

MUSIC WEEK



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IFPI launches centenary celebrations

by BRIAN MULLIGAN

PARIS — In the elegant conference hall of UNESCO's headquarters, industry and diplomatic representatives gathered here on April 18 to attend the IFPI's formal celebration of the centenary of recorded sound.

The venue was perfect in the light of the IFPI's continuing campaign to see records treated as a cultural medium and the fact that it was in Paris in 1877 that Charles Cros, the Frenchman, who invented recorded sound, made his presentation to the Academie des Sciences. But the occasion did not pass without tribute

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EMI triumphs in quarterly survey

EMI REGAINED its long-held crown as monarch of the singles market during the first three months of this year, according to the British Market Research Bureau's latest sales survey. With a 19.6 per cent share, the major has snatched back the top accolade from the previous quarter's victor, CBS, and put 6.8 percentage points between the two companies.

At the same time, EMI maintained its dominance of the album market with an improved performance (23 per cent) that was more than double the 11.3 per cent

of its nearest competitor, WEA — itself now engaged in a tough battle with CBS for the "we try harder" number two slot.

Other figures from the survey reflect the power of David Soul, as Private Stock seized fifth place in the singles stakes with a six per cent share (compared to 1.8 per cent in the previous quarter, and no representation in January-March 1976), and the actor-singer's Don't Give Up On Us became the quarter's top 45. There was a singles upsurge, too, by Chrysalis (5 per cent), thanks largely to Leo Sayer, while both Phonogram and RCA turned in improved performances. Other creditable contenders in this configuration were United Artists and Creole.

In albums, Decca, Phonogram and Polydor all registered lower shares, compared to both the previous quarter and the first three months of last year. The top five titles underlined the power of television advertising, with only one (Pink Floyd's Animals) not promoted via the medium. K-Tel's substantial and sustained level of activity in this sphere was apparent as well.

Leading singles labels found CBS dominant (6.7 per cent), though MCA (6.5) and Atlantic (6.4) were close behind, boosted by the success of Julie Covington and Manhattan Transfer respectively. In albums, the gap between the EMI label's 6.5 per cent and the runners-up Epic (4.7), RCA (4.5) and CBS (4.4), was somewhat wider. (Details p.8).



RUMOURS have it that two Fleetwood Mac albums have gone silver in Britain, and WEA managing director, John Fruin (left), presented the band with the appropriate awards in London recently, just before their sell-out concerts at the Rainbow. The silver discs are for Fleetwood Mac (the biggest-selling LP for Warner Brothers worldwide, too) and Rumours, now close to two million sales internationally.

RCA to re-release 16 Presley chart-toppers

by TERRI ANDERSON

RCA IS hoping to break six Elvis Presley singles into the chart as a result of its May 6 simultaneous release of his 16 Number One hits in Britain since his career began, in 1956.

The idea, an obvious successor to EMI's Beatles and Motown singles re-releases last year, is being backed by £8000 expenditure on packaging and in-store promotion material. RCA is confident, said US label manager Phil Dexter that these 45s, which span the period from All Shook Up in 1957 to The Wonder Of You in 1970, will appeal to two large new markets — the teenagers buying Presley for the first time and

preferring singles for their collection value rather than compilation albums; and the longtime Presley fans whose original singles need replacing. The 14 titles between the first and last are Jailhouse Rock, I Got Stung, A Fool Such As I, It's Now Or Never, Are You Lonesome Tonight, Wooden Heart, Surrender, His Latest Flame, Rock-A-Hula Baby, Good Luck Charm, She's Not You, Return To Sender, Devil In Disguise, and Crying In The Chapel.

"This set is perfection for the collector," asserted Dexter, adding that early customers buying all 16 would receive a black and gold

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Top support for WEA touring headliners

by ADAM WHITE

WITH FIVE of its American acts now touring Britain, and three just departed, WEA is going through its most intensive merchandising and advertising programme for two years, since the Warner Brothers Music Show in 1975. Managing director John Fruin claims the company is coping with the workload, however, and says that "dealers are being extremely helpful".

The visitors, all headlining concert dates this week, are the Eagles, the Four Seasons, the Detroit Spinners, Chris Hillman and Tom Waits. The three acts which have finished their April commitments, but are

receiving follow-through activity from WEA, are Fleetwood Mac, Emmylou Harris and Harry Chapin.

For the Eagles, whose eight UK concert dates were sold out in a matter of hours (the Wembley appearances were oversubscribed to the tune of some 20,000 applications), the firm has organised 600 prestige window displays utilising full colour blow-ups of the Hotel California sleeve, tour posters, mobiles and other items. All press advertising, which includes a full page in the Daily Mirror, carries the complete Eagles Asylum back catalogue. For the duration of the

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More TV LP campaigns announced

BIG TELEVISION expenditure by record companies continues well into the second quarter — now itself apparently in need of some sales sustenance — with new campaigns from Phonogram, Polydor, Music for Pleasure and Magnet. These augment April/May efforts already announced by EMI (the Beatles), RCA (Jack Jones), CBS (Abba), Pickwick (its new Five-O line) and various tv merchandisers.

The Phonogram push benefits Val Doonican and his new double album, Some Of My Best Friends Are Songs, which also coincides with his new BBC-1 television series. Expenditure is around £150,000, beginning April 27 in Thames and Southern for three weeks, and moving into Granada, Trident, ATV, HTV, Anglia and Stags for a similar stretch from May 2.

National radio advertising for the

24-track, £4.25 release is also scheduled from April 27, and press advertising in the Sun, Daily Mirror and Daily Mail runs for a fortnight from April 30. The trade is being supplied with window display material and posters.

Connie Francis' Polydor package, 20 All Time Greats, initially debuts in one tv area, Granada, but it will be extended to London and the South — and possibly other markets — if the results are positive. The Granada campaign runs for three weeks from May 25.

The LP is a 20-track collection of the singer's best-known hits from 1957 to 1962 (there is one 1965 track), and includes Lipstick On Your Collar, Who's Sorry Now, Stupid Cupid, Robot Man, Among My Souvenirs and Breakin' In A Brand New Broken Heart. Polydor's original plan was to restrict sales only to the test market, but it now believes that other dealers might want to place orders; its national availability will be at the tv campaign's reduced margin of 25 per cent. Point-of-sale and display material will be supplied.

Music for Pleasure's May excursion on to the small screen is its second such promotion in recent months. But unlike the budget company's Christmas effort for five

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MUSIC WEEK

HAS MOVED

all editorial and advertising staff are now headquartered at

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Telephone: 01-836 1522 (see p. 40)

Helen Schneider

Helen Schneider

So Close

FL 12037

Marketed by RCA

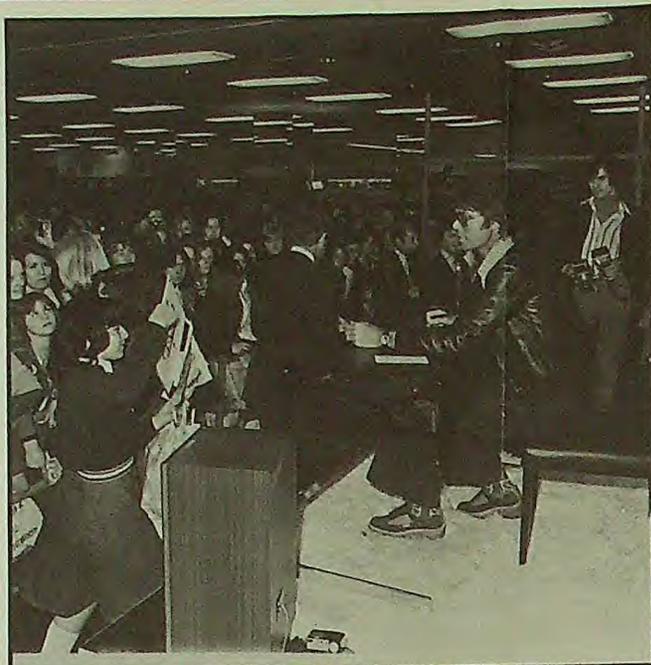
NEWS

BBC releases Mister Men singles series

A SERIES of extra-length singles based on the hugely successful BBC 1 children's cartoon characters, the Mister Men, has been released by BBC Records. Dealer interest indicates that sales of these 45s — they have a playing time of almost seven minutes a side — will be high.

Each of the five singles in the series (catalogue numbers RESL 39 to 43) carries two Mister Men stories, told by Dad's Army actor, Arthur Lowe. He was narrator of the animated tv series, which has proved so popular with young children that sales of the seven Mister Men books, by their creator, Punch cartoonist Roger Hargreaves, have reached 6½ million within a short time of publication.

The records which retail at the normal 70p, are bagged in full-colour sleeves, each depicting the two characters featured on that particular single, e.g. Mr Silly and Mr Muddle. Four-colour boxes holding two of each title are going to dealers ordering ten or more singles.



A BUMPER crowd of admirers turned up at Selfridges in London recently, when Cliff Richard did one of his rare in-store promotional turns, on behalf of his latest EMI album, *Every Face Tells A Story*.

Redwood rolling in with US rock oldies

AMERICAN OLDIES catalogues continue to find UK outlets. Graham Wood's Redwood Records, which holds rights to vintage repertoire by Ray Stevens, Buddy Knox, Troy Shondell, Ketty Lester and the Beach Boys, has signed a licensing deal with the Henry Hadway Organisation, while the California-based Rollin' Rock label has now set up a UK operation.

Both deals coincide with the upcoming Sun Sound Shows at London's Rainbow Theatre, promoted by Wood's Rock Exhibitions company. The concerts, set for April 30 and May 1, feature US r&r/rockabilly legends Knox, Jack Scott, Warren Smith and Charlie Feathers. Wood will record the event for release as a live LP on Redwood, and is currently negotiating for media coverage.

The Redwood chief is a veteran freelance journalist (author of *The A-Z Of Rock & Roll*), and also responsible for the licensing of *The Elvis Tapes* album to Chiswick. Apart from issuing back catalogue, he plans to develop new talent, including North American rock bands, Harlow and Justice, and soloist Gary Stephens. Wood has

acquired new product by Buddy Knox as well.

The label will be handled by Hadaway's UK distributor, Pye. First 45 is Knox's *The Harmony In You And Me Is Gone* (RWS 1001).

Rollin' Rock specialises in new and original material by legendary rockabilly artists, and has operated through the international collectors' market for several years.

New LP product is available by Ray Campi, Mac Curtis and Jackie Lee Cochran, and there is a various artists compilation. In addition, the entire back catalogue of singles will be on tap. Rollin' Rock UK is based at 35 Pen-y-Bryn Way, Newport, Salop (0952 810870).

Confirming the popularity of rock & roll material both on record and in-person is a new package from BBC Records, entitled *It's Rock & Roll* (BEMP 001). The album, which introduces a fresh £2.50 price category (£2.75 cassette) for the label, features semi-pro r&r bands that appeared on last autumn's BBC Radio 1 series, after which the record is titled. Acts include Shakin' Stevens and the Sunsets, the Pirates, Freddie 'Fingers' Lee and Matchbox.

Ember boosts pop with King, Bareback ties

EMBER RECORDS has signed a production deal with Jonathan King, and acquired UK and European representation for New York's Bareback label — both moves part of a company blueprint to beef up the contemporary side of its activities. Vice-president, Chris Denning, told *Music Week*: "Until I joined, Ember concentrated on its vast LP catalogue. I intend to create and develop its contemporary singles and album progress."

The first Jonathan King product on Ember is Sean's *Sweet Surrender*, just released. First repertoire from Bareback will be Who's Watching *The Baby* by R. B. Greaves, currently a US soul hit for the singer previously known by his 1969 success, *Take A Letter Maria*. The Bareback deal, negotiated between Ember chief Jeffrey Kruger and the US company's Steven Metz, also involves Limmie & Family *Cookin'*, popular in Britain several years ago via hits on Avco.

MUSIC DEALS

UNITED ARTISTS has signed a four-piece rock band, Trickster, through a production deal with Don White and Steve Royal's Esoteric Music. An album's worth of material has already been cut, produced by the group and UA's Martin Rushent, but the initial release is a single, *To Fly Away*. It was composed by Phil Bates and Colin Hewinson of Trickster.

The UA marketing campaign for the single and the band includes a package to radio stations, comprising a pop-out 'hand' holding three aces and a Trickster logo card with the single.

TONY BARROW International has been appointed to handle publicity for the Peter Walsh group of companies, embracing its agency, music publishing and record label activities, as well as the artist management division (Mac and Katie Kissoon, Marmalade, Billy Ocean).

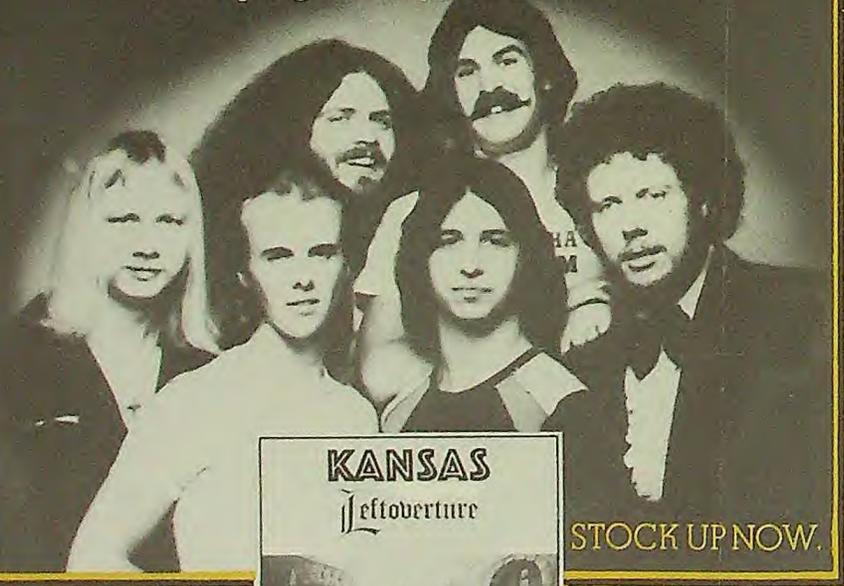
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YESTERDAYS

10 YEARS AGO

(April 27, 1967)
SANDIE SHAW wins Eurovision Song Contest with *Puppet On A String* . . . Board of Trade figures reveal disc sales in January were up by eight domestically . . . EMI drops Capitol's Discotheque label to concentrate on the Soul Supply series . . . Philips releases eight four-track EP cassettes . . . in *RR* January-March survey, Decca shown as leading singles label and RCA leading albums label . . . first commercial tv pop show since demise of RSG, *As You Like It* bows on Southern Television hosted by Don Moss . . . MFP releases first own-recording classical album, two Beethoven sonatas for piano and violin, featuring Carlos Villa . . . May 19 release set for Beatles' *Sgt. Pepper* album . . . Carl Denker replaces Walter Sparkman as CBS sales manager and producer Irving Martin also leaves to go independent.

5 YEARS AGO

(April 29, 1972)
POSSIBLE SPLIT of ATV-Kirshner partnership predicted . . . EMI signs deal with Tony Cousins and Bruce White of Creole to supply product for new Rhino reggae label . . . Ditchburn drops its Top 50 singles distribution scheme in Manchester area because of lack of co-operation from some record companies . . . after 21 years, John Nice leaves Burlington Music to form his own company . . . Phonogram planning heavy promotion for first of a series of boxed sets entitled *Genesis* — *The Beginning Of Rock* based on Chess back-catalogue . . . Pye creative director Peter Prince reveals that 30 per cent of artists' roster dropped in past year with a view to developing new image for the company . . . BPI seeks meeting with Albert Hall management following decision to ban rock concerts . . . contractual difficulties delay Polydor launch of American Dakar label.

Queen's Award for Dick James

by TERRI ANDERSON

FOR THE third time, the Dick James Organisation has received a Queen's Award for Export Achievement, for doubling its overseas earnings since gaining the award in 1976. This means that since the first award in 1973 (referring, as do all first applications, to achievements over the preceding three years) DJO has multiplied its foreign income 50-fold.

Chairman Dick James pointed out that all claims in the application had to be substantiated if necessary to auditors, and that the award was for money actually brought into Britain. "You can't say we earned a million

in Timbuctoo, but they never paid us," he explained. The exports could be invisible — royalties or licensing of records — or visible — printed music or pressed product. The organisation, James pointed out, was the only company earning its living solely in the pop music industry to have won the award, although Decca has one for its radar navigator and EMI for its medical equipment. "We do strive very hard to earn as much as possible abroad, and to bring as much of the money home as possible, without leaving overseas operations under-funded." The award, which comprises the award symbol set in acrylic, a

citation on a scroll which is the only document a commoner can receive bearing both the monarch's and the Prime Minister's signatures, and the right to use the insignia on product (it is on all DJM LPs) and notepaper, for five years. DJO can now use three symbols in a row.

DJO would consider applying again after looking at its export figures at the end of the 1977 period, next June, although "doubling the past years achievement means you eventually put your effort out of sight. We are creating our own steeper and steeper hill, but it is a marvellous and enjoyable uphill struggle," James concluded.

Pentagon launch with TV time for single

by ADAM WHITE

THE PRODUCING and songwriting team of Chris Arnold and Geoff Morrow have launched their own record label, Pentagon — and are taking television time to advertise its first single release, What's A Nice Girl Like You (PENT 1) by Child. Distribution is by Selecta.

The promotion will last for two weeks in the Granada tv area, beginning May 1. The quarter-minute commercials feature an excerpt from the record and a visual (announcing its release) by one member of Child. Pentagon's expenditure is, according to director Morrow, around £4,500, including production costs. If it is successful, the campaign will be extended to the Tyne Tees and Anglia areas.

Company policy, says Morrow, will be to treat each release individually, utilising whatever approach is considered best for that particular record. Television was selected for Child, he continued, because the act has a large following — they previously recorded for Buk — among 8 to 15-year-olds (their fan club numbers 5,000) and it is simply a matter of informing them of the single's availability. Granada is a fan stronghold, he added, as well as a favourable test area. Dealers will be supplied with cutouts for in-store use, and competitions are being run

in conjunction with *Oh Boy* magazine.

Pentagon policy will be to work on releases until they break and for this reason, it will be concentrating on no more than three acts in its first year. The second of these is a Scottish singer, Anne Gallant. Her debut single will not be released, explained Morrow, until the firm has completed its efforts for the Child 45.

Finance for Pentagon derives from Arnold and Morrow's composing and producing activities; they were responsible for the launch of Guys 'n' Dolls and their first three hits, and have written songs for the Carpenters, Engelbert Humperdinck, Elvis Presley and Dusty Springfield. Earlier in their career, they made up the group, Butterscotch. Says Arnold, "Although we realise the financial responsibility is large, Pentagon will enable us to put into practice all the experience gained over the years in the various aspects of record production, marketing and promotion."

Arnold and Morrow are joined at their Pentagon offices — 51, York Street, London W.1 (01-724 3304) — by Philip Foster, general manager; Jenny Tate, production coordinator; Steve Mansbridge, accounts administrator; Mike Denton, exploitation manager; and Tracy Smith, secretary.

Capital plans sales chart?

CAPITAL RADIO is currently investigating the possibility of setting up a local chart for the London area, based on retail sales. Director of programmes, Aidan Day, told *Music Week* that a number of different sampling methods are being discussed, with Lightning Records being one of the outlets approached.

Until now, the station has relied upon the judgement of Day and the presenters to compile the Capital Countdown, with phone calls to dealers to back up some of the claims made by record company promotion executives. Said Day, "We aren't keen to tell the industry precisely what our plans are for the chart, as we are trying to compile an authentic one which isn't open to accusations of rigging. Really all we are interested to know is whether the records we are giving heavy exposure to are selling in the London area, as opposed to the *Music Week* chart which reflects national sales."

Day added that one of the obvious steps after compiling a chart is to publish it as a poster for dealers to pin up in their shops. "That would be purely for the public relations point of view, and we will be looking at various methods of printing, including sponsorship of the chart by a record company."

Two years ago, CBS looked into the possibility of producing a chart for ILR stations, but after dummy copies were produced, the scheme was dropped due to the high cost of printing.

Island push for Marley, Fame LPs

ISLAND RECORDS mounts two major sales pushes in May around new albums from Bob Marley and the Wailers and Georgie Fame, both scheduled for May 21 release.

The Marley LP will be entitled Exodus (ILPS 9498) and will be backed by a fortnight's national radio campaign of 30-second commercials from the date of release, together with side streamers on London buses and posters on bus backs all over the country. Full page advertisements in the consumer music press are booked, and dealers will be supplied with posters and T-shirts.

A promotional tour of major radio stations as well as a week-long campaign of 30-second commercials is planned around the release of Georgie Fame's Daylight album (ILPS 9487). Posters, stickers and various other display materials will be finding their way to the trade.

A RADIO campaign plus nationwide window displays support the release of a new double-album by Roger Whittaker, featuring the singer live in concert. Amongst the hit songs included are New World In The Morning, The Last Farewell, I Don't Believe In If Anymore, Durham Town and Mexican

CAMPAIGNS

Whistler. There will be 30-second radio spots on Capital, Piccadilly, Clyde, BRMB and Piccadilly for the duration of a week — additional promotion includes a national press campaign and in-store displays. The LP (EMI EMSP 318) retails at the special price of £3.99.

SONET RECORDS is staging a substantial promotion campaign, in conjunction with the Pye sales force, for its Giants Of Jazz album series. The push runs for one month, and involve catalogue leaflets for the trade and extensive advertising in specialist music publications. Albums covered are by Sonny Stitt, Art Blakey & The Jazz Messengers (SNIF 691), Lee Konitz Trio (690), Red Rodney (698), Dizzy Gillespie, Sonny Stitt, John Lewis and other artists (692), Al Cohn & Zoot Sims (684), Barney Kessel (685), Ruby Braff (713), Art Farmer (715), Buddy Tate, Paul Quinichette & Jay McSham (716), Howard McGhee & Illinois Jacquet (714) and Vic Dickenson (720), plus a new release by Buddy De Franco (724).

WEA HAS geared up a top advertising and merchandising campaign for the new album by Van Morrison, A Period Of Transition, involving various in-store display items, full page advertising in the consumer music press and radio commercials in key areas, including Piccadilly, Clyde, BRMB and Capital. A single from the LP, The Eternal Kansas City, is also available, the first 10,000 copies in a special coloured sleeve.

RCA IS mounting a short radio campaign for new Penny Farthing signing Hunter. Two weeks of advertising on Radio Luxembourg have been booked from April 27, supported by music press advertising, posters, and window displays in the Midlands, where the band is currently working. RCA has also produced a promotional video film featuring six titles from the band's debut album, Hunter, due for release in May. A single cut, Rock On, is out on Friday (29). The band was recently in the news after turning down tour offers as support band because of the costs involved. RCA is continuing efforts to mount a tour towards which the band will not have to contribute.

DOOLEY

FOR HIS Bertlesman-Ariola-backed American publishing company, ex-UA Music president Mike Stewart looking to acquire two British firms . . . released on an album in 1971, Ark 2 space opera being readied by writers Ken Howard, Alan Blaikley and Melvyn Bragg, who combined on Mardi Gras musical, for BBC 2 recording . . . album breakthrough for CBS band The Clash signifies first significant sales action for a pu . . . sorry, new wave band . . . expect first Abba film, shot during recent Australian visit, combining fact and fantasy to hit the screen around Christmas . . . also awaiting UK release is animated version of the Water Babies with a Phil Coulter score and Martin-Coulter songs . . . and another Yuletide movie will be a Wombles feature with music by Mike Batt . . .

RECENTLY A Transatlantic executive submitted his first expense account since 1973 — for £4,900, so the story goes . . . a daughter, Katherine Jane, for Ailsa Walker, former BMRB charts supervisor . . . did Van Morrison actually meet any media representatives during recent flying visit to promote new album? . . . although no announcements from manager Harvey Goldsmith, a Morrison tour looks unlikely . . . in US, Island and RSO combine on promotion activities . . . Stray and manager Charlie Kray no longer connected . . . after her Albert Hall concert, Phonogram hosted dealer reception for Twiggy . . .

