Woolwich Odeon.

VERY OPPORTUNIST of EMI m-o-r general manager Vic Lanza to nick Evita star Elaine Page for solo recording contract from under the noses of MCA and RSO... After two years and much correspondence Capital Radio finally got permission to put a weather station on its roof — only to find that it doesn't work because of wind turbulence... This week's social events: Ariola/Hansa host dinner for Israeli singer/writer Igal Bashan; WEA taking media to see Nolan Sisters at New London Room; Polydor has a "champagne jam" with Atlanta Rhythm Section at Wedgies; Radio Luxembourg presents Record Industry Promotion Awards at Ronnie Scott's and RCA hosts party for Jefferson Starship at Inn on the Park.

Health warning for discos?

DISCOTHEQUES MAY soon have to display a Government health warning — Listening To Music In Discos Can Damage Your Hearing — if the results of research at Leeds Polytechnic prove this to be true.

According to Mrs Shirley Williams, Minister of State for

Education, answering a question in the House of Commons, the Medical Research Council is supporting a four-year project in the architectural (?) studies department at Leeds Poly to study hearing loss in children with particular reference to disco music; in addition the Department of Environment is financing a two-year contract, also at Leeds Poly, to determine whether regular attendance at discos can result in permanent hearing damage.

JESS CONRAD had to re-record his contribution to K-Tel's World's Worst Record Show because Decca refused to supply the original track.

PS TO the Moody Blues garden party thrash to launch Octave last week: Decca Promo man Mick McDonough well pleased as it resulted in three TV slots in Nationwide, Thames Today and ATV Today. But he reveals he was a little disappointed at Sir Edward Lewis vetoing his idea of having some of the Great Train Robbers dressed as security guards!

YESTERDAYS

FIVE YEARS AGO
July 7 1973

DEALERS FURIOUS, as CBS sticks to surcharge on orders below £25... RADIO 2 negotiates extra 15 hours needletime and will increase live music broadcasting... Tony Morris made managing director of Phonogram... BPI pulls out of MIDEM sponsorship... MFP anticipates sales of 10 million units this year... John Fruin buys 1,000 bottles of champagne to celebrate Polydor/Phonodisc Slade with Skweeze Me, Please Me, success... Allen Klein suing Lennon and Apple for £200,000... Gloria by Them reissued on Decca... PRS gross income in 1972 jumps to well over £11 million... WEA launches own tape product, taking over all aspects of sales and distribution from Precision... 10CC's 10CC LP released on UK Records.

10 YEARS AGO
June 23 1968

MARTY WILDE and Wayne Fontana among UK representatives at Knokke song festival... Music Majorca cancelled, but CBS will still give dealer contest winners a holiday there... sales up 24 per cent over same quarter last year, album production up 65 per cent... record industry's price-fixing case may be brought forward following this week's precedent-setting case outlining shoe price fixing... pressperson Pat Pretty to join EMI following dramatic walk-out of staff to join Chris Hutchins' publicity company... first night of 74th, Proms will be concert of English music dedicated to the memory of the much-missed Sir Malcolm Sargent.

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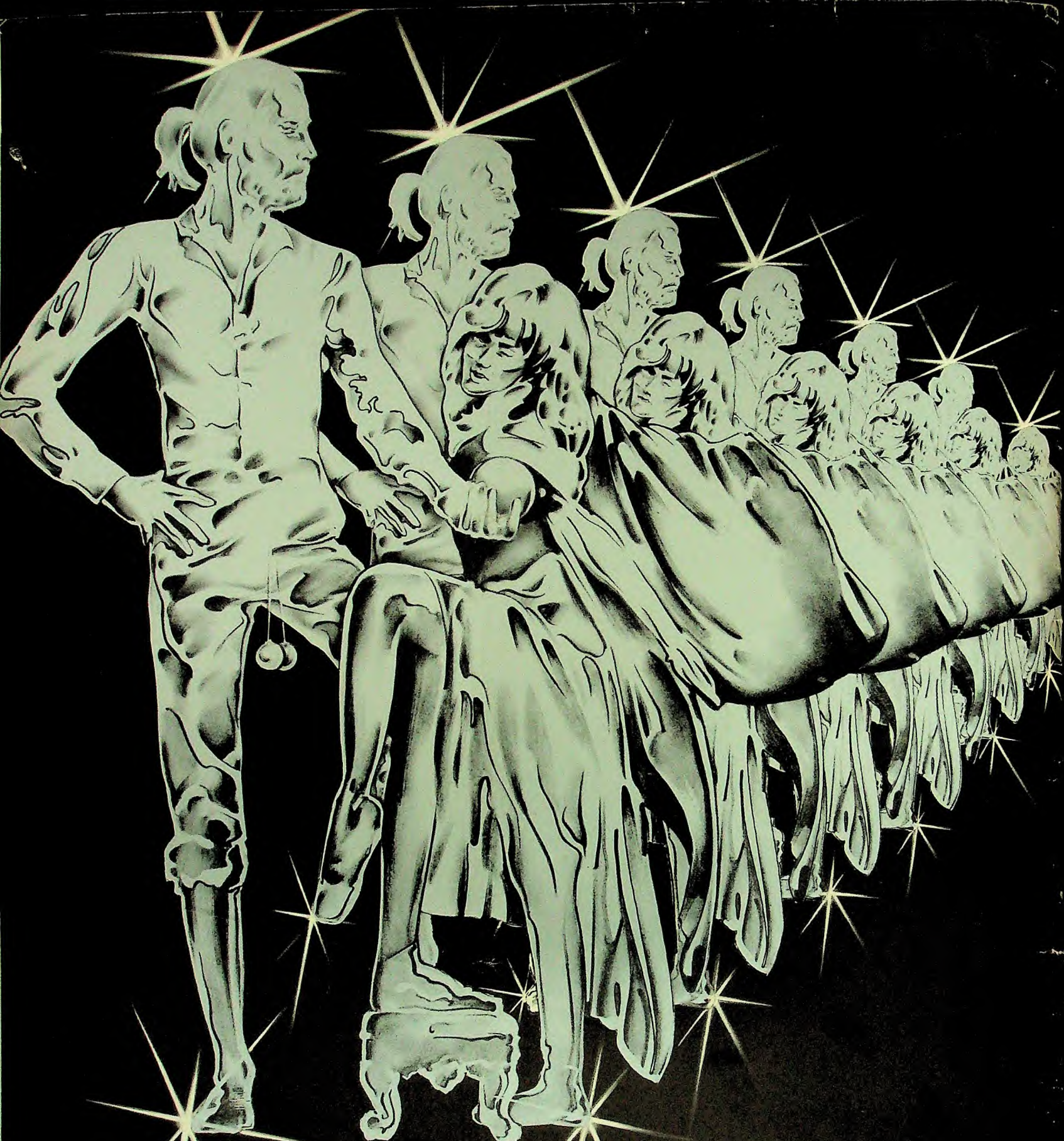
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