ACTOR ALBERT FINNEY appears in concert at Liverpool on May 1 in advance of his first Motown album — with his lyrics and Dennis King's music . . . unlikely that Frank Zappa will appear at new Music Machine venue in Camden Town — the narrow stage is 10 feet above the dance floor . . . disc debut for Norman Beaton of The Fosters tv series with Family Man on Calender label . . . Doreen Chanter has written and with sister Irene performs three songs, with two more from Simon Bell, for Susan George shark thriller movie Tintorera . . . Lionel, musical featuring music of Lionel Bart, opens next month at New London Theatre . . .

WILL NEIL DIAMOND'S forthcoming UK visit include a Woburn Abbey outdoor show? . . . former MTA secretary Margaret Davis convalescing at home following operation . . . although not released in Britain, John Miles' Slow Down one of top three most played US disco singles . . . at second MU-Labour Party concert at Mermaid on May Day new Decca signings Bowles Brothers among those appearing . . . in America, The Roaring Silence album goes gold for Manfred Mann in wake of Blinded By The Light . . . at forthcoming BPI Jubilee Awards no surprises if Sgt. Pepper named best UK LP and Bridge Over Troubled Water top international album . . . Frank Sinatra and Dean Martin reportedly sharing a half-million dollars for eight shows at Chicago's Sabre Room — diners will pay 100 dollars admission . . . suspicious DJM deppity saved Denis Weaver from entering fake company car and suspected kidnap attempt during Finnish leg of country music tour . . . in July Don Everly planning to settle in London.

RULA LENSKA

Q from Rock Follies

IN A MOVIE WITH YOU

Her first solo single

BCS 0003



Available through Selecta,
London, Manchester.

NEWS

Top support for WEA touring headliners

FROM PAGE 1

visit, WEA has booked a giant billboard in London's Cromwell Road, which reads 'London Welcomes The Eagles'.

The Four Seasons' new album, *Helicon*, is released to coincide with the group's appearances at the London Palladium and in the regions, and 400 dealer displays focus on this and the *Who Loves You?* LP. National press activity is planned to follow on the back of the tour. A single from *Helicon*, entitled *Rhapsody*, is rush-released this Friday (29). The Seasons' current dates are reputedly the last to feature Frankie Valli as a member of the group; he plans to concentrate exclusively on his solo career from September.

The Detroit Spinners, touring with UA's *Brass Construction*, are the object of an extensive press campaign in *Melody Maker*, *Record Mirror*, *Blues & Soul*, *Black Music* and *Black Echoes*, plus a radio push

Virgin-MW contest winners

THE FIRST five winners in the Music Week-Virgin dealer competition to promote *Ice On Fire* album by Mighty Diamonds have been chosen. They are Allan's Records, Portobello High Street, Edinburgh; F. W. Woolworth stores at Kendal, Cumbria and Egham, Surrey; Guy Norris of Station Parade, Barking and Sunshine Records, Little Clarendon St., Oxford. These were the first five outlets to be visited by Virgin representatives which were giving the album in-store play during the lunchtime.

A further five shops are in the process of being chosen. After they have been named, all 10 stores will go back into the hat to choose the winner of the Jamaican holiday or £1,000 cash and the other prizes.

on Capital, Piccadilly and BRMB. Back catalogue and the soul quintet's new album, *Smash Hits*, is promoted in the dealer display material. A special Detroit Spinners 12 inch EP — the first 10,000 in limited edition colour sleeves — has also been made available (*Music Week*, April 16).

Chris Hillman is part of a joint headlining tour with Roger McGuinn and Gene Clark (all three were original Byrds) playing regional dates as well as two nights at London's Hammersmith Odeon. Merchandising displays for the trade concentrate on Hillman's *Asylum* album. *Slippin' Away*, while the title track becomes a single on May 6. A new LP by the artist, *Clear Sailing*, has been delayed until June, so press advertising will follow on the back of the tour.

Tom Waits makes his only British concert appearance next weekend at London's Sound Circus, and WEA has released his previously-unavailable *Asylum* long-player, *Small Change*. Selected advertising has been taken in specialist publications.

Follow-through work by WEA on Fleetwood Mac includes national press advertising from next weekend in the *Sunday Times*, *Observer* and the *Sun* (this will spotlight the *Rumours* LP and selected back catalogue). Browser cards are currently being prepared, and posters promoting available product are to be re-serviced. Additional campaign details remain unconfirmed, but they are expected to concentrate on what the company calls "peripheral market areas" rather than the established rock outlets.

For Emmylou Harris, there is press promotion for back catalogue and her *Luxury Liner* album; for Harry Chapin, similar moves will boost a new *Elektra* LP, *Dance Band On The Titanic*, released on May 13.

"Very little sleep for a large portion of the company" is how John Fruin describes WEA's response to their support tasks, "particularly in the management, press, promotion and merchandising areas".

RCA issue of 16 No 1 Elvis 45s

FROM PAGE 1

carrying box free. A limited number of these boxes, which repeat the black background and gold Presley semi-profile picture motif which is used on all display material, will go free to dealers on a pro rata basis according to size of initial order. If demand is sufficient, RCA will provide a further batch at cost.

First mooted at the time of the Beatles re-releases, the Presley singles caused RCA problems in duplicating the original colour sleeves. Original artwork was no longer available but a UK collector was able to help out, with the loan of his own copies.

RCA's tactic to stimulate interest in Presley back-catalogue began with the release of *Suspicion* and *Moody Blue* has obviously paid off among record buyers and in consequence dealer response for the re-issue pack has been "amazing". European pre-release demand has also been unexpectedly high, but there are no release plans for America, where Presley is regarded as a current rather than a back-catalogue attraction. However, RCA UK is hoping that UK and European sales will cause a change of plan.

Golf contest

ENTRIES FOR the record industry's first pro-am golf tournament have now been finalised with 100 players preparing for the tee-off at the RAC Country Club on May 1.

The £6,000 Phonogram Quaiçh Pro-Am will feature top professional golfers like Neil Coles, Eamonn Darcy, David Chillas, Brian Huggett, Nick Faldo, Nick Job and Peter Butler, and record dealers, guests and celebrities including boxer John H. Stracey and singer Roger Cooke.

They will be competing for prizes among which will be the solid silver 'Quaiçh' or Scottish drinking cup, while the winning dealer will carry off the *Music Week* cup.

More TV campaigns

FROM PAGE 1

albums, the latest effort focuses on one release, *Bars Of Gold* — a twin-pack featuring 25 names from the MP catalogue. These include the Beach Boys, Shirley Bassey, Acker Bilk, Diana Ross and the Supremes, Bobbie Gentry and the Drifters.

The push starts in two regions, Trident and Granada, from the beginning of May, running for two weeks with a week's break, then a further two weeks. The package is being offered in other television markets for normal sale, and MIP sales and marketing director, Ted Harris, said that there are plans to implement a nationwide roll-out if the initial response is good. Recommended price of *Bars Of Gold* is £2.49 (tape £3.25) and there is a full dealer margin. Harris said that MIP is looking for combined record and tape sales of at least 320,000 units.

The release also marks a new venture for the budget firm into the two-LP configuration. Rival company, Pickwick, is about to launch its own range of Five-O double albums with television support, though MIP's Harris emphasised that he was not at present planning, a similar series. "Whether we do obviously depends on the success of *Bars Of Gold*," he added.

The Magnet move, expected in

Paris launch for IFPI celebrations

FROM PAGE 1

also being paid to Fraser Jamieson, IFPI president to Thomas Edison, the American who discovered the means of recording and replaying sound one hundred years ago.

By comparison with the razzamatazz and drumbeating which typifies today's record business, the function was restrained to the point that any casual observer might have been forgiven for wondering what it had to do with the contemporary scene. It took nearly two hours before the word "pop" was mentioned for the first time and neither electric guitar nor amplifying equipment was visible during the two music interludes. These consisted of short performances by Marta Fabian of Hungary on the cymbalon, and two Iranian musicians playing folk music on the santour and zarb. It was nevertheless a fair reflection of a totally serious occasion where much was made of the need to protect the rights of composers and performers and the cultural benefits of recording in capturing the unwritten music of developing nations. The occasion was one on which the largely unpublicised work carried on by the IFPI on behalf of the record industry internationally was to some extent recognised. By the IFPI representatives concerned with the event it was regarded as something of a coup and important acknowledgement of the growing status of the record industry that the speakers included John Forbes, deputy director general of UNESCO, K. L. Liguier-Laubhouet, deputy director general World Intellectual Property Organisation, S. K. Jain, deputy director general International Labour Office and Edgar Faure, president of the French National Assembly.

It was left to Lucien Ades, president of the French national group of the IFPI, to inject a note of righteous indignation into proceedings with a few pithy remarks about UNESCO's failure until recently to accept the status of the record. The tendency had been, he claimed, to link records with

money only and its cultural contributions had been largely disregarded. In a spirited defence of the commercial side of recording, Ades said that people sang "about anything and everything" and the industry had an obligation to record it.

He was particularly scathing of the failure of the French government to ratify conventions aimed at protecting the record and composers. "In France, sound recordings are still ostracized. The laws do not give them proper recognition," he said, "We must not stop the fight".

Final speaker, Stephen Stewart, IFPI director general, commented on the recognition last year by UNESCO, via an amendment to the Florence Agreement, that records should be given equivalent cultural status to books. Expressing his hope that ratification would be "rapid and manifold", Stewart said that more than 12 countries had Bills before parliament or in the drafting stage, among them France, "up to now the major absentee in Europe."

But, he added, since 1961 50 countries had accepted the Rome Convention covering Neighbouring Rights.

LETTER

How do you reach dealers?

AS CHAIRMAN of the steering committee which recently held a meeting in Preston to discuss the suitability of a new dealers' association, it is only right that I should inform your readers of the outcome. Although, there has been considerable interest in the proposed scheme, the response to the Preston meeting was bitterly disappointing. Numbers were few, and it would appear that the efforts of those who have spent time and money in pursuing these objectives, have been in vain. However, support from about 50 dealers has been so intense as to suggest that the philosophy might be right — but how does one successfully reach dealers throughout the country to obtain their points of view? A sufficient number has intimated its desire to see a democratic, professionally-run organisation representative of the regions come into which must be independent of the MTA (with no disrespect to that body) for the simple reason that independent dealers are responsible for 50 per cent of the UK record market. At the recent meeting it was obvious that tangible results could have been expected from a new association.

So where do we go from here? If 50-dealers with a wealth of experience feel a new association is viable and essential, then we should proceed. The 50 come from a small area, so statistically there must be enough interested dealers altogether to get the whole thing running. May I make on their behalf a final appeal to all dealers: We feel it is in your interests to involve yourselves in these deliberations and to express a point of view. If you require answers to any specific questions write and ask me — but above all can I ask each of you, whatever part of the country you are in, to write. We would like your support. If you disagree still write and let us know. As chairman of the steering committee I can then report back to the people concerned and we will then act in accordance with your wishes. FRED EXON, Exon's Record Centre, 30 Oxford Street, Weston-Super-Mare.

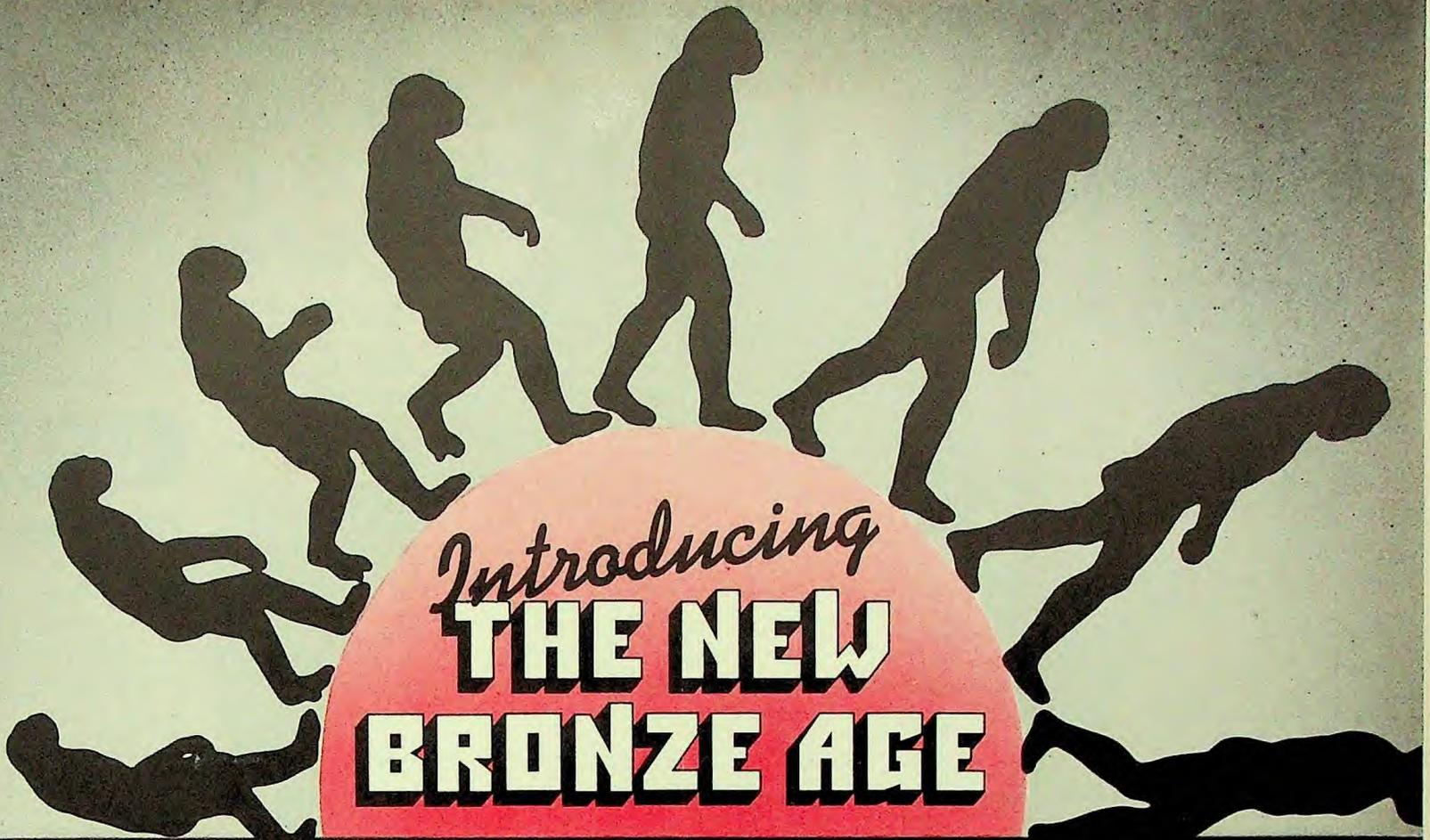
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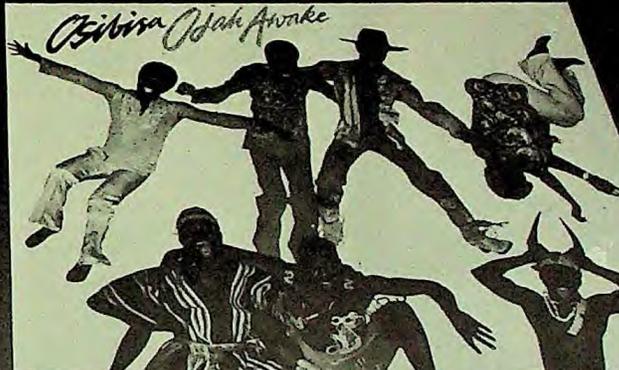
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Uriah Heep
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Osibisa
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NEWS

Hall appointed RCA head of International

BRIAN HALL has been appointed to the newly-created position of Head of International at RCA. This means that his present job as export manager has expanded to take in overseas licensing and promotion of UK product abroad, and he will be appointing an assistant to work in all these areas. Hall now relinquishes his caretaker role covering domestic sales, and Tom Murphy, who joined RCA from EMI at the end of last year as sales manager, has now been promoted to head of UK sales. Both Hall and Murphy report to managing director Gerry Oord. Jack Wood has joined RCA's marketing department as head of creative services, from a similar position at Phonogram. He is to be responsible for all sleeve origination, print buying, and creative material including in-store displays.

RAY COOPER has been appointed international manager of Transatlantic Records, replacing Mike Watts, now with Sonet. Cooper was previously sales manager, and taking that post is Peter Misson, from field sales manager.

Malcolm Fisher rejoins Transatlantic after two years — he was previously with Galaxy and United Artists — as head of

promotion, responsible for radio and TV promotion in the London area. He will also oversee the regional promotions team. Fisher replaces Colin Ricardo, who has left the firm.

Chris Williams is named Northern regional promotions manager, from North West area sales representative. He has been with Transatlantic since August, 1973. Chris Chadwick, formerly with Island, signs on to replace Williams.

TOM McDONNELL is named marketing director of Power Exchange Records, effective May 1. He was previously with Record Merchandisers as divisional director, sales and marketing. He will be responsible for the marketing of the company's substantially-enlarged catalogue, including the co-ordination of special campaigns. The first, showcasing Paul Mauriat, has already been initiated.

IAN WRIGHT has been appointed manager of the Reader's Digest music division, effective May 1. He replaces David Britten, who is leaving the company to become UK managing director of Yves Rocher, the French cosmetics group. Wright joined Reader's Digest in 1969 from EMI's market research department.

ROGER BELL and Tommy Sanderson have joined Chrysalis Music as professional managers. The former was previously with Mervyn Conn, the latter with Private Stock. Both will be jointly responsible for exploitation and promotion of the catalogue.

MUSICAL CHAIRS

Andy Jackson has joined Chrysalis Music as copyright and administration manager. He was previously with April Music and DJM. Jane Gibb joins Jackson as copyright assistant.

LOU SOLOMON has been appointed sales representative for Lismor Recordings, covering London and the South of England. He was previously with Pye.

IAIN McNAY, formerly with Arista Records, has joined Magnet Records as general manager. He will be responsible for controlling all the administrative functions of the company. Grant Goodchild takes up the position of general manager of the Magnet group publishing division, which incorporates Magnet Music, Bop Music, Bumper Songs, and G. & D. Music.

BILL KENNEDY, previously manager of the Rainbow Theatre, has been appointed the director of promotion and production at the Music Machine, London's latest rock music venue. Prior to his Rainbow stint, he was manager of the New Victoria Theatre.

BOB NOLAN, formerly marketing services co-ordinator at Phonogram, becomes product manager. He replaces Allan Cowderoy, who recently took up an in-house a&r manager's post. Nolan's artist roster will include 10cc, Steve Miller, Thin Lizzy and Status Quo, amongst others. His previous post has been filled by Rod Allen, formerly new release co-ordinator at Phonogram.

JUKE BOX TOP 20

- 1 (-) FIRST CUT IS THE DEEPEST, Rod Stewart, Riva
- 2 (4) SIR DUKE, Stevie Wonder, Motown
- 3 (5) GOOD MORNING JUDGE, 10cc, Mercury
- 4 (2) WHODUNIT, Tavares, Capitol
- 5 (1) HOW MUCH LOVE, Leo Sayer, Chrysalis
- 6 (18) ANOTHER FUNNY HONEYMOON, David Dundas, Air
- 7 (-) AIN'T GONNA BUMP NO MORE, Joe Tex, Epic
- 8 (-) THE SHUFFLE, Van McCoy, H&L
- 9 (7) HOTEL CALIFORNIA, Eagles, Asylum
- 10 (-) RENDEZVOUS, Tina Charles, CBS
- 11 (6) PEARLS A SINGER, Elkie Brooks, A&M
- 12 (8) SOLSBURY HILL, Peter Gabriel, Charisma
- 13 (10) LONELY BOY, Andrew Gold, Asylum
- 14 (11) I WANNA GET NEXT TO YOU, Rose Royce
- 15 (3) FREE, Deniece Williams, CBS
- 16 (12) ROCKBOTTOM, Lynsey De Paul/Mike Moran, Polydor.

- 17 (16) SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones
- 18 (9) EVERGREEN, Barbra Streisand, CBS
- 19 (13) HAVE I THE RIGHT, Dead End Kids, CBS
- 20 (15) IF YOU WANT ME, Billy Jo Spears, United Artists

CHART COURTESY of Laren For Music. A guide to records being programmed in the next two weeks on 20,000 UK juke boxes (based on orders received and titles selected).

LETTER

Work together

THE CRUX of the matter in considering any new association of record dealers rests in Fred Exon's words that it is imperative that we work together, industry and trade. I can see nothing but harm resulting from the divisive creation of a rival to the GRRC. Throughout its existence the GRRC has suffered from dealer apathy, insufficient membership and consequently meagre funds. If there are dealers who think their interests are not being properly represented, their remedy is first to join the GRRC and then to voice their criticisms from within. Mr Exon would do far better if he were to exert his well respected influence to that end. But please spare me from having to enter into a more "meaningful" liaison with the manufacturers; this is the sort of meaningless jargon the GRRC has managed to avoid. MARK MOORE, Richmond Records, 19 Paradise Road, Richmond.



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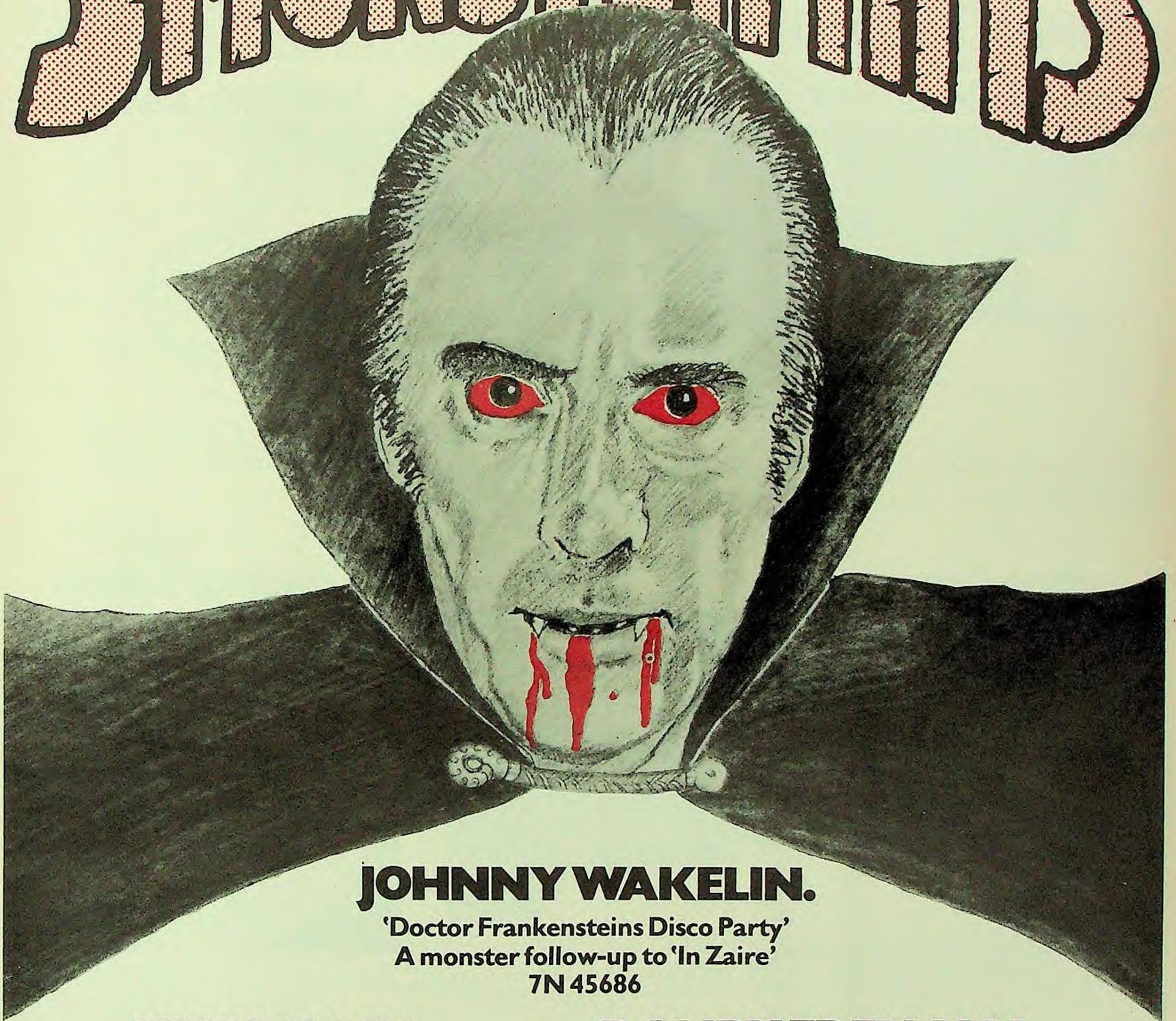
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5 MONSTER HITS



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A monster follow-up to 'In Zaire'
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SIMON MAY.

'We'll Gather Lilacs/All My Loving'
The hit follow-up to his last top 5 single
7N 45688

RANDY EDELMAN.

'The Night Has A Thousand Eyes'
A Radio 1 Record of the Week
BTC 1031

ANDREA TRUE CONNECTION.

'(New York) You Got Me Dancing'
Currently a Star Breaker
BDS 454

HURRICANE SMITH.

'A Melody You Never Will Forget'
Sales building every week—chartbound
7N 45674



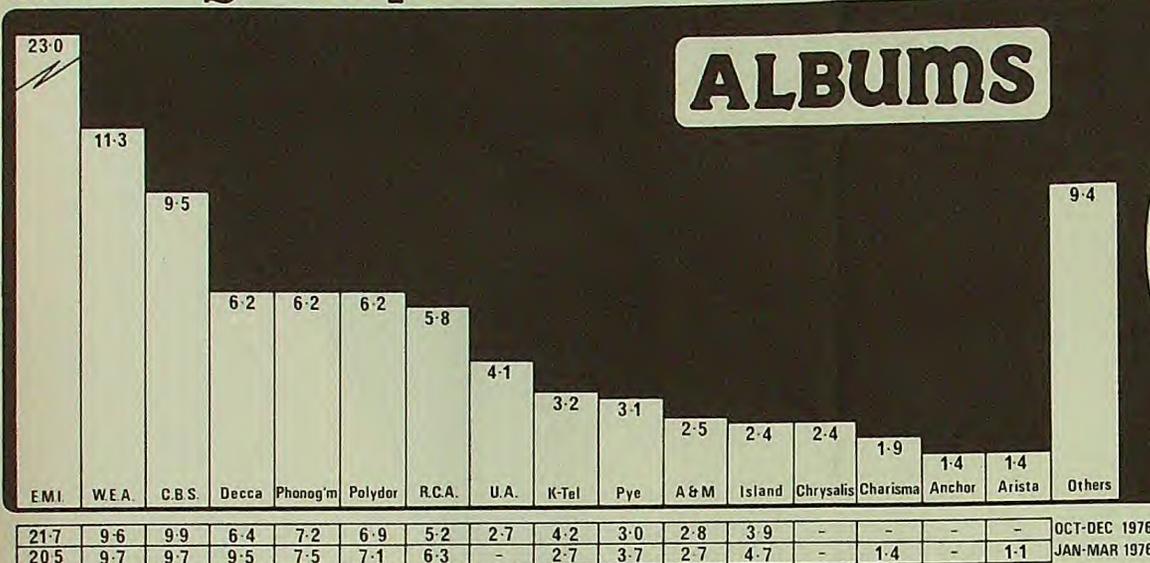
YOUR CUSTOMERS WILL **"SCREAM"** FOR THEM.

MUSIC WEEK MARKET SURVEY

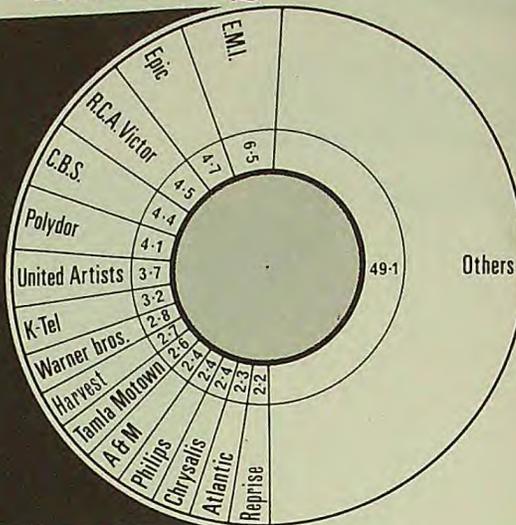
THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Albums are those selling at £1.49 or more.

PERFORMANCE RATINGS FOR JAN.-MAR. 1977

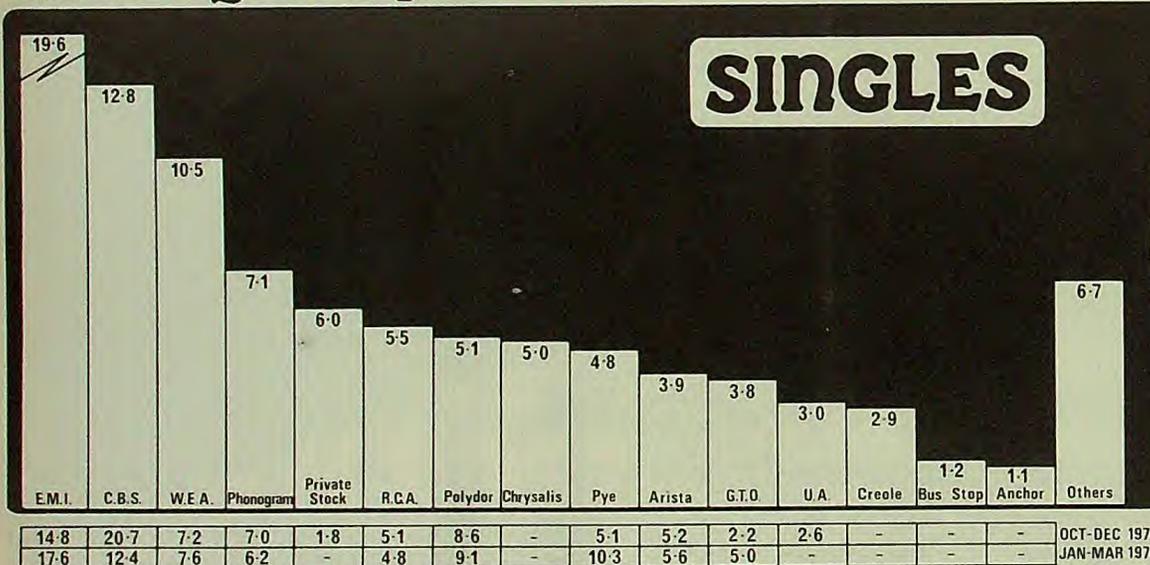
Leading Companies



Leading Labels



Leading Companies



Leading Labels

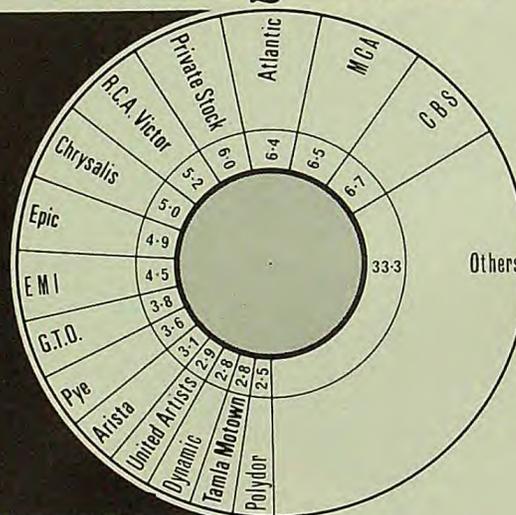


Chart Performance Survey

SINGLES

TOP GROUPS

- 1 BONEY M
- 2 HEATWAVE
- 3 ABBA
- 4 HAROLD MELVIN & THE BLUENOTES
- 5 SHOWADDYWADDY
- 6 ROSE ROYCE
- 7 MANHATTAN TRANSFER
- 8 DRIFTERS
- 9 ELECTRIC LIGHT ORCHESTRA
- 10 MOMENTS

TOP MALE ARTISTS

- 1 DAVID SOUL
- 2 LEO SAYER
- 3 BARRY BIGGS
- 4 ELVIS PRESLEY
- 5 DAVID PARTON
- 6 BOZ SCAGGS
- 7 BRYAN FERRY
- 8 STEVIE WONDER
- 9 DAVID BOWIE
- 10 MIKE OLDFIELD

TOP FEMALE ARTISTS

- 1 JULIE COVINGTON
- 2 THELMA HOUSTON
- 3 MARY MacGREGOR
- 4 TINA CHARLES
- 5 DANA

TOP PRODUCERS

- 1 RICHARD PERRY
- 2 ANDREW LLOYD WEBBER/TIM RICE
- 3 TONY MACAULAY
- 4 BARRY BLUE
- 5 GAMBLE/HUFF
- 6 B. ANDERSSON/B. ULVAEUS
- 7 MIKE HURST
- 8 TONY HATCH/DAVID PARTON
- 9 ROGER GREENAWAY
- 10 JEFF LYNN

TOP WRITERS

- 1 ANDREW LLOYD WEBBER/TIM RICE
- 2 STEVIE WONDER
- 3 GAMBLE/HUFF/DAVIS
- 4 TONY MACAULAY
- 5 BARRY BIGGS
- 6 HAMMOND/SAGER
- 7 ROD TEMPERTON

- 8 ANDERSSON / ULVAEUS / ANDERSON
- 9 NORMAN WHITFIELD
- 10 FARIAN/REYAM

TOP PUBLISHERS

- 1 CARLIN
- 2 ATV MUSIC
- 3 EVITA/LEEDS
- 4 LEEDS
- 5 CHAPPELL
- 6 JOBETE/BLACKBULL
- 7 MACAULAY
- 8 SCREEN GEMS/EMI
- 9 SUNBURY
- 10 CHAPPELL/APRIL

TOP SINGLES

- 1 DONT GIVE UP ON US, David Soul, PVT 84
- 2 DONT CRY FOR ME ARGENTINA, Julie Covington, MCA 260
- 3 WHEN I NEED YOU, Leo Sayer, CHS 2127
- 4 CHANSON D'AMOUR, Manhattan Transfer, K 10886
- 5 SIDE SHOW, Barry Biggs, DYN 118
- 6 BOOGIE NIGHTS, Heatwave, GT 77
- 7 KNOWING ME, KNOWING YOU, Abba, EPC 4955
- 8 ISNT SHE LOVELY, David Parton, 7N 45663
- 9 SOUND & VISION, David Bowie, PB 0905
- 10 DONT LEAVE ME THIS WAY, Harold Melvin & Blue Notes, 4909

ALBUMS

TOP GROUPS

- 1 ABBA
- 2 PINK FLOYD
- 3 THIN LIZZY
- 4 QUEEN
- 5 ELECTRIC LIGHT ORCHESTRA
- 6 SHOWADDYWADDY
- 7 WINGS
- 8 GENESIS
- 9 SHADOWS
- 10 FRANKIE VALLI & THE FOUR SEASONS

TOP MALE ARTISTS

- 1 STEVIE WONDER
- 2 DAVID SOUL
- 3 SLIM WHITMAN
- 4 LEO SAYER
- 5 DAVID BOWIE
- 6 BERT WEEDON
- 7 GLEN CAMPBELL
- 8 MIKE OLDFIELD
- 9 CHUCK BERRY
- 10 RICK WAKEMAN

TOP FEMALE ARTISTS

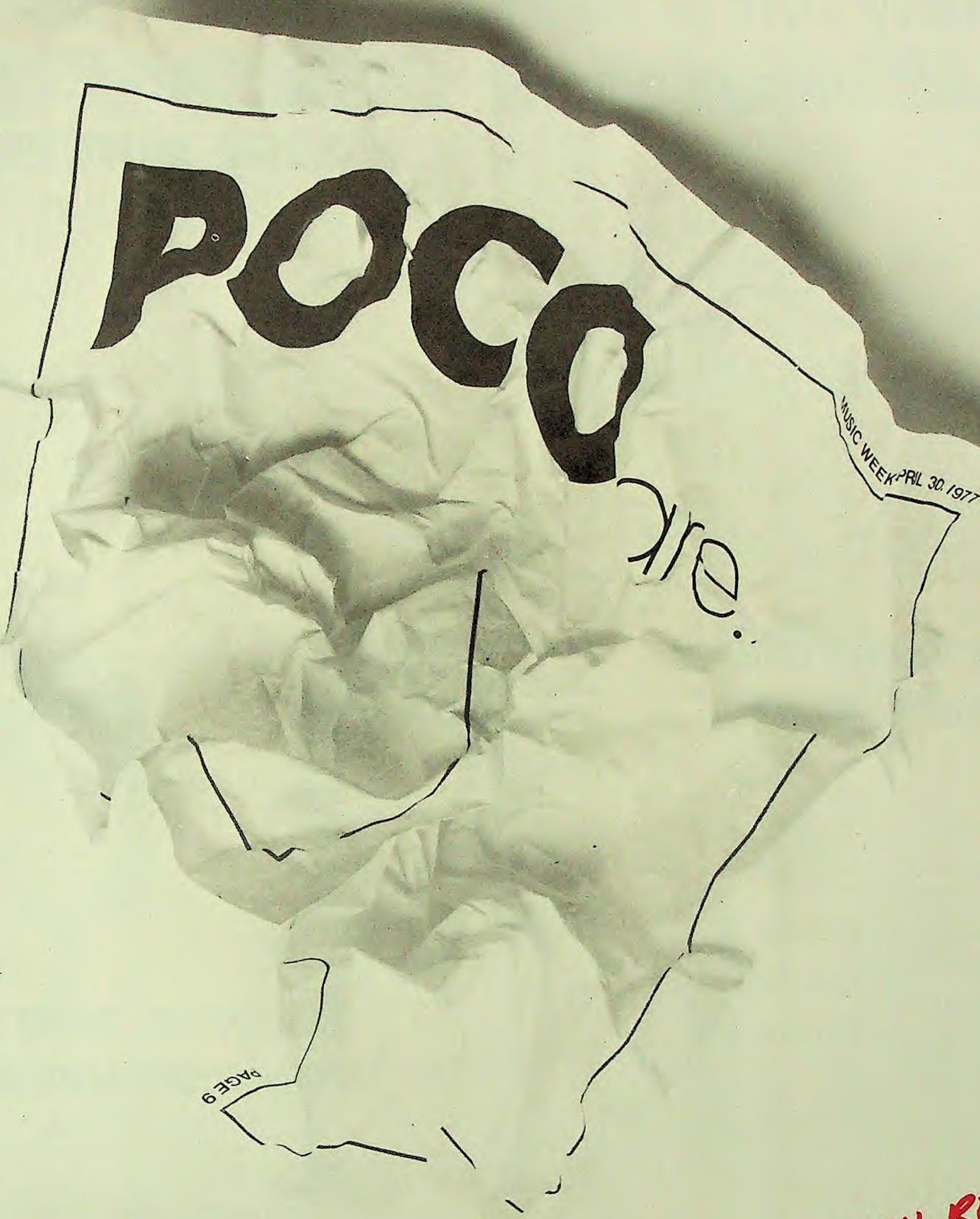
- 1 LENA MARTELL
- 2 JOAN ARMATRADING
- 3 EMMYLOU HARRIS
- 4 DIANA ROSS

TOP MISC/SOUNDTRACKS

- 1 EVITA
- 2 HEARTBREAKERS
- 3 DANCE TO THE MUSIC
- 4 DISCO ROCKET
- 5 HIT SCENE
- 6 CLASSICAL GOLD
- 7 44 SUPERSTARS
- 8 SOUNDS OF GLORY
- 9 GREATEST HITS OF WALT DISNEY
- 10 SONGS OF PRAISE

TOP PRODUCERS

- 1 B. ANDERSSON/B. ULVAEUS
- 2 PINK FLOYD
- 3 STEVIE WONDER
- 4 JOHN ALCOCK
- 5 ELLIOT MAZER
- 6 KEN BARNES/ALAN WARNER
- 7 BILL SZYM CZYK
- 8 RICHARD PERRY
- 9 JEFF LYNN
- 10 MIKE HURST



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POCKET!

EUROPE

Germany hits problems over LP import prices

HAMBURG — The importing of records from the U.S., UK, France and Holland is causing grave problems within the German record industry.

Wolfgang Arming, of Deutsche Grammophon here, says the industry must build up a better service for German retailers and must find ways to release product quicker than wholesalers in foreign countries. He adds that Grammophon is well on the way to achieving parallel releases, notably on recent Abba product.

Friedrich Wottawa, managing director of EMI Electrola in Cologne, reports: "It is a fact of life that Germany is inside a common market with no import/export restrictions. The problem is overpricing and I feel that in the long run there will have to be a standard price for all countries within the market."

"Unfortunately we don't share a common currency and differences in price levels have resulted due to the fact that the rate of exchange of the various currencies has fluctuated considerably within a short period of time."

The problem is emphasized when

the retail price of a record differs noticeably between the countries inside the EEC, so that the only effective solution would be for the companies to introduce a standard retail price across the board.

But because of the revaluation of the German mark, Germany is subject to relatively high prices. The industry has taken important steps to maintaining a balance by the use of a flexible price policy in relation to fluctuation in exchange rates.

Wottawa says: "Most important is that we need at least simultaneous release dates and we have achieved this recently thanks to the close co-operation of our sister companies inside the EEC and especially in the UK. For example, we have had simultaneous release dates for the last albums of Stevie Wonder, Elton John, Wings, Queen, Pink Floyd and Cliff Richard."

Gerhard Schulze, of Teldec, says: "Pre-releasing product in the expensive countries, for instance in our own territory, is not yet practised by us for various reasons. We are, however, interested in the problem. At present, we are operating quite successfully with

simultaneous releasing either with home pressing or direct imports through our Teldec Import Service. This has proved extremely successful and in many cases albums are out earlier on the German market than in the country of origin. So-called 'hot' records are put in an attractive and established special price classification to divert consumer attention from possible rock-bottom import prices."

Friedrich Schmidt, director of Ariola in Munich and chairman of the German record industry association, says: "Pre-release or at least simultaneous release of important international acts is, with price flexibility, a vital measure in order for us to compete with importers."

And Sigi Loch, WEA Germany chief, adds: "First we try to release major-artist product simultaneously in all important record markets of the world. That way a dealer has no reason to import any of our product from a foreign country merely for reasons of timing. But we are well aware that, apart from a servicing level, we have to be competitive on the price level as well."

Amsterdam premiere for Houdini musical

AMSTERDAM — The world premiere of the opera Houdini, based on the life of the famous French escapologist Harry Houdini, is set for the Carre Theatre here, September 29. On the commission of the Dutch Opera Foundation, the opera was written by local composer Peter Schat, with lyrics by Adrian Mitchell.

The opera will be performed by

the Dutch Opera, directed by Donya Feuer of the U.S. Musical backing comes from the Amsterdam Concert Hall Orchestra, conducted by Hans Vonk. The Dutch Opera Choir and Dutch National Ballet will also be involved in the performance. Leading parts will be played by singers from Holland, the U.S. and West Germany.

Print strike means no Danish chart

COPENHAGEN — With only three daily newspapers on the streets because of a printers' strike, the record industry here, along with concert promoters, is being seriously affected.

The biggest publishing house, Berlingske, has big-circulation papers *Berlingske Tidende* and *B.T.*, and the weekly *Billed Bladet*, which have not been on sale since February 1 and now most of the other daily and weekly publications have been hit.

Promoters are having a hard time publicising events, so 10cc's concerts with Black Sabbath and AC/DC, and the national tour of Slade, were poorly attended. The one promotional avenue open was a poster campaign through the city of Copenhagen. Also affected badly was the SBA-promoted concert with Uriah Heep and the DKB-sponsored show with Suzi Quatro.

The record industry is hit by a lack of promotional activity for new product. And at *B.T.* recently started a special chart service, now Denmark is without a chart at all. Reportedly there is a prospect of the strikes ending around mid-May, but that is merely conjecture.

Polydor to tape Golden Earring date

AMSTERDAM — Highlights of Dutch band Golden Earring's benefit concert at the Rainbow Theatre, London, on March 25 this year will be featured on a live double album to be released by Polydor-Holland this summer. Also included will be on-stage items culled from the group's concerts in Holland, Belgium and West Germany.

Danish industry loses top writers

COPENHAGEN — Two of the most popular creative artists in Denmark have died.

Noted songwriter and poet Thøger Olesen, who died aged 58, had written more than a thousand songs in the Danish language over the past 25 years. Most were translations of big international hits with "love" as the main theme, but another side of his talent was shown in his role as rebel, writing critical songs of political content. His loss is serious for the industry here because he was an indefatigable worker.

A top singer John Mogensen, who died aged 48, started his career with the quartet the Four Jacks and he had several massive hits with the group. When that team split up, he went out on a solo career and over the years collected several silver and

Musicians union to sue radio network

PARIS — The Union Nationales Compositeurs de Musique has carried out its threat to attack, in the courts, France Musique, the radio network here devoted entirely to music.

The intention of the action was announced some weeks ago, but now the union has briefed a French lawyer, Andre Jorrand, to start an action for damages against Jacqueline Baudrier, president of the network, and Gabriel de Broglie, its director-general.

Main charge is that under paragraph 22 of the regulations, the network must devote a maximum time to French music, whereas it is claimed that most of the air-time is devoted to works by foreign musicians.

The union now demands damages amounting to £14,000. No specific date has been set for the hearing, but the record industry in general here regards it as being one of the most interesting legal battles of recent years.

gold awards for sales on the Play label. He was an outstanding songwriter as well as performer.

Rock players take part in 50-man jam

AMSTERDAM — Around 50 well-known Dutch pop musicians are to take part in a unique jam session to be organized at the Paradisco here (May 20) under the title Finders Keepers, Losers Weepers. Among other items planned is the debut concert of the recently-formed Choir of Dutch Pop Musicians.

World release for San Remo song winner

MILAN — Ri-Fi's Bella Da Morire, by Homo Sapiens, took first prize at this year's San Remo Song Festival. According to Gianfranco Finamore, Ri-Fi's international manager, this music event is proving once more a valuable promotional means for both the domestic and foreign market.

He does say, however, that the 1977 winning act's way to international success was paved by a previous hit, Tornerai Tornero.

He adds: "One month after the festival this year, we can focus closely on initial results. We have already pressed 200,000 copies of Bella Da Morire as a single for the Italian market. The disc has already been released in France, Switzerland, Germany, Belgium, Spain, Brazil and the U.S. and is on the way to release in the Netherlands, UK, Scandinavia, Venezuela, Argentina and Japan. We've opened negotiations with other countries, so that in a matter of weeks the Homo Sapiens single will be available in all the world's major markets."

"Further, we have arranged sub-publishing deals with Germany, the UK, Spain and Brazil, and other deals are being signed with publishers in France, Belgium, the Netherlands, Scandinavia and Japan. We're sure other countries will soon follow and in many cases we expect the tune to be recorded by big-name artists for local versions."

Apart from these satisfying achievements, the Ri-Fi team has been impressed by the quantity of requests and by the standards of competition stirred up around the San Remo winner, involving offers of many thousands of pounds. Says Finamore: "This means the Homo Sapiens entry can count on international appeal."

He adds: "In fact, the 1977 festival was the most interesting of

recent years, because most of Italy's major record companies took part with young, but already established acts, all of which had previously been featured at least once in the Italian charts. It is remarkable, too, that this year the three acts reaching the finals were groups — Homo Sapiens, Collage and Santo Sapiens — for the first time in the history of the festival. Traditionally it is dominated by solo singers. The event also profited by its new formula and by the presence of a varied selection of young artists."

Asked whether Homo Sapiens would have had the same international reaction had the group not won, Finamore says: "Winning certainly helped, though in this case the group had already shown international potential and achievement. Its Tornerai Tornero had 60 record releases through the world, including local cover versions, and won a silver disc in Brazil. Had the group not won San Remo, the amounts offered for its services would have been less impressive, but probably the actual demand would have been similar."

"I believe the response to Bella Da Morire shows there is a renewed interest in Italian songs. All over the world there is a trend towards a simpler, less sophisticated, less engineered kind of pop music."

"The Germans have launched their own disco sound, which is strictly based on easy tunes and when it comes to catchy melodies, Italy has traditional musical advantages. In Italy there are many good composers and arrangers. Hopefully an Italian sound as such will soon emerge."

"And as a matter of fact, over the past few years Ri-Fi has doubled its exports abroad, thanks mainly to singers like Iva Zanicchi and Franco Simone — and to the Homo Sapiens group."

Composer 'congress' may meet annually

PARIS — Some 4,000 fans attended the first French Festival of Song, organized by the Maison de la Culture at Bourges. It is hoped to hold the event annually to produce the same benefits for French songs as Cannes has to the French cinema, Avignon and Nancy to the French theatre and Royans to French contemporary music.

The aim is to give opportunities to young French composers and lyricists — a possible answer to what one critic called "the insipid music now dominating the business". Those taking part in the festival, with the single exception of Charles Trenet who is considered the "grandfather" of modern French "chanson populaire", are barely known outside France or the French-speaking territories.

Yet the real interest in the festival was not so much the music itself, since this depends for acceptance on personal taste, but in the various debates and conferences, in which participants included composers, publishers, sound engineers and record companies. Studios were set up for demonstrations of what was thought was good and bad in the music. SACEM was well represented.

Films, video, children's productions were all part of the

festival, held in a 1,000-seat theatre and 4,000-capacity marquee. Elvis Presley films were shown.

The festival, officially dubbed Springtime At Bourges, could attract 8,000 enthusiasts next year, according to the organizers.

There was just one incident. When Charles Trenet, dressed in blue alpaca with red carnation button-hole, and therefore very much in contrast with the blue jeans surrounding him, started singing *La Mer* in English, there was uproar in the audience and he had to continue the song in French.

Drive-in music school

AMSTERDAM — Ger Odink, a 29-year-old music teacher from Lutten, a village in the north-eastern area of Holland, has introduced a music-teaching system unique to this country.

He installed eight electric mini-organs in a seven-metre caravan in which he drives to visit pupils in the Dutch provinces of Drente and Overijssel. Each organ has separate headphones, so that pupils can practice without being distracted by the others in the class.



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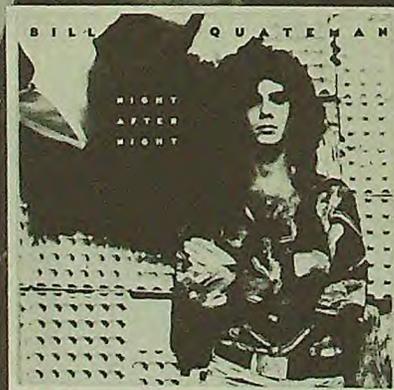
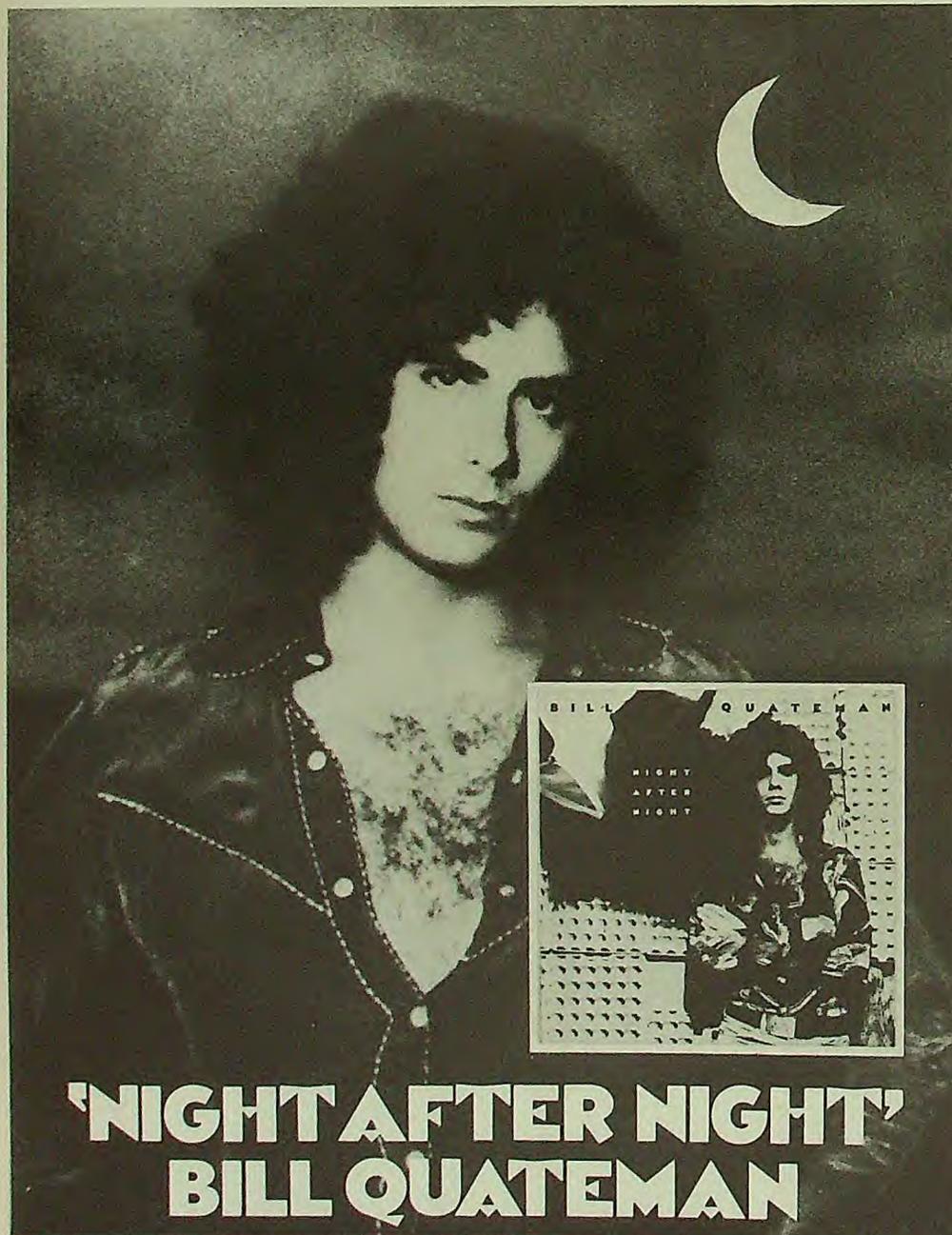
"...the difference between a band and a really good band is the space it leaves between the notes..."

Chicago Daily News

Quateman fronts his own band, playing steady rhythm guitar against the excellent lead work of guest Caleb Quaye from Elton John's band. Their music is seamless light-to-medium rock dominated by the two guitarists' fine interplay. The most impressive aspect of the album is its ungimmicky presentations of an ensemble that can riff excitingly within tight song structures that show a nice sense of the rock melodic hook.

Quateman is an expressive singer whose voice has improved with age. His reedy timbre echoes the influence of artists as diverse as Stephen Stills, Ian Hunter and Tim Hardin; into the phrasing of his ballads he brings a distinct jazz feel. The album's most ambitious song is also its best:

"Dance Baby Dance", a vaguely Bowie-like rock anthem that builds into a grand choral fade.



'NIGHT AFTER NIGHT'
BILL QUATEMAN

RCA

PL 12027

EUROPE



THE Bay City Rollers were presented with gold discs by EMI Electrola after their recent concert at the Dortmund Westfalenhalle to an audience of 15,000. The award was for last summer's Number One single I Only Wanna Be With You. This was the first opportunity to present the gold discs to the band. Pictured with the band (from left) are Rollers manager Tam Paton, Arista label manager Walter Putz, the then Arista International Director Mafalda Hall, EMI promotion chief Holger Muller and EMI general manager (international repertoire) Helmut Fest.

Europe's Top Sellers

West Germany

(Courtesy Musikmarkt)

- 1 KNOWING ME, KNOWING YOU, Abba, Polydor/DGG
- 2 LIVING NEXT DOOR TO ALICE, Smokie, RAK/EMI Electrola
- 3 LOST IN FRANCE, Bonnie Tyler, RCA
- 4 PORQUE TE VAS, Jeanette, Polydor/DGG
- 5 OH SUSI, Frank Zander, Hansa/Ariola
- 6 TARZAN IS WIEDER DA, Willem, Ariola
- 7 ANOTHER FUNNY HONEYMOON, David Dundas, Chrysalis/Phonogram
- 8 LAY BACK IN THE ARMS OF SOMEONE, Smokie, RAK/EMI Electrola
- 9 FEVER OF LOVE, Sweet, RCA
- 10 TUR AN TUR MIT ALICE, Howard Carpendale, EMI/EMI Electrola
- 11 UNDER THE MOON OF LOVE, Showaddywaddy, Arista/EMI Electrola
- 12 ROCK AND ROLL STAR, Champagne, Ariola
- 13 LIVIN' THING, Electric Light Orchestra, United Artists/Ariola
- 14 CHARLY BOY, Tina Rainford, CBS
- 15 ANITA, Costa Cordalis, CBS

Spain

(Courtesy of El Gran Musical)

- 1 IF YOU LEAVE ME NOW, Chicago, CBS
- 2 GAVILAN O PALOMA, Pablo Abaira, Movieplay
- 3 DADDY COOL, Boney M, Ariola
- 4 MARGHERITA, Richard Coccianta, RCA
- 5 SOUL DRACULA, Hot Blood, Movieplay
- 6 MARCO, Banda Sonora T.V., Fonogram
- 7 OTRO OCUPA MI LUGAR, Miguel Gallardo, EMI
- 8 DE AMOR YA NO SE MUERE, Gianni Bella, CBS
- 9 THE BEST DISCO IN TOWN, Ritchie Family, RCA
- 10 REVELACION, Santana, CBS

LPs

- 1 ANIMALS, Pink Floyd, EMI
- 2 CAMPANADES A MORTS, Lluís Llach, Movieplay
- 3 CHICAGO 10, Chicago, CBS
- 4 HOTEL CALIFORNIA, Eagles, Hispavox
- 5 TAKE THE HEAT OFF ME, Boney M, Ariola

- 6 SONGS IN THE KEY OF LIFE, Stevie Wonder, Ariola
- 7 BEAUTIFUL NOISE, Neil Diamond, CBS
- 8 ARABIAN NIGHTS, Ritchie Family, RCA
- 9 EL PUEBLO UNIDO JAMAS SERA VENCIDO, Quilapayun, Movieplay
- 10 FRAMPTON COMES ALIVE!, Peter Frampton, Ariola

Switzerland

(Courtesy Musikmarkt)

- 1 LIVING NEXT DOOR TO ALICE, Smokie, RAK/EMI
- 2 SWISS LADY, Pepe Lienhard, EMI
- 3 KNOWING ME, KNOWING YOU, Abba, Polydor
- 4 ANITA, Costa Cordalis, CBS
- 5 MY LOVE, Rosy and Andres, Telefunken
- 6 AUF DEM MOND DA BLUHEN KEINE ROSEN, Vicky Leandros, CBS
- 7 UNDER THE MOON OF LOVE, Showaddywaddy, Arista/EMI
- 8 TUR AN TUR MIT ALICE, Howard Carpendale, EMI
- 9 IF YOU LEAVE ME NOW, Chicago, CBS
- 10 CHANSON D'AMOUR, Manhattan Transfer, Atlantic
- 11 PORQUE TE VAS, Jeanette, Hispavox
- 12 MORE THAN A FEELING, Boston, Epic/CBS
- 13 SUNNY, Boney M, Hansa
- 14 UND ES WAR SOMMER, Peter Maffay, Telefunken
- 15 DUE RAGAZZI NEL SOLE, Collage, Ariola

Netherlands

(Courtesy of Stichting Nederlandse)

- 1 LAY BACK IN THE ARMS OF SOMEONE - Smokie - Rak
- 2 MY BROKEN SOUVENIRS - Pussycat - EMI/Bovema
- 3 NON STOP DANCE - Gibson Brothers - CNR
- 4 GO YOUR OWN WAY - Fleetwood Mac - Warner Brothers
- 5 WHAT CAN I SAY - Boz Scaggs - CBS
- 6 SAVE THE LAST DANCE FOR ME - The Cats - EMI/Bovema
- 7 SOUND AND VISION - David Bowie - RCA
- 8 I'M YOUR BOOGIE MAN - K.C. & The Sunshine Band - RCA
- 9 DON'T LEAVE ME THIS WAY - Thelma Houston - Motown
- 10 YOU NEVER CAN TELL - Emmylou Harris - Warner Brothers

WARWICK

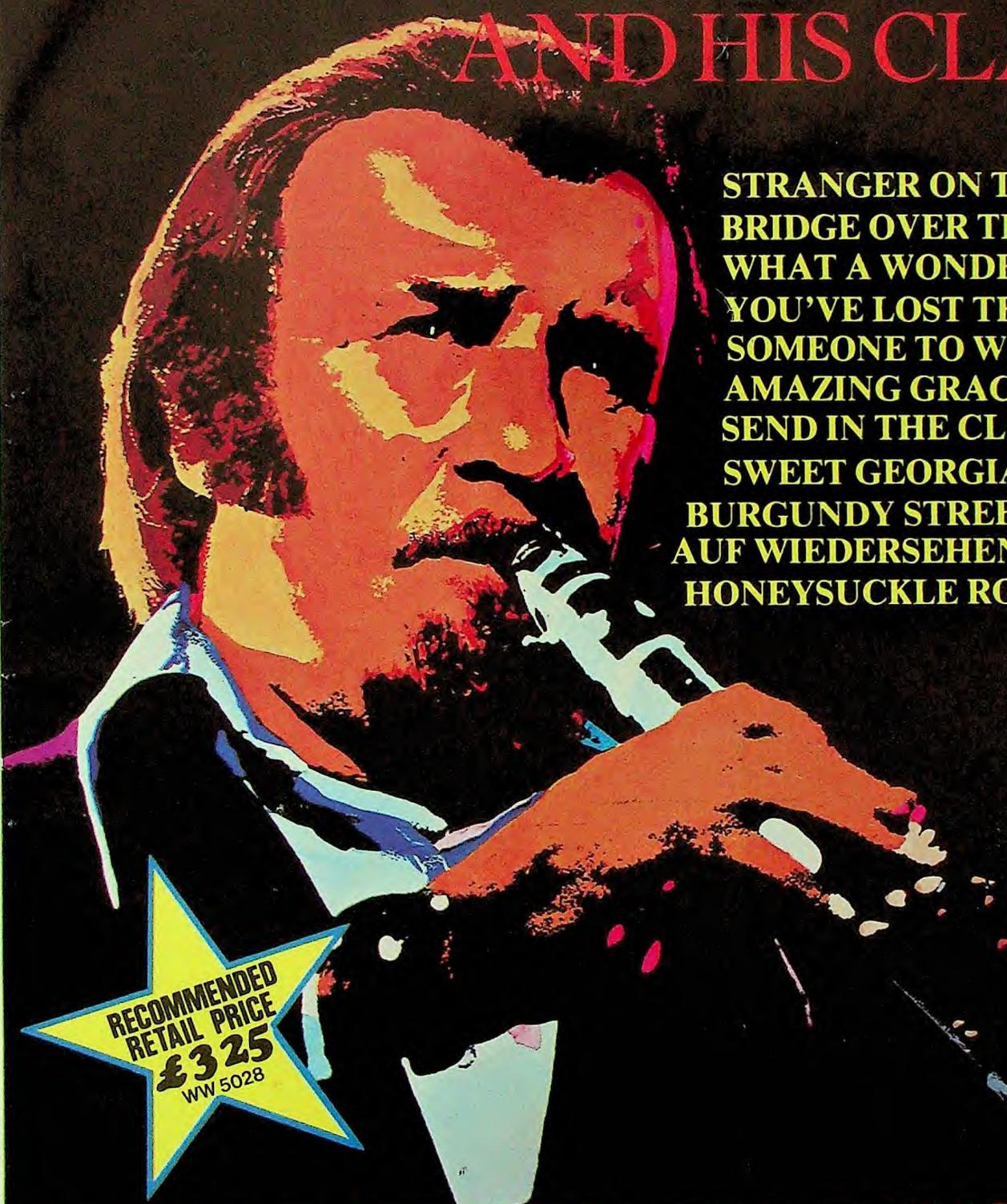
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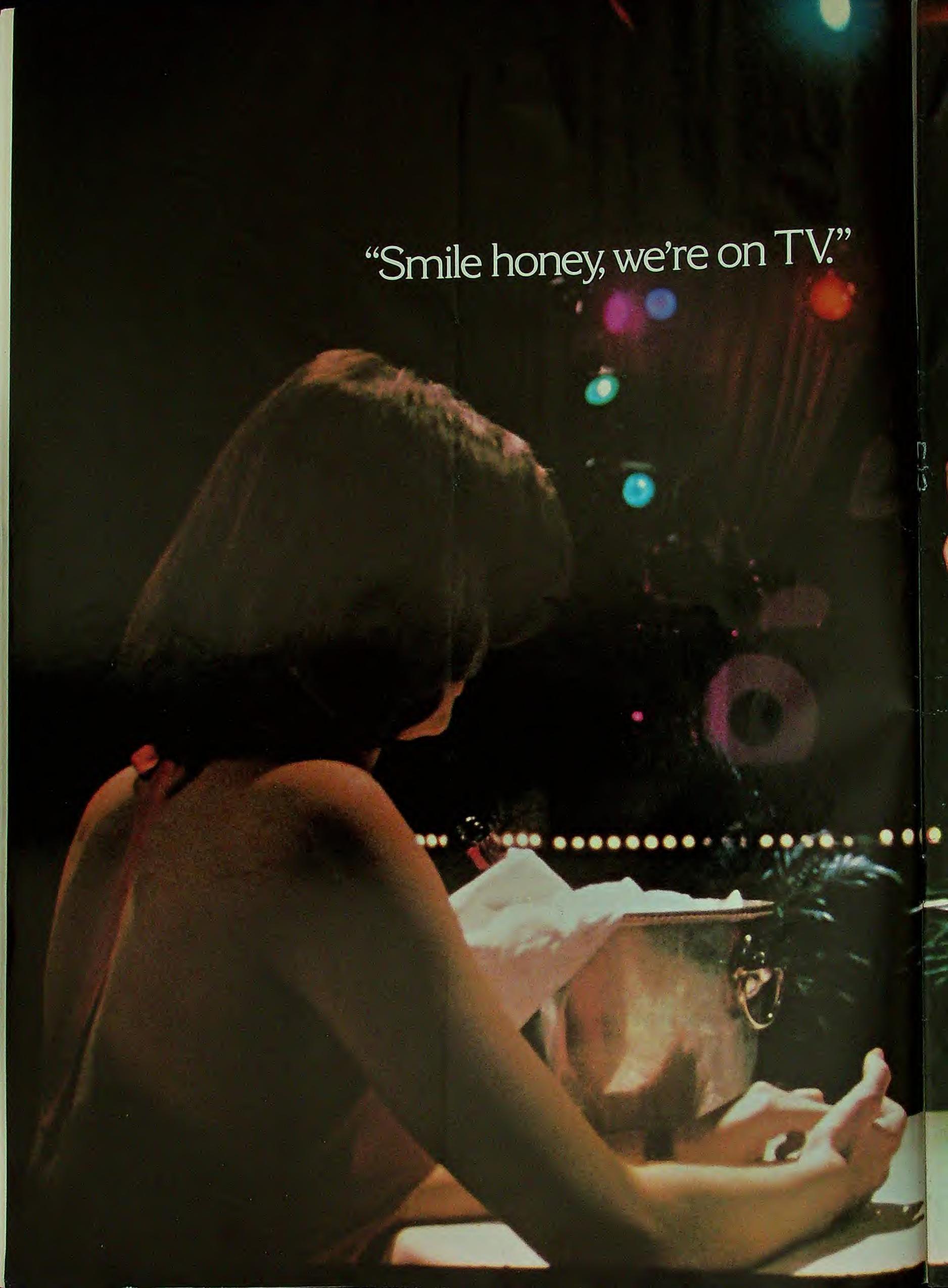
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This scene is part of the 45 second commercial specially shot last month in Canada, where Jack was appearing in cabaret. As you can see, it captures his unique ability to make everyone in an audience feel that they have him all to themselves.

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SCOTLAND

Talent coup at Clyde '77 shows

A WIDE-RANGING line-up of international talent has been booked for the Radio Clyde-sponsored Clyde '77 which runs for two weeks during May.

The 14 concerts being staged in Glasgow, Falkirk and Kilmarnock from May 13-27 will cover country music, big bands, rock and pop, with the anticipated highlight, according to Radio Clyde, being the Neil Sedaka solo concert at Glasgow's Apollo Theatre on May 23. The show, lasting two hours, features just Sedaka and piano and traces his 25-year career as a singer and writer. Apart from his London Palladium Shows, it will be his only European appearance.

Another coup for Radio Clyde is the Scottish debut of American singer-writer Dory Previn at the Apollo Centre Glasgow on May 21 as part of her first UK concert tour. The festival opens on May 13 with

a concert at the Kelvin Hall by local favourite Sydney Devine, followed on May 15 at the Theatre Royal by the Side By Side With Sondheim show now touring the country after its success in London. The Joe Loss Orchestra will play two nights at Glasgow's Plaza Ballroom (16-17), before appearing at the Grand Hall, Kilmarnock (18) and Town Hall, Falkirk (19).

Other concerts will feature John McLaughlin and Shakti (19) and Johnny Mathis (20) at the Apollo Centre, Jean-Pierre Wallez at Pollock House, Glasgow (19) and the Glenn Miller Orchestra at Kelvin Hall (21).

The festival will close with two performances at Kelvin Hall on May 23-24 of Mike Oldfield's Tubular Bell and Hergest Ridge with soloists Steve Hillage with the Scottish National Orchestra conducted by Iain Sutherland.

EDITED
by
IAN McFADDEN

Shetland fiddles from Nevis

A FAIRLY mixed batch of releases form the latest from Nevis — the Scottish label with a London base. The only consciously Scottish release is an album by Grant Fraser, The Romantic Voice Of Scotland (NEVLP 121); the other three releases are The Karl Denver Trio (NEVLP 122), Kymm, by a young lady of that name (NEV LP 116) and Songs Of The Century, by Sale Of The Century organist Peter Fenn (NEVLP 118).

Another new release is from the Thule label which promises a TV campaign on The Shetland Fiddlers On State (SLP 116). Under leader Tom Anderson it was the Shetland variety which started the current vogue for mass fiddle records. All five of these releases are available from Clyde Factors.



Local radio dignitaries were among a large Scottish media turn-out at MCA Records' launching party for new Scottish signing Badger in Edinburgh. Picture shows (left to right) standing: Andy Park (Radio Clyde head of entertainment), Davey Ross (Badger), Roy Featherstone (MCA managing director), George Boyter (Badger), Stuart Watson (MCA marketing manager), Christopher John (Radio Forth presenter), Martin Satterthwaite (MCA regional promotions manager), John MacCalman (Clyde programme co-ordinator). Seated: Callum Malcolm and Lou Lewis (Badger).

Badger signed to MCA

THE NEWLY formed MCA team was out in force in Scotland when they organised a party for new signing Badger. Almost everybody from their London office travelled to the reception, held, unusually, in Edinburgh. The reason for the venue was that one of the band — keyboards player Callum Malcolm — owns the studio there where the single Biding My Time (MCA 293) was recorded.

Badger is a four-piece with ages ranging from 21 to 26 and have been working at Callum's Castile Sound Studio for over a year. They signed with EMI Music last year, and are one of the first groups to be released since MCA's move out of EMI's offices.

Callum Malcolm is particularly delighted about the release — his studio has been used as a demo unit by such august bodies as the Bay City Rollers, but to date there has been little pop product actually released, although the 16-track

studio has made its mark on the tartan end of Scottish recording. Looking dapper in his Badger colours he gave the visiting VIPs a guided tour and worried about what would happen to his full booking schedule when and if the single is a success.

Roy Featherstone, MCA managing director, described himself as "delighted" at the quality of the single. "You can hear from the other tracks that we have that it's a very versatile band, although this single is likely to be compared to

Pilot because of the clean sound and the Edinburgh base. It's very impressive as a studio, and it is nice that the first single to get this kind of push from us is from Scotland and not London."

Field promotion manager Martin Satterthwaite did not see any particular significance in the band being Scottish. "It is good that it is a regional band," he said, "But Manchester and Birmingham are just as good areas for talent."

Badger's single Biding My Time, was released on April 1.

In brief...

spot while regular presenter holidaying ... meantime Radio Forth's Jay Crawford and Steve Hamilton doing continuity work at STV.

Singer/writer Brian Fiel, once one of Mark London's proteges with Maggie Bell at Colour Me Gone, has signed up with April Music for publishing. Now seeking recording contract — previous records on Pye's Dawn label ... Another writer, Eric Bogle, off to Germany after a short tour of English folk clubs has signed with Fadders/Mews Music ... Are things happy at Radio Forth following programme strip rescheduling, rumour has it that the board of directors think they know about music programming.

Bruce's Glasgow shop moved from Sauchiehall Street to 37 Union Street, opening with Eddie and the Hot Rods, later PA by Graham Parker & The Rumour ... Clyde Factors now one-stopping singles.

IRELAND

Emerald to build Scots catalogue

by KEN STEWART

EMERALD RECORDS of Belfast was nominated for a Grammy Award in America in the category of Best Ethnic or Traditional Recording for Bagpipes, Brass & Accordion, by the Shotts and Dykehead Caledonia Pipe Band (Emerald GBS 1009), and a plaque is on its way from the National Academy of Recording Arts and Sciences.

Emerald has appointed its own man in Scotland, Kevin Black, who has done independent promotion work for Pye and many other labels.

Managing director Mervyn Solomon says Emerald intends to build up its Scottish catalogue and has already made a number of very important signings and that it looks as if Emerald will be one of the major labels in that territory over the next few years.

Scottish singer Big George, a new act, has been promoted (April 10-23) with a campaign costing over £1,000, including radio promotion.

"We have just issued the first LP of Gerry Ford, the man who is the Country music DJ with Radio Forth," says Mervyn Solomon. "This has been very well received and a single from this has already been a power play in Scotland."

"Coming back closer to home, the success story has been based around Brendan Quinn. He joined us from Release and we co-operated completely with him in choice of material. We have produced his new LP, My Kinda Country (GES 1163).

"The reaction so far from the

radio stations throughout all of Britain has been quite phenomenal. It has been described as "The best British produced C&W LP of all time", and believe it or not, before release we have already been contacted by an American company which is interested in issuing this in the States."

Emerald advertised the Brendan Quinn album on UTV from April 13-26.

The label's other big success story has been Clubsound, the Northern cabaret group who were launched in the South in April at the Chariot Inn, Dublin. They will be presented with a silver disc from the British Phonographic Industries for sales totalling £100,000 in the North of Ireland of their album, Clubhouse Capers.

Emerald will release an album by Des Lee of the Miami Showband, probably in the autumn. When the Miami's Fran O'Toole died, there was a lot of material in the can and a single, Out There Singing, will be issued in a few weeks. The Des Lee and Fran O'Toole records will be on the Mint label.

The company has signed a new act from America, John L. Sullivan, an Irishman one generation removed, who was born in Nashville on St. Patrick's Day. His mother was a cousin of Daniel O'Connell. He has a voice in the style of the late Jim Reeves. His first single on the Mint label is I Never Cry (CHEW 16) and an album will be released in a few weeks. Emerald also signed Randy Barlow, another American country act.



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Park on the move?

FOLLOWING DOOLEY speculation on Radio Clyde's Andy Park moving to Scottish Television, more speculation in Scotland that he might move from Clyde with both BBC and Radio Luxembourg being tipped as possible destinations.

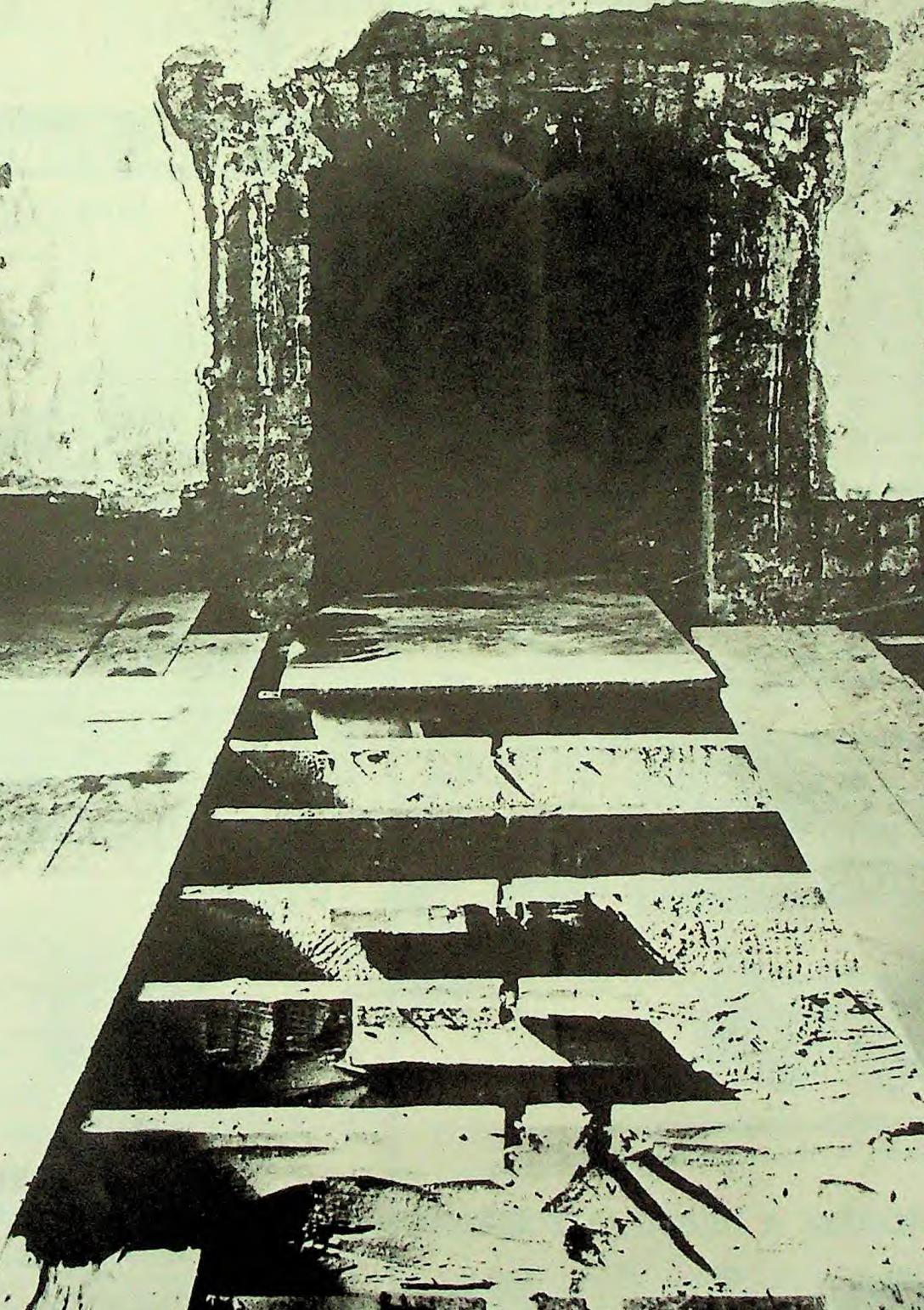
RCA promotion man Roger

Ferdinand, late of Virgin, on the move again? Seen spending a lot of time in the company of A&M's Stuart Hornall, who is shortly due for elevation to London office ... DJ Tony Currie, now on Scottish Television's staff, returned for a week to his old Through The Night



THRUSH, A country-rock band from the Falkirk area sign a two-year recording contract with John Mackinnon, "Thrush sound like the Ozark Mountain Daredevils, Dr. Hook and The Eagles rolled into one. That's good enough for me."

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ATV MUSIC

AMERICAN SCENE

Led Zeppelin set to top Madison Square record

LED ZEPPELIN'S appearance at the Madison Square Garden have several vacant days between the five concerts listed with the rumours already starting that this is promoter Ron Delsener's profitable way of making sure that the Zeppelin will beat out Elton John's Garden record set last year. Then John worked a straight seven-day concert schedule, the most any rock group has done and all to sell-out crowds.

Beating this record is obviously something for the supergroups to aim at in terms of finance and prestige. It also points up the continuing prestige of Madison Square Garden as the premier rock arena in the country.

There were 41 major rock concerts booked into the hall last year, against 32 in 1975 and 48 in 1974. The Democratic Convention that selected President Carter took over Madison Square Garden for the two months of June and July which accounts for the decline in the numbers, while 1975, it is generally accepted, was the summer of the huge outdoor concerts that started so well but slumped in the end. This took business away from the Garden.

Rock concerts of course are sandwiched into the Garden between sporting events — it is home ground for local ice hockey, basketball and boxing events — plus the horse shows, the circus, athletic meets, wrestling, antique shows, dog and cat shows, totalling in all some 300 days of bookings. Music takes up around one-fifth of the bookings.

Rental fees are based on the night and the gross potential with a minimum sum of \$27,500 set. As senior vice-president, Joe Cohen, the man who has been booking rock into the Garden since 1970, says: "For this you get the four walls, nothing else."

Other expenses can run up to 30,000 dollars and that includes

ushers, security, stage set ups, sound installation, and ticket sales. Everything except the advertising ... and the talent.

Cohen has had artists come into the Garden and keep their expenses down to 25,000 dollars — very rarely though. Cohen starts his year with the firm bookings, the sports events, the family shows and then starts negotiating for the rest of the open dates. Rock shows, he says, are usually booked a couple of months ahead of the date which is the shortest notice the Garden allows for rentals.

It is a length of time that still allows, say, a group such as Boston, riding a monster single and album but basically unknown, to get a Garden party while the impact is still very potent.

Grafted onto Madison Square Garden is the Felt Forum, a 5000-seater, that Cohen also books. Here the rental is 5000 dollars with expenses probably doubling that, although to squeeze in two shows in one evening brings the total rental to around 7,500 dollars. The Forum does not have so many prior commitments so there is more flexibility and it gets booked around 225 days a year.

Meanwhile the Radio City Music Hall in Manhattan is becoming more alive to rock and roll. Usually home to the Rockettes (a high kicking troupe of dancing ladies) and films (it is regarded as a family cinema and is having a harder time finding this kind of film these days),

promoter Sid Bernstein has taken a lease for a number of dates and hopes to get involved in "concept dates, rock and art festivals." He promises details soon.

Also, just across the river in New Jersey, about an hour away in non rush-hours, is the Capitol Theatre, in Passaic which recently celebrated its fifth anniversary. Run by John Scher it soon established a base for him to become the largest rock promoter in the New Jersey state, no mean feat considering that rock promoters in this country are not adverse to the words "closed shop."

While the Capitol Theatre is indoors, Scher still does considerable outdoor concerts in the area during the summer. "But it has to be special, an event," he says.

The Capitol Theatre has a seating capacity of 3,498 with a 30,000 dollars lighting system (and crew ready to operate it), a closed circuit video system (18,000 dollars worth).

Opened this year near Scher's headquarters is a massive sports complex called Meadowlands — the equivalent of the celebrated Shea Stadium, only more so — and Scher has hopes but no firm decisions yet, of using this for rock concerts. This stadium has a capacity of 75,000. Previously Scher's summer resort was a more conventional Roosevelt Stadium.

Continuing the health of New York's concert scene are, of course, such locations as the Palladium (doing very well, run by Ron Delsener, who took it over when

In brief...

KLAATU, PREVIOUSLY written about, now have their identities revealed. They are not the Beatles but Chip Dale, Dee Long, and Terry Draper, all Canadian studio musicians, Beatles freaks, and have apparently cut an album in England ... Rumour: Temptations to leave Motown Records, after 16 years ... Better Business Bureau says that one per cent of the total number of complaints received last year — 800,000 of them — concerned records and the quality thereof. Hi-fi, tape recorders and record player complaints ran about one and one half per cent and out of the two totals 25 per cent were about mail order items ... There are now over 8000 radio stations in America which practically exhausts all the available AM and FM frequency bands. However a suggestion has been made to shift some tv channels from tv to radio freeing several thousand bands to radio. It would, if promulgated, mean many many more radio stations with a radius of only 10 miles — thought to be healthy competition though.

NEW YORK NOTES

by LITA ELISCU

Howard Stein, fellow promoter, fell on hard times), Carnegie Hall and the Lincoln Centre complex, including Avery Fisher Hall. Even the Metropolitan Opera is opening up having presented LabBelle, and Melanie in the past with, no less than, Olivia Newton John coming up in the near future.

U.S. Top 30 SINGLES

- 1 (2) SOUTHERN NIGHTS, Glen Campbell
- 2 (3) HOTEL CALIFORNIA, Eagles
- 3 (1) DON'T LEAVE ME THIS WAY, Thelma Houston
- 4 (9) WHEN I NEED YOU, Leo Sayer
- 5 (6) I'VE GOT LOVE ON MY MIND, Natalie Cole
- 6 (4) DON'T GIVE UP ON US, David Soul
- 7 (8) SO IN TO YOU, Atlanta Rhythm Section
- 8 (10) RIGHT TIME OF THE NIGHT, Jennifer Warnes
- 9 (19) SIR DUKE, Stevie Wonder
- 10 (11) TRYING TO LOVE TWO, William Bell
- 11 (13) I WANNA GET NEXT TO YOU, Rose Royce
- 12 (14) COULDN'T GET IT RIGHT, Climax Blues Band
- 13 (15) LIDO SHUFFLE, Boz Scaggs
- 14 (16) CAN'T STOP DANCING, Captain & Tennille
- 15 (17) I'M YOUR BOOGIE MAN, K.C. & The Sunshine Band
- 16 (20) YOU LOVE, Marilyn McCoo/Billy Davis Jr.
- 17 (7) LOVE THEME FROM A STAR IS BORN (EVERGREEN), Barbra Streisand
- 18 (12) RICH GIRL, Daryl Hall/John Oates
- 19 (5) THE THINGS WE DO FOR LOVE, 10CC
- 20 (23) CALLING DR. LOVE, Kiss
- 21 (28) LUCILLE, Kenny Rogers
- 22 (30) LONELY BOY, Andrew Gold
- 23 (25) ANGEL IN YOUR ARMS, Hot
- 24 (33) HELLO STRANGER, Yvonne Elliman
- 25 (29) FEELS LIKE THE FIRST TIME, Foreigner
- 26 (31) DANCING MAN, Q
- 27 (18) DANCING QUEEN, Abba
- 28 (40) AIN'T GONNA BUMP NO MORE, Joe Tex
- 29 (36) GOT TO GIVE IT UP PT. 1, Marvin Gaye
- 30 (34) HEARD IT IN A LOVE SONG, Marshall Tucker Band

ALBUMS

- 1 (1) HOTEL CALIFORNIA, Eagles
- 2 (2) RUMOURS, Fleetwood Mac
- 3 (3) A STAR IS BORN, Kris Kristofferson/Barbra Streisand
- 4 (4) SONGS IN THE KEY OF LIFE, Stevie Wonder
- 5 (12) MARVIN GAYE LIVE AT THE LONDON PALLADIUM
- 6 (7) BOSTON, Boston
- 7 (5) LEFTOVERTURE, Kansas
- 8 (8) UNPREDICTABLE, Natalie Cole
- 9 (19) ROCKY/Soundtrack
- 10 (11) SONGS FROM THE WOOD, Jethro Tull
- 11 (25) GO FOR YOUR GUNS, Isley Brothers
- 12 (13) ANYWAY YOU LIKE IT, Thelma Houston
- 13 (17) A ROCK & ROLL ALTERNATIVE, Atlanta Rhythm Section
- 14 (14) NIGHT MOVES, Bob Seger/Silver Bullet Band
- 15 (15) BURNIN' SKY, Bad Company
- 16 (16) AHH ... THE NAME IS BOOTSY BABY, Bootsy's Rubber Band
- 17 (18) WORKS, Emerson Lake & Palmer
- 18 (9) FLY LIKE AN EAGLE, Steve Miller Band
- 19 (6) THIS ONE'S FOR YOU, Barry Manilow
- 20 (22) SILK DEGREES, Boz Scaggs
- 21 (21) SLEEPWALKER, Kinks
- 22 (24) BIGGER THAN BOTH OF US, Daryl Hall/John Oates
- 23 (10) IN FLIGHT, George Benson
- 24 (36) COMMODORES, Commodores
- 25 (26) CAROLINA DREAMS, Marshall Tucker Band
- 26 (27) YESTERDAY TODAY & TOMORROW, Spinners
- 27 (28) TEDDY PENDERGRASS, Teddy Pendergrass
- 28 (30) JEFF BECK WITH THE JAN HAMMER GROUP
- 29 (39) COME IN FROM THE RAIN, Captain & Tennille
- 30 (32) PART 3 K.C. & The Sunshine Band

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TALENT

by ADAM WHITE

SOME OBSERVERS see it as a move to bolster the company's position in the market share stakes, now that competition at the top is hotting up. Industry cynics see it as a scattershot approach to talent, a hedging of a&r bets in a year that is uncertain — musically and economically.

CBS claims that its acquisition of 11 new acts within the space of two months is neither. "We don't have to sign artists at present," asserts managing director Maurice Oberstein, alluding to the considerable weight of the company's existing roster, both from domestic and overseas sources. "We don't have to find another can of beans for the shelf. It's not that we need another new album coming out this week". Instead, he says, the signings should be seen as a reflection of CBS' firm belief in the talent and potential of each act.

That talent and potential is certainly spread across the musical spectrum — Renaissance, Sandie Shaw, Judas Priest, the Realistics, Chris Andrews, the Vibrators, Boxer, the Dead End Kids, Back Street Crawler, Next and the Clash — though it is interesting that initial success has come with acts not hitherto associated with the firm.

When the industry was coming to terms with punk rock last year, CBS seemed to be eschewing the trend. For a moment then, it looked as if the new wave might wash past it completely. Yet a&r executive director Dan Loggins and his team ultimately did move, settling for what are generally regarded as two of the most promising punk outfits, the Clash and the Vibrators. Loggins himself draws a few comparisons with America's West Coast music scene of a decade ago, when — as today — "the politics of boredom" were influencing rock music's development at the grass roots. A Grateful Dead concert would

CBS widens its talent boundaries with new acts



BOXER SIGNS on with CBS. With the group is CBS a&r executive director, Dan Loggins (first left, back row), and managing director, Maurice Oberstein (first right, back row).

involve no formal publicity, he says, no posters, radio advertising or the like — yet there would be an audience at the date. Much the same happens in 1977 with an appearance by the Clash or the Sex Pistols. Attitudes are the same, Loggins says: "it's an emotional charge, a new energy — people have to respond, as others have done in the past".

The Dead End Kids represent the

other musical area which CBS seems to have left (with the exception of David Essex) to other companies up to now: teenybop. Dan Loggins says that the group's popularity surprised him to some extent, for he believed the day of the teenybop act to have passed. But the teen and sub-teen market is still there, he admits, and co-exists with other developments like punk-rock. "Basically, pop is a fun market," he declares — and the



SANDIE SHAW, manager Eve Taylor and CBS a&r manager, Robin Blanchflower.

Dead End Kids cater for this.

The group's success also signifies CBS' wisdom in taking on Barry Blue as a house producer, according to Maurice Oberstein. The right in-house man, who is an arranger and songwriter as well, is now a definite asset for a company such as CBS, he continues, and usefully augments its deals with outside producers. "Barry Blue represents an excellent move, both from a company and

a&r point of view."

The Kids' breakthrough has also been important in another respect, comments Oberstein, in that *Have I The Right?* was a true regional breakout from Glasgow. This offers promising prospects, for it means that certain records can be tested in, and built nationally from, certain markets — as they are in the US "Every radio station is a local station to some degree", he observes, "including Capital. It's good to think that there are radio people in every major city in the country with their own ideas about music. We must utilise that."

Like the Clash, the Vibrators, Next (a multi-faceted group from Liverpool) and the Realistics (a British-based black band), the Kids are new to the record-buying public. Judas Priest, Boxer, Back Street Crawler and Renaissance are familiar to varying extents, though Loggins claims that their potential has hardly been tapped. "We are, I think, justifiably self-congratulatory about CBS' ability to work with acts at any stage of their career," he claims, pointing to Mott The Hoople, Sutherland Brothers & Quiver and the Kursaal Flyers as examples. "The market is there for such talent: It's a question of when the time is right for that particular artist in relation to the public. The worst thing to do is inherit other people's mistakes, though it's easier to avoid those with a newly-acquired act than it is, say, to know exactly when to drop an artist ourselves."

Though Priest (previously with Gull), Renaissance (BTM), Back Street Crawler (Atlantic) and Boxer (Virgin) are known primarily for albums, CBS will be looking to them for 45s as well. "Singles are the strongest and best promotional route", asserts Maurice Oberstein, "and we expect every act to be able to recognise that." The Sixties

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THE TRAINING COMPANY

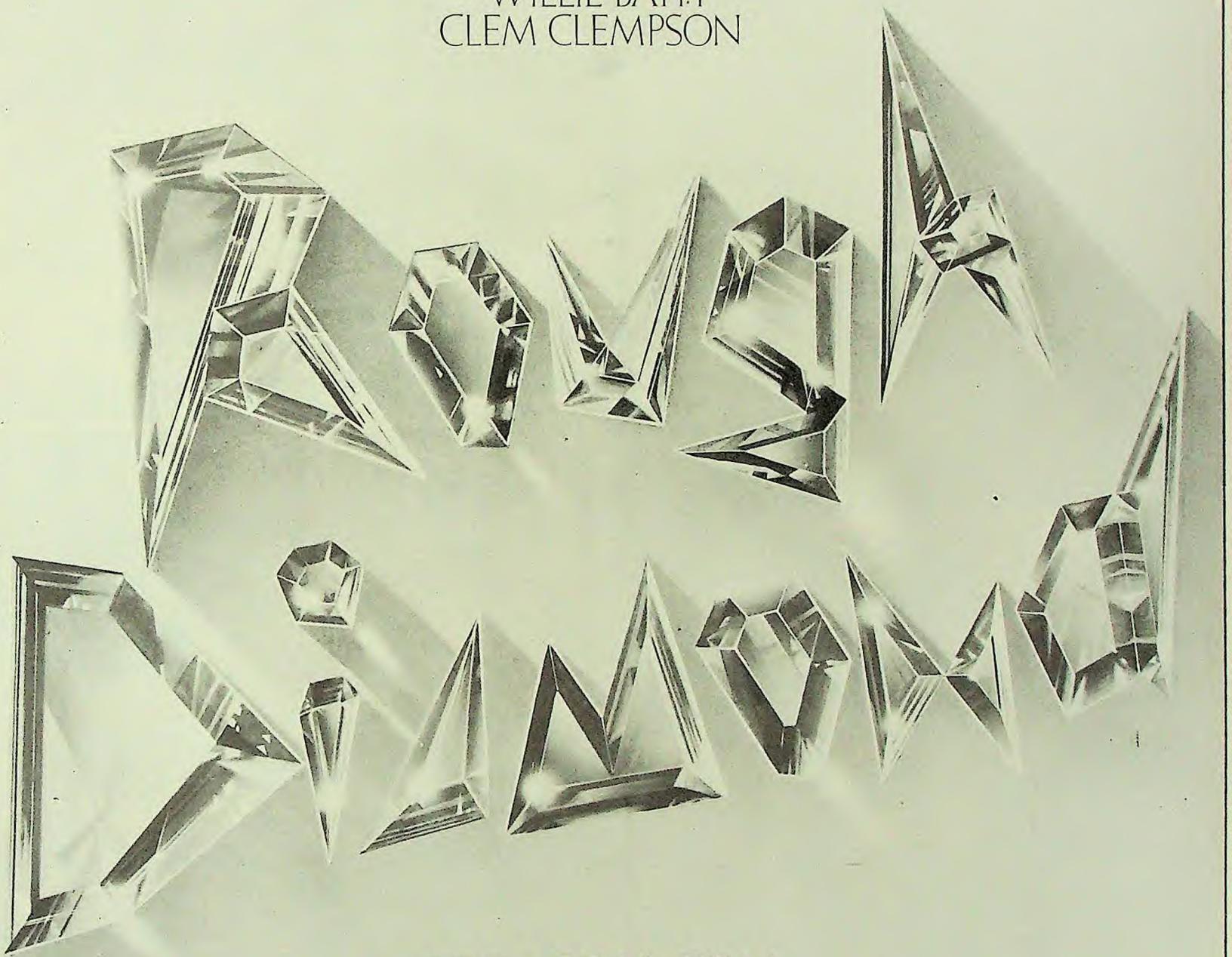
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CLASSICAL

Fortune's Five debut on Enigma lute disc

MAKING A recording debut in Enigma's May releases is a duo called Fortune's Fire who are currently giving concerts both in this country and abroad. The duo, Wynford Evans, tenor and Carl Chavez, lute, perform lute songs which were composed in abundance in Europe during the late 16th and early 17th centuries. For Enigma Fortune's Fire has recorded songs by John Dowland, Alfonso Ferrabosco and Thomas Campion under the title *To Entertaine The Stealth Of Love* (VAR 1023). Another album of songs, this time for tenor and piano with Ian and Jennifer Partridge

features English songs of the 20th century with music by Britten, Holst, Roger Quilter, Peter Warlock and others (VAR 1027).

The remaining releases are almost totally devoted appropriately, to Beethoven, John Lill continues his cycle of the Beethoven Piano Sonatas (VAR 1003) and flautist Richard Adeney appears on Enigma for the first time in an album of music for flute of the classical period including three pieces by Beethoven (VAR 1028). Finally James Loughran conducts the popular Symphony No. 7 with the Halle Orchestra on VAR 1037.

Early music on CRD

CONTINENTAL RECORD Distributor's list for April reflects the growing interest in early music, plus recordings from the romantic period and some contemporary music. Following Book 1, Theodore Paraskivesko plays Book II of Debussy Preludes on CAL 1832 and on CRD's own label the Albemi Quartet completes its taping of Schumann's Quartets Op. 41 with Nos. 1 and 2 (CRD 1033).

Harmonia Mundi has two first recordings of early works: The Roman de Fauvel (Anon) performed by the Clemencic Consort (HM 994) and Dufay's Missa Caput also by the Clemencic Consort on HM 996.

MORE CLASSICAL NEWS PAGE 24

JOHN WILLIAMS ON CBS RECORDS AND TAPES



RODRIGO: CONCIERTO DE ARANJUEZ
VILLA LOBOS: GUITAR CONCERTO
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TALENT

How Boston's basement tapes sold a million

by CHRIS WHITE

BOSTON, A band originally spawned in a basement have become the success story of the last 12 months. Their debut album was released on Epic in the US last August and within three months had sold more than one million copies. Since then it has surpassed the two million units mark, at the same time becoming a major hit in Britain, and spawning the hit single on both sides of the Atlantic, *More Than A Feeling*.

This sudden success, remarkable by any standards but more so when one considers that Boston was unknown 12 months ago, has been the ultimate award for Tom Scholz, the group's guitarist and keyboards player who has been striving for success for more than six years. Scholz, formerly a mechanical engineer at Polaroid, spent most of his spare time experimenting with a four-track recording system in the basement of his home in Watertown, Massachusetts. He regularly made demonstration discs and sent them to the major record companies, but generally found a wall of resistance to the music.

Scholz explains: "I've played together with various musicians for six or seven years now, and there have been several combinations of personnel within the band Boston. It was not until Epic Records heard the tracks that we had put down in my studio, and which eventually become part of the debut album that we achieved any sort of success. I'd become so disillusioned by record companies' attitudes that I was determined that those Boston tapes were going to be the last."

Those now-famous Boston tapes were recorded in Watertown during the autumn of 1975. "Anyone who had ever worked in a contemporary record studio would have laughed at the facilities offered in mine!" Scholz adds. "However Epic signed us up, apparently largely on the strength of the demo tape's expert sound quality, and decided that what we had recorded should go on an album. About 70 per cent of the debut LP was recorded in my studio, but then because of union regulations to do with the sound engineers, we completed the whole thing in Los Angeles."

Scholz admits that no one was more surprised than he when, within two months, the LP had sold more than a half-million units. "A lot of people asked me how we did it — if I knew the answer I wouldn't have waited six years before getting a major recording contract. I feel that it is a good album and it appeals to a very wide age group. The teenagers like it, as well as those people who are in the 30-plus age bracket. Our appeal is probably very much like that of Fleetwood Mac."

With hindsight though, he adds that there was one good reason why the album sold so rapidly and in such vast quantities — Boston had received plenty of advance airplay. "One of our managers went around the country with the demo tapes, at least six months before the LP came out. The radio stations were interested and started to play the music, and then there was the additional factor that we had been doing some extensive touring and people had got to know our music that way. When the album finally came, out, people were already familiar with it and bought it almost straightaway."

Apart from making those early demos, Boston had played many of the discotheques and clubs in their home-town and locality, but failed to find the necessary breaks. "We

didn't know anybody in Boston who was actually involved in the music business. At times it was hard getting work and no one would really listen to what we were doing. In fact a lot of the songs on the album were first written about six years ago, which proves how long it has taken for our music to become appreciated.

"Strangely though, although the local companies around Boston would not give us more of a chance, the big national record companies in New York did at least show some interest and even listened to our tapes. Mercury, Phonogram and Columbia (CBS in the UK) were all quite keen and though we eventually signed with Epic, we had originally been sent a reject note by that label! Their offer of a deal came along just when I was determined to quit playing and concentrate on songwriting."

Scholz says that so far the success

has not made too much difference to the lives of Boston's personnel — which also includes Bradley Delp on vocals, Barry Goudreau on guitar, Fran Sheehan on bass, and Sib Hashian, drums—mainly because the band has been too busy on the road. At present they are midway through a gruelling three and one-half tour of the US. The follow up to *More Than A Feeling* called *Long Time*, has just been released in Britain but there are no immediate plans to come over to Europe.

"It is on the cards that we will visit the UK in autumn and we would very much like to make some live appearances, because so far as I'm concerned that's the whole thing about this business," Scholz adds. "So far as I'm concerned the Boston LP is a means to the end. It has meant to us that we can attract large audiences and give them the type of music that they obviously like to hear."

CBS: across the board talent signings

FROM PAGE 20

snobbery among various bands about the format has generally evaporated, adds Loggins. "Now they know that there's nothing wrong with entertaining, nothing wrong with the Radio 1 route." There are certain types of 45s which are not suitable for the national radio strip shows, he agrees, but they can fit into — and sell from — programmes by John Peel, Nicky Horne and other like broadcasters.

For Sandie Shaw and Chris Andrews, their past fame was built on singles success. Today, says Dan Loggins, their boundaries are wider, too. Shaw has evolved into a good songwriter — working with Herbie Flowers, Roger Cook and Ann O'Dell — as well as a singer, and intends to renew her contact with audiences via television and concerts. Andrews, now managed by Adam Faith, has developed his composing and vocal talents, too, with a made-in-California debut album and single for CBS due out soon.

But though both artists are signed to the same company now, there is no sign of a renewed Shaw/Andrews partnership, responsible in the Sixties for hits like *Girl Don't Come*, *Long Live Love* and *Message Understood*. They have individual careers to pursue.

The Realistics represent CBS' pitch at the burgeoning British black music scene (the Real Thing, Heatwave, the JALN Band). The quartet, American in origin, formed in this country two years ago, and has been working on the club circuit solidly since then. Oberstein says the group's talent and the songwriting/production involvement of Ken Gold and Mickey Denne made for an attractive package, and the company is confident about the Realistics' debut CBS single, just released.

At this point, the Realistics — like all the new signings — become a priority for the CBS marketing department. Its head, Tony Woollcott, sees such a substantial enlargement of the roster as nothing more than a challenge — or, rather, a series of different challenges in various product areas. One prime concern for Woollcott and his team is to get to know each act, and what each is trying to achieve. "They are the people who know their audience



Oberstein: "No one can say that U.K. acts don't fit into the US market."

best", he says, "and that knowledge is essential to us. If you can build a professional relationship with the act, you're a long way towards making them happen." This intimacy and understanding of the artists impressed him during his Chrysalis days; to maintain it at CBS, and then combine it with the major's marketing muscle, is his permanent goal. As a result, he is particularly pleased with CBS' success — on both album and single — with the Clash, and expects to apply some of the lessons learned to initial Vibrators' product.

Woollcott also looks for open-mindedness on the part of the artists. "If I must have it to hear what they want to do, and how, I think it is reasonable to expect them to be the same."

The CBS marketing director agrees with his colleagues, too, that the new acquisitions offer very real opportunities in the international market — especially America, where there have been some past disappointments. All the new signings are worldwide, and Dan Loggins is optimistic that a number of them will gain US chart albums this year. Among them are likely to be Judas Priest, Boxer and Back Street Crawler, he says. "We haven't had a Frampton yet, but we believe that 1977 will see some results. It takes time."

Concludes Maurice Oberstein: "British acts of all types feature in the American charts. There is no reason to expect that it won't continue that way. No one can say that UK acts don't fit into the pattern of the US market. That's the most catholic market in the world!"

FRANKIE VALLI

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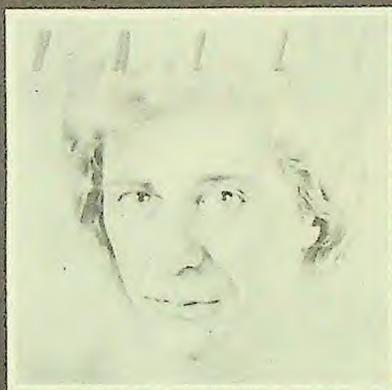
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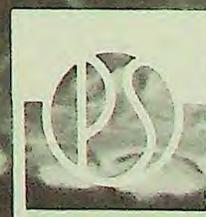
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CLASSICAL

South Bank Summer Festival extended

THE SOUTH Bank Summer Music Festival, which runs from August 7 to 28, has been extended to three weeks this year in celebration of the Queen's Silver Jubilee.

The Jubilee celebration Magic Of Vienna, five evenings of music by the Strauss family, will feature the Johann Strauss Orchestra and dancers in a re-creation of Queen Victoria's Coronation Ball of 1838. Following this, the colourful Ballet Folklorico De Mexico will perform at the Royal Festival Hall from July 25 to August 20 and in late August

EDITED
by
SUE REGAN

and early September the London Festival Ballet and the Krakowiacy Folk Song and Dance Ensemble of Poland will appear on the South Bank.

The artistic director of this year is Neville Marriner, and the two chosen themes are the music of Beethoven, to celebrate his 150th anniversary, and of Handel. The Cleveland Quartet will play the complete string quartets and the Academy of St. Martin-in-the-Fields will play some of Beethoven's symphonies and piano concertos with Alfred Brendel. Other artists appearing at the festival include Janet Baker, Lynn Harrell, Salvatore Accardo, Christoph Eschenbach and Elly Ameling. Two weeks are devoted to concerts and master classes and in the third week in collaboration with the Australian Musical Association, pianist and accompanist Geoffrey Parsons will hold a series of five master classes for singers and accompanists.

MORE
CLASSICAL NEWS
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Norris opens London store

GUY NORRIS will be opening his first central London record discount shop on May 4. As at his other shops in Wandsworth, Southend-on-Sea, Gants Hill, Ashford and Dartford all albums will be at discount price. The site for the new shop is just off Shaftesbury Avenue at 47 Neal Street. The building was originally a grocer's shop but Norris has spent £5500 on conversion and now has 2400 square feet of space available. Norris plans to have box sets on the ground floor with at least one set of every box set available and the basement will carry 9000 LPs including a jazz section.

In addition to retail shops Norris has a flourishing mail order business which is operated from the head office of Guy Norris Ltd. in Barking. Norris advertises the mail order business in the Gramophone each month and handles about 25,000 separate orders a year.



SIR JOHN Reid and Sir William Walton at a reception following the RFH concert. Sir John presented him with the first copy off the presses of Walton's *Troilus and Cressida*, recorded live at the Royal Opera House.

Tribute to Sir William

SIR WILLIAM Walton's 75th birthday was celebrated with a concert in the Royal Festival Hall which included his *Varij Capricci*, Violin Concerto performed by Kyung Wha Chung and Symphony No.2 played by the LSO. After the concert, tributes were paid to Sir William by Michael Kaye, general manager of the LSO and Christopher Morris of the Oxford University Press.

LSO tour in Europe

THE LONDON Symphony Orchestra will embark on a three-week tour of Europe on May 3, with concerts in Eastern Europe sponsored by Rank Xerox and the rest of the tour supported by the British Council. Over the past few years Rank Xerox has increased its trade within Eastern Europe by 30 per cent a year and is providing for this tour as part of its general policy to sponsor arts in areas in which it has an interest. The amount contributed to the LSO tour by Rank Xerox is £40,000, the highest sum a British orchestra has ever received for an overseas tour.

The orchestra will give 19 concerts each of which will include a work by a British composer and will be conducted by its principal conductor Andre Previn and its two principal guest conductors Colin Davis and Claudio Abbado. The orchestra will play in Germany, Austria, Switzerland, Hungary, Yugoslavia and Czechoslovakia. To mark the tour Rank Xerox presented Andre Previn with a solid silver baton. When asked if he would actually use the baton in concerts Previn replied "I am sure it would go down well with the orchestra as the weight of it would shorten programmes!"

Concert Board report

THE LONDON Orchestral Concert Board which was established in 1967 by the Arts Council and the Greater London Council, has published its yearly report on the allocation of subsidies to the four London orchestras, the New Philharmonia, the Royal Philharmonic, the London Philharmonic and the London Symphony.

The most important point made by the report is that the Arts Council has now transferred its special subsidy for the performance of 20th

century music to the Board and responsibility for the promotion of new works will in future rest with the Board. The intention of the Board is "that the money should be spent on new works of genuine significance and not on a generally haphazard choice of pieces".

The money made available to the Board was dispersed in several ways. A maximum of £22,000 was offered to each orchestra towards holiday pay, sickness benefit and retirement benefit expenditure and a further £5,000 was made available towards the cost of a fourth week's holiday. Provided that not less than 40 concerts assisted by the Board were presented, £30,000 could also be claimed by the orchestras for general administrative costs. Finally a total of £321,815 was spent on helping the orchestras meet the losses incurred by concerts given in London.

Silver for Rodrigo Concierto

GUITARIST JOHN Williams and conductor Daniel Barenboim have been presented with silver discs by CBS for sales worth over £75,000 for their album of the *Concierto de Aranjuez* by Rodrigo (76369). This figure was achieved in only eighteen months and the disc entered the pop charts at No. 33, partly due to the popularity of a single version of the slow movement, and finally moved to No. 20, the highest placing achieved on these charts by a classical record.

John Williams has been recording for CBS for 11 years and currently has over 20 albums in the catalogue.

These range from classical works to Spanish music and several contemporary works and Latin-American pieces. Williams will shortly be recording for the second time the popular Guitar Concerto by Castelnuovo-Tedesco together with the *Serenade for Guitar and Strings* by Malcolm Arnold. He will also be taping an album of music by the Paraguayan composer Agustin Barrios Mangore who has figured largely in his recent recital programmes.

There is currently a disc of Stephen Dodgson's *Guitar Concerto No. 2* awaiting release.



JOHN WILLIAMS, with his silver disc for British sales of his second CBS recording of Rodrigo's *Concierto de Aranjuez* (issued December 1974) is pictured here with Ray Burford, Classical Marketing Manager (left) and Maurice Oberstein, Managing Director of CBS Records (right).

ANOTHER SURE-FIRE WINNER FROM ANDRÉ PREVIN AND THE LONDON SYMPHONY ORCHESTRA

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FEATURE

Rock visuals: tripping the light fantastic

HIGH ABOVE the audience clustered in a giant natural open-air arena floats a rock band, seemingly standing on a glistening cloud of dry ice and powering its way through the climax of its show...

Above the rock group is a rainbow arch constructed of rays of light. From a central stage and from points around the arena pulsating bursts of pure light stab into the sky or weave patterns of distilled colour on to a massive circular screen.

There is so much visual stimulation to absorb that the crowd's attention is no longer focused on the stage where five tiny figures dwarfed by four massive acoustic quadraphonic towers, are actually generating the music that thunders around the bowl.

THAT SCENARIO is no longer a ridiculous fantasy conjured from the overblown ego of a rock superstar.

Already the possibility of a holographic 'rock band' being projected on to a cloud, or dancing a few feet above the heads of the audience is being researched.

Laser technology has progressed to a stage where a net of multi-hued laser light can be constructed by means of mirrors and made to descend with perfect safety to within inches of the crowd.

A 'Laserium' show will shortly visit the London Planetarium. It projects a laser light show on to the dome to the accompaniment of classical and rock music. This show has been playing to packed houses all over the US.

At the Royal Academy recently an exhibition of holograms called Light Fantastic drew people on the same scale as the Tutankamen show of a couple of years ago, and queues stretched out into the street. Big rock concerts already use the Eidophore system of back projection to throw up simultaneous tv pictures of the group in action up to six times their normal size.

Visual effects in rock is a big and expanding facet of the concert scene to the extent that the Who have bought themselves £250,000 worth of lasers with which to experiment, and handed them over to their ace lighting man John 'Wiggy' Wolff to develop and exploit.

Wolff has already achieved one of his ambitions by projecting words on to clouds at open air concerts by use of lasers. He commented at the Light Fantastic exhibition that it was not beyond the realms of fantasy

JOHN HAYWARD INVESTIGATES THE GROWTH OF LASER TECHNOLOGY IN ROCK

that it will be possible in the near future to record a hologram of the Who in action.

At a high point in the performance after the audience has been aroused to fever pitch, all lights could be shut off and the hologram only illuminated. Then, as the group played on hidden in the darkness of the stage, the eerie holographic image could be slowly lifted into the sky and the band made to seemingly float over the heads of the audience.

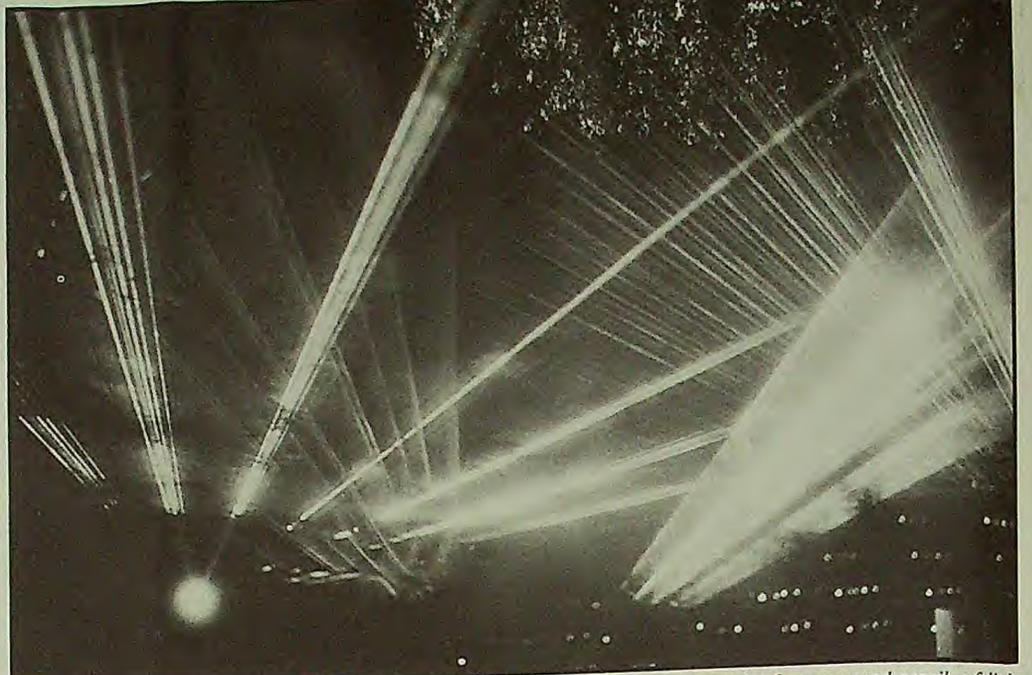
Holography, by the way, is the science of reproducing objects as three-dimensional images, a process that was discovered back in the late Forties but had only been really possible since the invention of an incredibly strong and pure source of light, capable of illuminating objects sufficiently for sizeable recordings to be made on light sensitive plates — the laser beam.

No black and white photograph can accurately represent a hologram. Viewed from behind the glass plate, the image seems to float in mid-air, and as the observer changes his viewpoint, the perspectives and parallax effects change, just as if the hologram was a solid object.

At the Royal Academy, one image of a telephone was actually projected in front of the glass holographic plate in the room through which people passed. By standing back and viewing it from all angles the image strained the credulity. It was there. The senses



ALTHOUGH HOLOGRAMS cannot be photographed to show their real properties, this picture of an Aztec crystal skull in hologram form shows just how accurate and tangible-seeming this new image-form can appear. (Photo: Theo Bergstrom.)



THE STRIKING results of lasers beamed through clouds or mist can create a network of streams and pencils of light, giving the effect of a movable multi-coloured 'ceiling'. (Photo Theo Bergstrom.)

told the brain it was solid, but a hand could be passed through it. An eerie and futuristic experience indeed.

With the technology already at this stage, it is not difficult to envisage moving holograms (which are not possible at the moment because of the delicate laboratory conditions needed for the recording) in use as visual toys at rock concerts, although the cost of the hardware is currently prohibitive.

Meanwhile in the US, development of a laser light show projected on to the domes of planetaria has been going on. By 1973, a film maker and photographer named Ivan Dryer had perfected a show which he said could be "a more direct way of exploring other spaces and other worlds that exist inside us all".

His Laserium show is due into the London Planetarium soon, but a short promotional film viewed recently showed the swirling, ever changing dancing effects achieved with the pure colours and precise beams possible with laser projection.

Dryer selects the music for the shows and the basic images to go with the music. Programme developers come in to refine the selections which are then committed to tape. However, about half of what the audience sees is controlled by the 'laserist' at the show, who can improvise patterns on top of the basic format, so a ticket holder can attend three consecutive shows and never see exactly the same images repeated.

And Laserium is not a minority cult affair. It attracts big audiences in the 18-34 age bracket all over America and Dryer's Laser Images Inc. company generated a gross revenue of several million dollars last year, with three million tickets sold.

He has recently opened the world's first Laserium theatre in Japan's Kyoto, a domed structure providing the ultimate environment in which to experience the music and advanced imagery planned for up-coming shows.

Londoners were recently treated to a spectacular example of the open-air possibilities of lasers when as part of Capital Radio's Help A London Child Fund-raising effort, John Wolff beamed a laser shaft from the roof of Burlington House across the London skyline to a mirror ball on top of the London Hilton almost a mile away in Park Lane. The event was an impressive sight all over the West End.

In the middle of the bands-plus-Lasers scene stands German synthesiser ace Klaus Schulze who recently played a concert at the London Planetarium, using the

Zeiss star projector to enhance the cerebral nature of his music.

In a recent interview, Schulze revealed that his visual approach is likely to be honed down in the future, but at the moment he is exploring the possibilities of the Zeiss projector as a means of giving depth and space to his music.

But as a performer he likes to shrink into the background and let his instrument be the only stimulus to the mind. The very opposite of the Schulze approach is the use by rock bands of the Eidophore back-projection system, by which simultaneous tv pictures can be projected 30 feet high on a giant screen right next to the band in action.

Most of the major pop and rock attractions — most recently Rod Stewart in colour — have used the big screen at some time, and it is particularly effective at outdoor events when audiences sprawl hundreds of yards away from the stage. Without the eidophore screen the artists would look like matchsticks. With it, they are brought into larger-than-life colour close-up.

But it is really only an exercise for the superstar act, as it costs around £300 per day plus trucking and roadcrew costs and is only a viable proposition for venues like Earls Court. At concerts the pictures are beamed from video cameras on stage through land-lines to a truck outside where the signals are mixed

and then projected back into the venue and on to the big 30' by 40' screen.

Speywood Communications, sole importers and distributors of the Eidophore system, has mind-boggling plans for the 1978 Cannes Midem which really exploit the full possibilities of the 'big tv.'

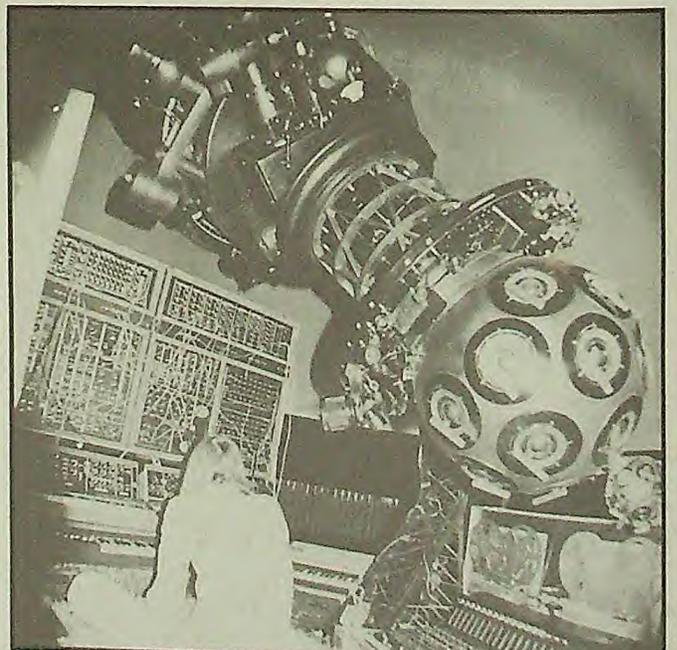
They are arranging for an Eidophore projector to be played on the beach with a screen anchored at sea on a barge or raft to be used to show a concert by the Eagles.

Nothing particularly new about that — except that the pictures will be coming live from a concert in Los Angeles by satellite.

But as John Wolff has commented, the rock industry uses up all the possibilities of its new toys very quickly and then discards them.

So the new generation of visual effects will have to be used with that most rare of music industry virtues — taste — if they are to develop into the exciting, futuristic avenues that are only now presenting themselves. If they are over-used, the only audience reaction will be boredom, and the established, film, tv and theatre media will take them over and make them their own.

The rock industry will also have to foster a great image of responsibility with the local authorities, if the use of perfectly safe laser light is ever going to escape from the petty restrictions imposed by councils like the GLC.



GERMANY SYNTHESIZER player Klaus Schulze pictured during his concert at the London Planetarium. Dominating the scene is the Zeiss star projector.

honky
on
CREOLE CR137

DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 SINGALONG — Earth Wind and Fire (CBS 5198) B, CR, C, F, H, O, P, S, V.
- 2 TOO HOT TO HANDLE — Heatwave (GTO GT 91) B, RC, C, F, O, P, S, V.
- 3 (NO MORE) LOVE AT YOUR CONVENIENCE — Alice Cooper (Warner Bros K 16935) B, BR, D, H, O, PR.
- 4 LET 'EM IN — Billy Paul (Philadelphia PIR 5143) RL, RC, O, S, V.
- 4 FEEL LIKE CALLING HOME — Mr Big (EMI 2610) RL, BR, H, PR, S.
- 6 I'M SCARED — Burton Cummings (Portrait PRT 5118) RL, O, P, RT.
- 7 TRYING TO LOVE TWO — William Bell (Mercury 6167 424) RC, D, M, PR.
- 7 IT'S A GAME — Bay City Rollers (Arista 108) CR, RC, F, H.
- 7 HEY ST. PETER — Flash and the Pan (Ensign ENY 1) C, F, P, PS.

The above list of records is intended as a dealer guide to new releases which are receiving heavy radio support. Key to station abbreviations: RI: Radio 1; RL: Radio Luxembourg; B: Beacon Radio; BR: BRMB; CR: Capital Radio; RC: Radio City; C: Radio Clyde; D: Downtown Radio; F: Radio Forth; H: Radio Hallam; M: Metro Radio; O: Radio Orwell; P: Pennine Radio; PR: Piccadilly Radio; PS: Plymouth Sound; S: Swansea Sound; T: Radio Tees; TV: Thames Valley; RT: Radio Trent; V: Radio Victory.

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: I DON'T WANT TO TALK ABOUT IT — Rod Stewart (Riva 7)
Simon Bates: HIGHWAYMAN — Jimmy Webb (Atlantic K 10931)
Paul Burnett: MOON DREAMS — Denny Laine (EMI 2588)
David Hamilton: FIND 'EM, FOOL 'EM, FORGET 'EM — Dobie Gray (Capricorn 2089 047)

Radio 2

ALBUM OF THE WEEK

SOME OF MY BEST FRIENDS ARE SONGS — Val Doonican (Philips 6641 607)

Luxembourg

HOT SHOTS

Barry Alldis: FEEL LIKE CALLING HOME — Mr. Big (EMI 2610)
Chris Carey: SAY GOODBYE TO HOLLYWOOD — Ronnie Spector (Epic EPC 5185)
Stuart Henry: A REAL MOTHER FOR YA — Johnny Guitar Watson (DJM DJS 1076)
Tony Prince: LET YOUR BODY GO DOWNTOWN — Martin Ford Orchestra (Mountain TOP 26)
Peter Powell: LITTLE DARLIN' — John Christie (EMI 2608)
Mark Wesley: LET 'EM IN — Billy Paul (Philadelphia PIR 5413)
Bob Stewart: IF YOU WANT ME — Billy Jo Spears (United Artists UP 36236)

POWER PLAY

I'M SCARED — Burton Cummings (Portrait PRT 5118)

Beacon Radio

ADD ONS

LADIES OF LOREDO — Rubettes (State STAT 44)
AIN'T GONNA BUMP NO MORE — Joe Tex (Epic EPC 5035)
SOMEONE OUGHTA WRITE A SONG ABOUT YOU — Realistics (Epic EPC 5156)
GET CRAZY WITH ME — Ray Stevens (Warner Bros. K 16929)
TOO HOT TO HANDLE — Heatwave (GTO GT 91)
(NO MORE) LOVE AT YOUR CONVENIENCE — Alice Cooper (Warner Bros. K16935)
GONNA CAPTURE YOUR HEART — Blue (Rocket ROKN 522)
SINGASONG — Earth Wind and Fire (CBS 5198)
SOLSBURY HILL — Peter Gabriel (Charisma CB 301)
HOW MUCH LOVE — Leo Sayer (Chrysalis CHS 2140)
SO HARD LIVING WITHOUT YOU — Airwaves (Rockfield UP 36229)
LUCILLE — Kenny Rogers (United Artists 36242)
FOUND OUT THE HARD WAY — Ace (Anchor ANC 1040)
ME AND THE ELEPHANT — Gene Cotton (ABC 4173)
I'M YOUR BOOGIE MAN — K C and the Sunshine Band (TK XB 2167)
I FOUND MY HEAVEN — Ruby James (Rak 252)
SHINE ON SILVER LIGHT — Hello Arista 99)
ON THE BORDER — Al Stewart (RCA PB 5019)
FOR WHATEVER IT'S WORTH — Yellow Dog (Virgin VS 177)

BRMB

ADD ONS

FIRST CUT IS THE DEEPEST — Rod Stewart (Riva 7)
YOU'RE MY LIFE — Barry Biggs (Dynamic DYN 127)
(NEW YORK) YOU GOT ME DANCING — Andrea True Connection (Buddah BDS 454)
(NO MORE) LOVE AT YOUR CONVENIENCE — Alice Cooper (Warner Bros. K 16935)
SUB ROSA SUBWAY — Klaatu (Capitol CL 15918)
GOOD DAY GO BY — Jim Rafferty (Decca F 13696)

SOMEDAY — Misty (Polydor 2058 826)
FEEL LIKE CALLING HOME — Mr. Big (EMI 2610)
CAN'T STOP DANCING — Captain and Tennille (A&M AMS 7287)

Capital Radio

CLIMBERS

SAY GOODBYE TO HOLLYWOOD — Ronnie Spector (Epic EPC 5185)
FIND 'EM, FOOL 'EM, FORGET 'EM — Dobie Gray (Capricorn 2089 047)
DANCING MAN — Q (Epic EPC 5137)
IT'S A GAME — Bay City Rollers (Arista 108)
CAN'T STOP DANCING — Captain & Tennille (A&M AMS 7207)
THE CALENDER SONG — Trinidad Oil Company (Harvest HAR 5122)

Radio City

HIT PICKS

Chris Jones: SINGASONG — Earth Wind and Fire (CBS 5198)
Dave Eastman: ME AND THE ELEPHANT — Gene Cotton (ABC 4173)
Norman Thomas: DREAMIN' — Liverpool Express (Warner Bros. K 16933)
Dave Lincoln: DO I LOVE YOU — Paul Anka (United Artists UP 36228)
Phil Easton: ON THE BORDER — Al Stewart (RCA PB 5019)
Brian Cullen: FOUND OUT THE HARD WAY — Ace (Anchor ANC 1040)

ADD ONS

DISCO CARMEN — Gramophone Revival (RSO 2090 225)
LONELY BOY — Andrew Gold (Asylum K 13076)
SOLSBURY HILL — Peter Gabriel (Charisma CB 301)
WHERE IS THE LOVE — Delegation (State STAT 40)
SO CLOSE — Helen Schneider (Windsong FB 0904)
TOO HOT TO HANDLE — Heatwave (GTO GT 91)
LADIES OF LOREDO — Rubettes (State STAT 44)
LET 'EM IN — Billy Paul (Philadelphia PIR 5143)
EVERYBODY OUGHT TO BE IN LOVE — Frank Sinatra (Reprise K 14475)
SAY GOODBYE TO HOLLYWOOD — Ronnie Spector (Epic EPC 5185)
TRYING TO LOVE TWO — William Bell (Mercury STAX 6167 424)
IT'S A GAME — Bay City Rollers (Arista 108)

Radio Clyde

HIT PICKS

Dave Marshall: HEY ST. PETER — Flash and the Pan (Ensign ENY 1)
Steve Jones: SUB-ROSA SUBWAY — Klaatu (Capitol CL 15918)
Richard Park: GOT TO GIVE IT UP — Marvin Gaye (Motown TMG 1069)
Tom Ferrie: UP IN THE WORLD — Clifford T. Ward (Mercury 6007 132)
Brian Ford: ONLY THE LUCKY — Walter Egan (United Artists UP 36245)
Bill Smith: SINGASONG — Earth Wind & Fire (CBS 5198)

CURRENT CHOICE

CAN'T STOP DANCIN' — Captain and Tennille (A&M AMS 7287)

ADD ONS

SO INTO YOU — Atlanta Rhythm Section (Polydor 2066 774)
I'M YOUR BOOGIE MAN — K C & The Sunshine Band (TK XB 2167)
TOO HOT TO HANDLE — Heatwave (GTO GT 91)
WHERE IS THE LOVE — Delegation (State STAT 40)
COULD IT BE I'M FALLING IN LOVE — Detroit Spinners (Atlantic K 10935)
LIDO SHUFFLE — Boz Scaggs (CBS 5136)
FIRST CUT IS THE DEEPEST — Rod Stewart (Riva 7)

Downtown Radio

HIT PICKS

John Paul: THREE LITTLE WORDS (I LOVE YOU) — Dave Loggins (Epic EPC 5059)
Trevor Campbell: IT JUST GOES TO SHOW — R & J Stone (RCA PB 5018)
Michael Henderson: TRYING TO LOVE TWO — William Bell (Mercury 6167 424)
Brian McSharry: WRITTEN ON THE WIND — Roger Daltrey (Polydor 2121 319)
Candy Devine: WALK ON THE WILD SIDE — Lou Reed (RCA 2303)
Cherry McIlwaine: (NO MORE) LOVE AT YOUR CONVENIENCE — Alice Cooper (Warner Bros. K 16935)
Eddie West: HELLO STRANGER — Yvonne Elliman (RSO 2090 236)
Lawrence John: DREAMBOAT ANNIE — Heart (Arista 104)
Engineers: DRIFTING AWAY — Roy Orbison (Monument MNT 5151)

Radio Forth

HIT PICKS

IT'S A GAME — Bay City Rollers (Arista 108)
IT'S A REAL SHAME — Detours (MCA 292)
HEY ST PETER — Flash and the Pan (Ensign ENY 1)
CAN'T HELP FALLING IN LOVE — Herb Reed and Sweet River (PVK 003)
WISE MAN — Uriah Heep (Bronze BRO 37)
SO HARD LIVING WITHOUT YOU — Airwaves (Rockfield UP 36229)
HOW DO YOU DO — Scaffold (Bronze BRO 39)
IN A MOVIE WITH YOU — Rula Lenska (B&C BCS 0003)
DREAMBOAT ANNIE — Heart (Arista 104)
GO TO SEE MISSISSIPPI — Stardust (Satri SAT 117)

Radio Hallam

HIT PICKS

Keith Skues: IT'S A GAME — Bay City Rollers (Arista 108)
Roger Moffat: FEEL LIKE CALLING HOME — Mr Big (EMI 2610)
Johnny Moran: SINGASONG — Earth Wind and Fire (CBS 5198)
Colin Slade: (NO MORE) LOVE AT YOUR CONVENIENCE — Alice Cooper (Warner Bros. K 16935)
Ray Stuart: TOO HOT TO HANDLE — Heatwave (GTO GT 91)
Bill Crozier: UPTOWN FESTIVAL — Shalamar (Soultrain FB 0885)
Brenda Ellison: DREAMBOAT ANNIE — Heart (Arista 104)

Metro Radio

ADD ONS

ON THE BORDER — Al Stewart (RCA PB 5019)
SINGASONG — Earth Wind and Fire (CBS 5198)
GOOD DAY GO BY — Jim Rafferty (Decca F 13696)
GONNA CAPTURE YOUR HEART — Blue (Rocket ROKN 522)
TRYING TO LOVE TWO — William Bell (Mercury 6167 424)
I'M YOUR BOOGIE MAN — KC and the Sunshine Band (TK XB 2167)

Radio Orwell

ADD ONS

BUCKAROO — Leo Kottke (Chrysalis CHS 2139)
WE'LL GATHER LILACS — Simon May (Pye 45688)
SUB ROSA SUBWAY — Klaatu (Capitol CL 159118)
LOVE LOVE — Clover (Vertigo 6059 171)
LET 'EM IN — Billy Paul (Philadelphia PIR 5143)
I'M SCARED — Burton Cummings (Portrait PRT 5118)
THREE LITTLE WORDS — Dave Loggins (Epic EPC 5059)
FOUND OUT THE HARD WAY — Ace (Anchor ANC 1040)
DON'T KNOCK — The Big Wh-Koo (ABC 4168)
SINGASONG — Earth Wind and Fire (CBS 5198)
LAST GUNFIGHT BALLAD — Johnny Cash (CBS 5107)
(NO MORE) LOVE AT YOUR CONVENIENCE — Alice Cooper (Warner Bros. K16935)
TOO HOT TO HANDLE — Heatwave (GTO GT 91)

Pennine Radio

HIT PICKS

FEELING LIKE CALLING HOME — Mr Big (EMI 2610)
UNCLE ALBERT/ADMIRAL — Percy Thrills Thrillington (Regal Zonophone EMI 2594)
Roger Kirk: COULD IT BE I'M FALLING IN LOVE — Detroit Spinners (Atlantic K 10935)
Peter Levy: HEAVY FOOT STOMP — Ray Dorset and Mungo Jerry (Polydor 2058 868)
Julius K. Scragg: TOO HOT TO HANDLE — Heatwave (GTO GT 91)
Paul Needle: MONEY IS A GIRL'S BEST FRIEND — Contempt (Polydor 2058 862)
John Drake: I'M SCARED — Burton Cummings (Portrait PRT 5118)

ADD ONS

SINGASONG — Earth Wind and Fire (CBS 5198)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING APRIL 30th 1977

ONES TO WATCH

George Benson
'Nature Boy' K16921

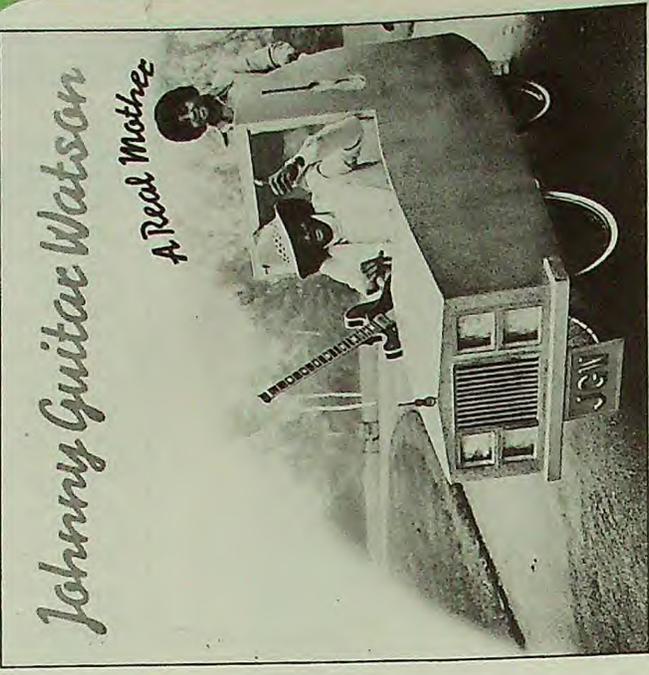
Dave Edmunds
'Juju Man' SSK19410

Bellamy Bros
'Crossfire' K16909

Foreigner
'Feels Like The First Time' K10917

"Baby come on"
a monster moving single from
SEX 'O'CLOCK
USA F. 13701

1	1	KNOWING ME KNOWING YOU Abba	●	Epic EPC 4955
2	2	RED LIGHT SPELLS DANGER Billy Ocean		GTO GT 85
3	4	FREE Deniece Williams		CBS 4978
4	9	SIR DUKE Stevie Wonder		Motown TMG 1068
5	3	I DON'T WANT TO PUT A HOLD ON YOU Bemi Flint		EMI 2599
6	7	HAVE I THE RIGHT Dead End Kids		CBS 4972
7	10	YOU DON'T HAVE TO BE A STAR Marilyn McCoo/Billy Davis		ABC 4147
8	5	GOING IN WITH MY EYES OPEN David Soul	○	Private Stock PVT 99
9	16	PEARL'S A SINGER Elkie Brooks		A&M AMS 7275
10	8	SUNNY Boney M		Atlantic K 10892
11	12	OH BOY Brotherhood Of Man		Pye 7N 45656
12	15	WHODUNIT Tavares		Capitol CL 15914
13	48	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST Rod Stewart/Riva 7		MCA 278
14	26	I WANNA GET NEXT TO YOU Rose Royce		Magnet MAG 80
15	14	GIMME SOME Brendon		RAK 251
16	13	LAY BACK IN THE ARMS OF SOMEONE Smokie		Charisma CB 301
17	23	SOLSBUURY HILL Peter Gabriel		Arista 91
18	6	WHEN Showaddywaddy	○	Asylum K 13076
19	20	LONELY BOY Andrew Gold		Chrysalis CHS 2140
20	18	HOW MUCH LOVE Leo Sayer		Asylum K 13079
21	32	HOTEL CALIFORNIA Eagles		H&L 6105 076
22	24	THE SHUFFLE Van McCoy		Polydor 2058 859
23	19	ROCKBOTTOM Lynsey de Paul/Mike Moran		Epic EPC 5035
24	31	AIN'T GONNA BUMP NO MORE Joe Tex		CBS 4855
25	27	A STAR IS BORN (EVERGREEN) Barbra Streisand		RCA PB 0905
26	11	SOUND AND VISION David Bowie		Purple PUR 132
27	34	SMOKE ON THE WATER Deep Purple		Capitol CL 15914



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A Real Mother

Johnny Guitar Watson
A REAL MOTHER
DJF 20505

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27-34	SMOKE ON THE WATER Deep Purple	Purple PUR 132
28-38	GOOD MORNING JUDGE 10cc	Philips 6008 025
29-29	ANOTHER FUNNY HONEYMOON David Dundas	Air CHS 2136
30-41	MARQUEE MOON Television	Elektra K 12252
31-47	WHERE IS THE LOVE Delegation	State STAT 40
32-30	7,000 DOLLARS AND YOU Stylistics	H&L 6105 073
33-25	TOGETHER O.C. Smith	Caribou CRB 4910
34-21	MOODY BLUE Elvis Presley	RCA PB 0857
35-28	SOUTHERN NIGHTS Glen Campbell	Capitol CL 15907
36-50	YOU'RE MY LIFE Barry Biggs	Dynamic DYN 127
37-22	LOVE HIT ME Maxine Nightingale	United Artists UP 36215
38-NEW	MAH NA MAH NA Piero Umiliani	EMI International INT 530
39-35	RIO Michael Nesmith	Island WIP 6373
40-17	CHANSON D'AMOUR Manhattan Transfer	Atlantic K 10886
41-NEW	LET 'EM IN Billy Paul	Philadelphia PIR 5143
42-NEW	DON'T STOP Fleetwood Mac	Warner Brothers K 16930
43-45	IT'S YOU Manhattans	CBS 5093
44-49	REAL MOTHER FOR YA Johnny Guitar Watson	DJM DJT 10762
45-40	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones	EMI 2583
46-46	I MIGHT BE LYING Eddie & The Hot Rods	Island WIP 6388
47-NEW	GONNA CAPTURE YOUR HEART Blue	Rocket ROKN 522
48-NEW	LUCILLE Kenny Rogers	United Artists UP 36242
49-42	ENJOY YOURSELF Jacksons	Epic EPC 5063
50-NEW	I'M YOUR BOOGIE MAN K.C. & The Sunshine Band	TK XB 2167

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
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USA



BILLY PAUL



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LET 'EM IN

NEEDLE TIME

ADD ONS

LIDO SHUFFLE — Boz Scaggs (CBS 5136)
 HEY ST PETER — Flash and the Pan (Ensign ENY 1)
 SLOW TALKIN' BOY — Mud (RCA PB 5024)
 SOMEONE OUGHTA WRITE A SONG ABOUT YOU —
 The Realistics Epic EPC 5156)

Piccadilly Radio

ADD ONS

LADIES OF LOREDO — Rubettes (State STAT 44)
 CHERRY BABY — Starz (Capitol CL 15916)
 LET'S GO DANCING — Loletta Mbulu (A&M AMS 7279)
 FEELING CALLING HOME — Mr. Big (EMI 2610)
 TRYING TO LOVE TWO — William Bell (Mercury STAX
 6167 424)
 (NO MORE) LOVE AT YOUR CONVENIENCE — Alice
 Cooper (Warner Bros. K 16935)
 ON THE BORDER — Al Stewart (RCA PB 5019)

Plymouth Sound

HIT PICKS

Ian Calvert: HEY ST PETER — Flash and the Pan (Ensign
 ENY 1)
 LET'S GO DANCING — Loletta Mbulu (A&M AMS 7279)
 A REAL MOTHER FOR YA — Johnny Guitar Watson (DJM
 DJS 1076)
 Carmella McKenzie: ME AND THE ELEPHANT — Gene
 Cotton (ABC 4173)
 Peter Grieg: DON'T STOP — Fleetwood Mac (Warner Bros.
 K 16930)

Swansea Sound

HIT PICKS

Phil Fothergill: TOO HOT TO HANDLE — Heatwave (GTO
 GT 91)
 Bob McCord: FOUND OUT THE HARD WAY — Ace
 (Anchor ANC 1040)
 Mike Hooper: SAY YOU LOVE ME — Patti Austin (CTI
 CTFP 009)
 Dave Bowen: LIDO SHUFFLE — Boz Scaggs (CBS 5136)
 Colin Mason: NIGHT HOURS — Kiki Dee (Rocket ROKN
 523)
 Jon Hawkins: ME AND THE ELEPHANT — Gene Cotton
 (ABC 4173)
 DO IT FOR ME — Jennifer (Motown TMG 1067)

LET 'EM IN — Billy Paul (Philadelphia PIR 5143)
 LOVE IS STILL BLUE — Paul Mauriat (Power Exchange
 PXD 255)
 A CERTAIN KIND OF MUSIC — Mistura (Pye 7N 25742)
 COULD IT BE I'M FALLING IN LOVE — Detroit Spinners
 (Atlantic K 10935)
 UNCLE ALBERT/ADMIRAL HALSEY — Percy
 Thrillington (EMI 2594)
 FEEL LIKE CALLING HOME — Mr Big (EMI 2610)
 ROFALIE — Bob Seger (Reprise K 14476)
 ONLY SEVENTEEN — Dolphin (Private Stock PVT 91)
 THIS COULD BE A NIGHT TO REMEMBER — Eddie
 Holman (Salsoul SZ 2026)
 GROWING UP — Alvin Stardust (Magnet MAG 88)

Radio Tees

HIT PICKS

Tony Gilham: ON THE BORDER — Al Stewart (RCA PB
 5019)
 David Hoare: OH MY SOUL — Prelude (Pye 7N 45689)
 Dave Gregory: HEAVY FOOT STOMP — Ray Dorset and
 Mungo Jerry (Polydor 2058 868)
 Alastair Pirrie: HOW DO YOU DO — Scaffold (Bronze BRO
 39)
 Ian Fisher: ME AND THE ELEPHANT — Gene Cotton
 (ABC 4173)
 Brian Anderson: IT JUST GOES TO SHOW — R. & J. Stone
 (RCA PB 5018)

ADD ONS

WHERE ARE ALL MY FRIENDS — Harold Melvin & The
 Blue Notes (Philadelphia PIR 5114)

Thames Valley

ALBUMS

Tony Fox: GOLDEN SOUL — Various (Atlantic K 50332)
 Mike Matthews: COME IN FROM THE RAIN — Captain and
 Tennille (A&M AMLH 64700)
 Paul Hollingdale: EYES — Tony White (20th Century BTC
 523)
 Tony Holden: TEN SHADES OF GREEN — Lloyd Green
 (Checkmate CMLF 1001)
 Mike Read: KLAATU (EMI ST 11542)
 Steve Wright: THE LAST GUNFIGHTER BALLAD —
 Johnny Cash (CBS 816)
 Stephen Crozier: LOVE ME — Yvonne Elliman (RSO 2394
 182)
 David Addis: CHRISTY MOORE (Polydor 2383 436)

Neil French Blake: INHERITANCE — Keith Manifold (DJM
 DJS 22061)
 Fifi: BARRY WHITE GREATEST HITS Vol. 2 (Pye BTH
 8001)

Radio Trent

ADD ONS

SHINE ON SILVER LIGHT — Hello (Arista 99)
 SO INTO YOU — Atlantic Rhythm Section (Polydor 2066
 774)
 MY WORLD KEEPS GETTING SMALLER — Koffee 'n
 Kreme (Jet UP 36244)
 I MIGHT BE LYING — Eddie & The Hot Rods (Island WIP
 6388)
 SUB ROSA SUBWAY — Klaatu (Capitol CL 15918)
 THE NIGHT HAS A THOUSAND EYES — Randy Edelman
 (20th Century BTC 1031)
 RED LIGHT — Alcatraz (Rockfield UP 36232)
 I'M SCARED — Burton Cummings (Portrait PRT 5118)
 YOU'RE MY LIFE — Barry Biggs (Dynamic DYN 127)

Radio Victory

HIT PICKS

Glenn Richards: LET 'EM IN — Billy Paul
 (Philadelphia Int. PIR 5143)
 Chris Pollard: ANGEL IN YOUR ARMS — Hot (Big Tree BT
 16085)
 Nicky Jackson: HELLO STRANGER — Yvonne Elliman
 (RSO 2090 236)
 Dave Christian: UPTOWN FESTIVAL — Shalamar
 (Soultrain FB 0885)
 Andy Ferriss: I'M COUSIN JOE FROM NEW ORLEANS —
 Cousin Joe (Big Bear BB2)
 Chris Rider: TOO HOT TO HANDLE — Heatwave (GTO GT
 91)
 Anton Darby: SINGASONG — Earth Wind and Fire (CBS
 5198)
 Howard R. Pearce: ON THE BORDER — Al Stewart (RCA
 PB 5019)

ADD ONS

LIDO SHUFFLE — Boz Scaggs (CBS 5136)
 TEACH ME TONIGHT — Phoebe Show (CBS 5158)
 I'M YOUR BOOGIE MAN — K C and the Sunshine Band (TK
 XB 2167)
 WHERE IS THE LOVE — Delegation (State STAT 40)
 WHODUNIT — Tavares (Capitol CL 15914)

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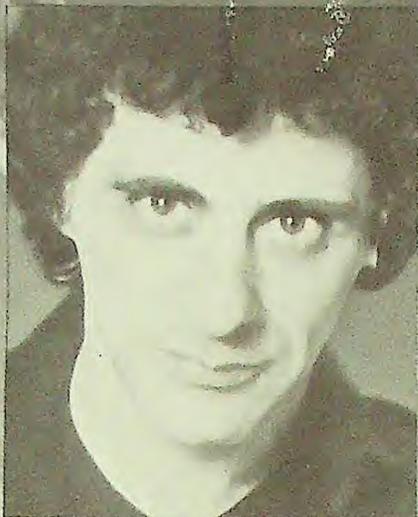
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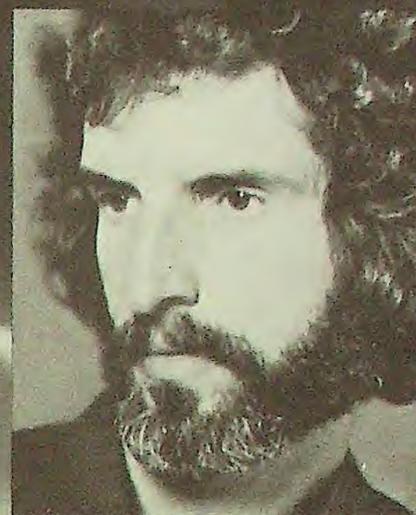
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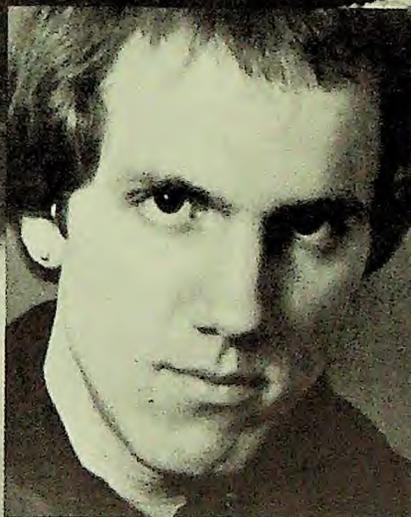


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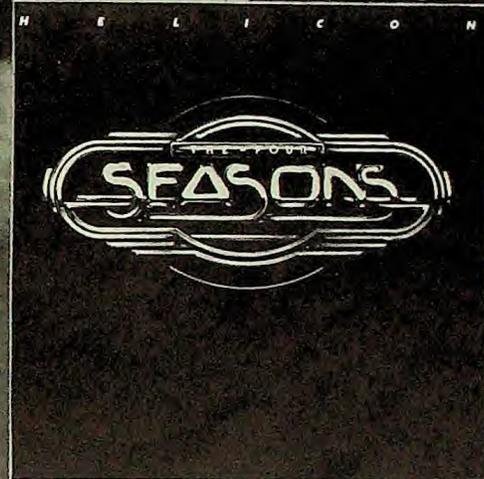
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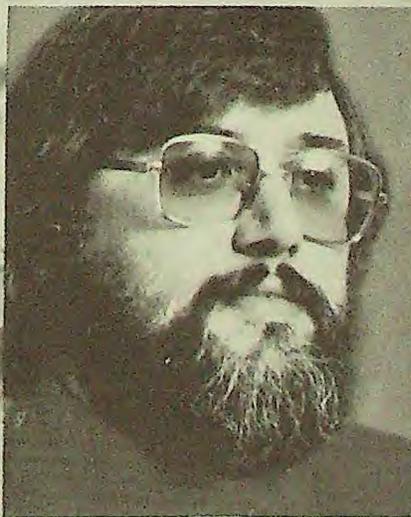
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RADIO

Skues: success or failure rests on the presenters

ON MAY 1 three years ago, Keith Skues was taken onto the pay roll at Radio Hallam in Sheffield, and 18 months later, on October 1, the station's first birthday, he was made a director of the company. He says that becoming a director was one of his main ambitions from an early age. "I wanted my own radio station," he admits.

In the last two weeks, Keith Skues's name has been linked with Radio Luxembourg, as programme director replacing Ken Evans. The official line from Skues and Luxembourg managing director Alan Keen was that their recent meeting was purely a social get together. Despite what is thought to be a particularly good offer, Skues is staying at Hallam, and Keen is back at grass roots, looking for another man.

Skues is highly regarded by disc jockeys and record pluggers alike, and although he was criticised in the Annan report for taking BBC voices to Sheffield to set up the station, he stands up for his decision. "I said at our initial interview with the IBA that I'd be taking BBC people, professional broadcasters, and complementing them with local presenters. If you are going to have a strong team, then you're going to need strong personalities, or a strong man at the helm. If you've got both, then so much the better. I appreciated the talents of three of our broadcasters, who had a style of their own, but they weren't exploited properly at the BBC. I knew that if I could mould them into the Hallam sound, without re-directing their personal style, then I'd have a winning team."

"Johnny Moran is a breakfast show man, Roger Moffat is a rebel who wouldn't stick to format so I put him up against the housewives, and Bill Crozier is very much a middle-of-the-road man when it comes to music, with an interest in jazz. I knew these people would stand out as good professionals, and I could compliment them with local people who knew about Sheffield," he says.

Skues faced the dilemma, whether or not to take the BBC people and be accused of running a station like the BBC with commercials, or hire a bunch of amateurs who had worked in discotheques, and then be accused of being unprofessional. What the industry doesn't realise, is that during Hallam's two and one-half years, he has auditioned literally

hundreds of local disc jockeys, of which 99 per cent have failed because they don't have the right type of personality. "We have a show every Saturday for local people but they have to be very very professional to get a chance. All disco d-ys think they can work on radio which just isn't true, and in the same way, it's very hard for people like myself and Roger Moffat to go into a disco now, although we might have 15 years ago. At our time of life, it's asking a lot of us to rave it up for a couple of hours playing soul music."

Of the stations Skues has heard, and he laments that he has heard very few, he says that generally speaking, there are few disc jockeys of real merit, although he says that there is normally one person who stands out above the rest. Stations like Tees and Clyde have taken ex-Radio 1 people in the form of Dave Gregory and Steve Jones.

Skues's belief is that the presenters are the most important part of any radio station. "The music we play on Hallam is the same as you hear on Radio 1 and 2, Luxembourg and Radio Sheffield. It is the presenter which makes the difference between success and failure. During the holiday period, on my lunch show I'll have kids in the studio from the age of eight upwards, and I'll let them drive the panel, and they all think they can be disc jockeys until they see all the buttons and the faders. My belief is that to be a disc jockey, you need not only to have the voice, but also have the ability to be able to handle the equipment."

Skues prefers to work the panel himself. He recognises that all disc jockeys make mistakes and at times sneeze or cough. "If you're handling the panel yourself, you can easily turn off the mike for a second while you cough, and if you get yourself in a tangle, with the cartridge machines and jingles at hand, you can usually cover up any goof. You don't even have to be particularly intelligent, but be knowledgeable about the

EDITED
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LONGMAN

music. Even if you don't know your facts, you have to make it sound convincing," he adds laughingly.

Last year, Hallam's managing director Bill MacDonald asked Skues to give up his on-air work for a time and devote more time to the clerical job of being a programme director. For three months Skues was absent from Hallam's regular programming schedules, and he says now that he didn't enjoy his forced retirement. "I get a tremendous kick out of playing at wireless stations and being a disc jockey. I'm absolutely at my happiest when I get into a studio, which is quite unlike most other presenters. When I'm on air, you are hearing the real Keith Skues, and I'm so relaxed, and I've never frozen when something goes wrong. I'll get into the office at about 10.00 am, and I'll be in a foul mood, opening letters and sorting out the problems of the day before, but as soon as I get into the studio, I'm a different person."

"The managing director wanted me to spend more time doing the paperwork, and everyone at the station will tell you that during those three months I was terrible to work with. As a director of the company there are also board meetings to attend, and they usually run over a lunch time which interferes with the programme. Being a director of the company does have its compensations however. It gives me a very effective voice in how the station is run, I wouldn't have my time at Hallam any other way, because right from when I was with BFPS many years ago, my ambition was to have my own radio station. At the time I made it clear to my fellow workers that I was only using my forces training as a stepping-stone, and I made myself very unpopular at the time."



Keith Skues

Skues, who spends his free time researching his family tree, filming and flying, is known as a joker, although he says that if the truth be known, he is very much a loner. "I'm not one of those guys like Bill MacDonald who gets up at 6.00 each morning and is in the office an hour later. I'm a late starter, but it isn't unusual to find me still at Hallam in the early hours of the morning. It's at night when the office staff have gone home that I find it easiest to sit back and think about the station. During the day, I'll often make recordings of the presenters (something which few of them know about), and then listen back to those tapes late in the evening. I'll make critical assessments about them, and if there is anything seriously wrong, I'll call a programming meeting, and then they'll possibly see the other side of Skues. At times I can be very hard and angry man."

Seldom is Skues thought of as a serious person. "I'm a great thinker," he says quietly, "and I'm very worried about the future of our industry. It was slightly worrying that in the Annan report, there were

really very few sensible suggestions made. At the end of the day, the report really depends on who is in power at the time. If it was a Conservative government, then Annan's proposals would probably be thrown out. Politics are not supposed to be reflected in official reports, but when you look at the makeup of the Annan Committee, most were of Labour origins, and I really doubt if these people were the right people to direct the future of broadcasting.

"I was very disappointed by the amount of coverage radio received in the report. The only thing I really learned from the pages was that generally speaking, they were in favour of a development of the network. At present, the IBA Act allows for 26 stations, and the Home Secretary could give a go-ahead any time he wanted to," he says.

Skues criticises the lack of positive thinking in the report. He is as happy about the IBA as he would be with any other authority controlling radio. "To set up the Local Broadcasting Authority, it would cost a great deal of money, and in turn, that would halt the development of ILR by another two years, maybe more. If the job was given to the IBA, we could have more stations in under a year. The IBA have already site-tested several areas, and they have the staff ready to implement the procedures."

It is sad to think that Skues even contemplated a move to Radio Luxembourg. At times, he despairs of the present system of radio in the UK. "I know I'll never be completely happy in radio, that's my style, but I'm going to fight for what I think is right. There's no real incentive to run a station like Hallam, which is a shame, because I've invested a lot of money in the station, and after nearly three years, I haven't seen any return on that cash."

"If I was ever forced to leave Hallam because of the structure of radio in this country, I'd still leave my money in, because I believe in commercial radio. I've believed in free enterprise radio for so many years, I even spent three years sitting on a boat in the North Sea roughing it, trying to speed up the arrival of commercial radio to Britain. I said I'm worried about the future of radio, and I mean it. Looking at what Annan said, I can't see radio progressing, but I can see it being set back 10 years."

Radio 1 oldies wanted

APOLOGIES TO readers awaiting their copy of this month's Music Week Air Check tape, but the copies should be mailed this week. For next month, we move over to South Africa for a chance to hear some of the stations in that country. This month's tape of 2SM in Sydney was supplied by Terry Davis, who for the subsequent tapes, has produced and recorded a special jingle which will be used at the start of each side of the cassette. Davis, who spent time with Radio Northsea and Radio Atlantis, is currently specialising in voice-over work, and is producing custom made jingles for the trade. He can be contacted in the evening on 01-550 2334, in between rehearsing his new band, The British Museum.

Johnny Beerling rang this week to say that he is compiling a series to mark the 10th anniversary of Radio 1, and he is desperately short of tapes of Radio 1 programming. He has the obvious tapes, such as Rosko's first show, the opening of the network, the fifth anniversary programmes and the Bay City Rollers at Mallory Park. However, he is looking for general bloopers from the early days, and is trying to get hold of programmes, such as examples of Miranda Ward's few appearances on the station, and the first Radio 1 Club. Terry Davis has on offer, the first stereo Rosko Show, together with the last day of

Tony Blackburn on the breakfast show, with Jimmy Young doing the morning slot. He also has the first day of the new schedules.

Keith Skues claiming he is receiving larger royalty cheques for his Radio Underland book now than when it was first published nine years ago ... And back to Johnny Beerling, on his birthday (we can't mention the age) he received a phone call from Jam Jingles in Dallas. The company, who recorded the present set of Radio 1 and 2 idents, had made a special jingle wishing him birthday greetings, and played it down the telephone ... As a postscript, Radio Luxembourg has secured an exclusive UK right to a jingle package produced by Way Audio Creations of Buffalo, New York. The music beds have already been received, but completed copies are expected in Luxembourg at the start of the month to be used when a re-think of programming policy will be announced. The last Luxembourg jingle package was produced by Mark Wesley. Station managing director Alan Keen in hospital last week for an operation on his leg following a skiing accident several years ago.

Congratulations are due to Radio Hallam for securing a photograph in the Sun last Wednesday of news reader Ralph Bernard in the studio wearing no socks. The reason for the lack of footwear is the static



electricity in the studio, which can only be eased by watering the carpet and dispensing with footwear.

Annan is likely to be debated in the House of Commons within the next two weeks as the Labour party is looking for business of a non-controversial nature, which will not put in jeopardy their up-coming by-elections ... Advertising revenue for ILR rising again, with over £1.8 million being invested during March, more than double the figure for last year.

Phil Sayer joins Piccadilly Radio's broadcasting staff on May 9, having previously worked for UBN and the Voice of Peace. The VOP was featured on the Tonight programme a week last Friday, with favourable comments being passed by the programme's presenter. ... The IBA's second Consultation takes place at Brompton Road between May 26-27. Keith Skues delighted but somewhat surprised to receive an invitation to speak on the subject of speech programming, as he is primarily involved in music programming.

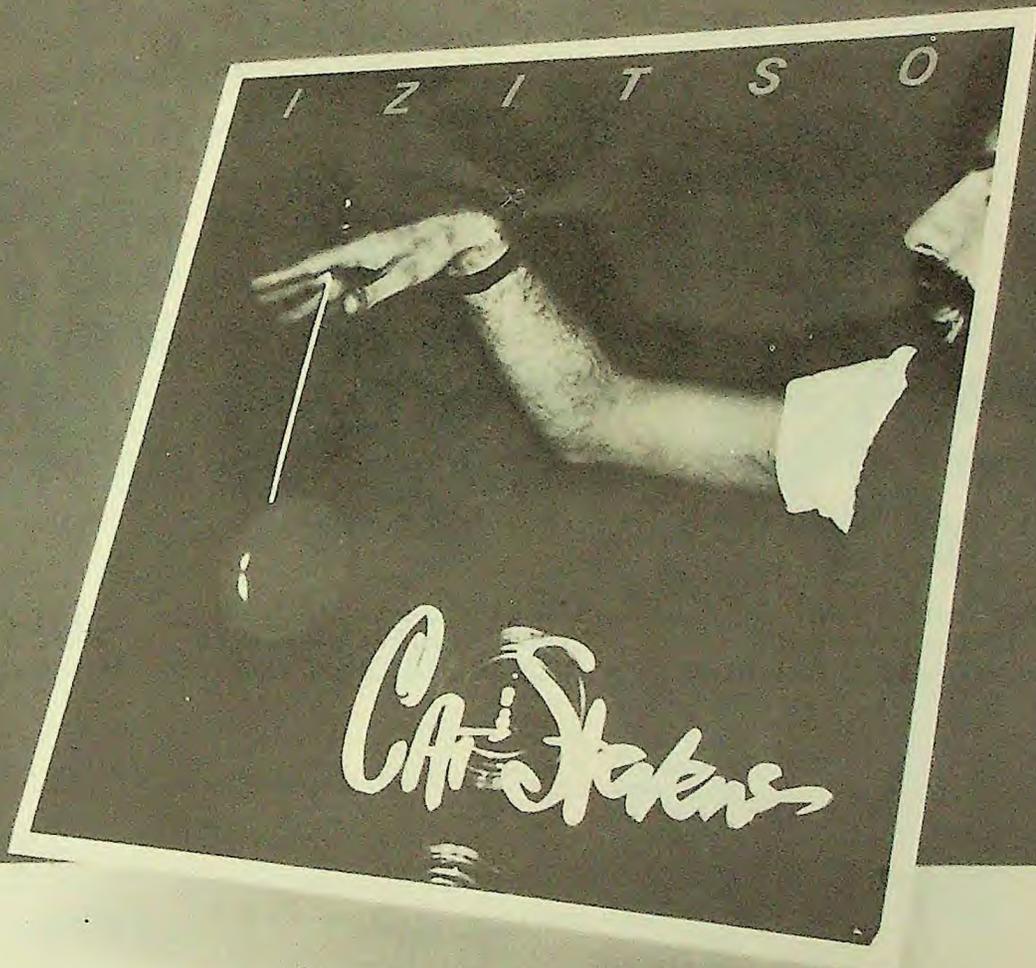
Richard Bliss, at Pennine still receiving applications for the post of programme director/controller. He hopes to fill the vacancy soon.



BEACON RADIO celebrated its first birthday earlier in the month with a party in Wolverhampton with 700 invited guests. Station presenter Mike Baker kicked off the evening, dressed Charlie Chaplin style. Polydor band Clarlie also made an appearance at that same event.

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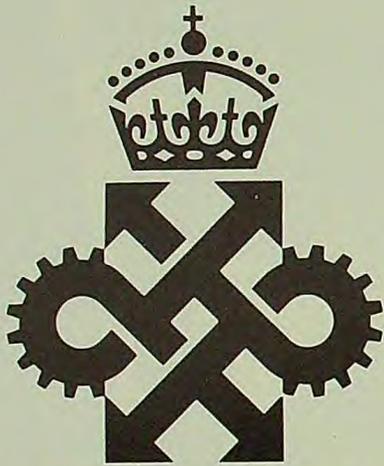
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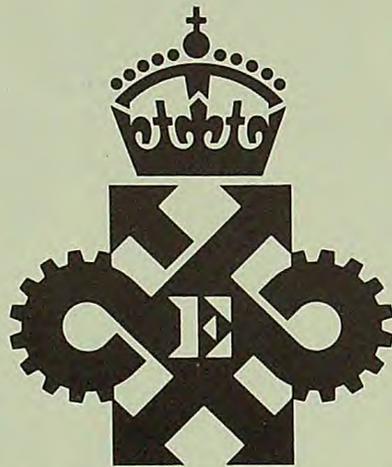
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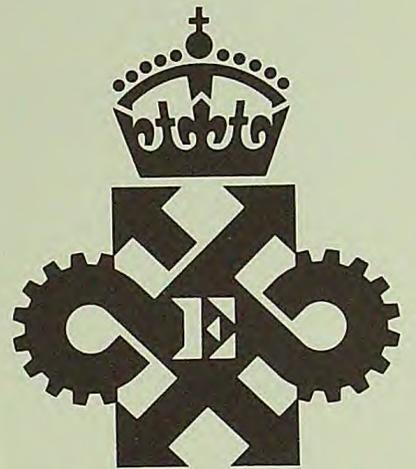




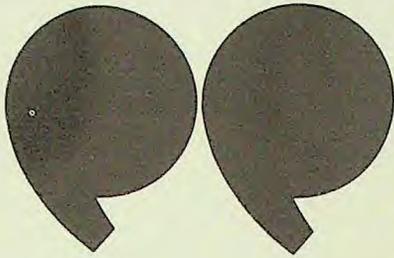
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A third Queen's Award for DJM

I feel very proud and very honoured to announce that Dick James Music Limited has been awarded The Queen's Award for Export Achievement 1977.

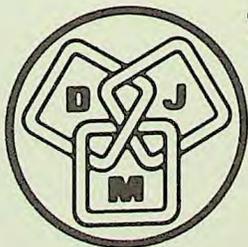
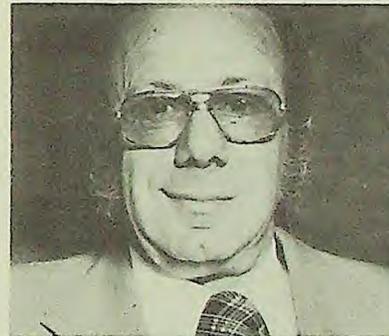
I am especially pleased as this means that we have received three Queen's Awards in a period of just five years.

Stephen joins me in thanking all the members of the Dick James Organisation including those in the Record Company, Publishing, Studio and Artistes Agency Divisions in London and, of course, our many affiliates throughout the world for the tremendous effort which has helped us win this triple honour.

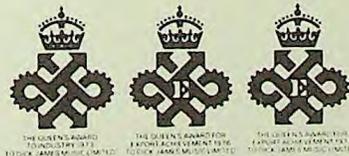
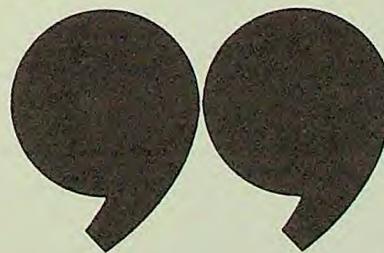


Over the last few years we have followed a definitive policy of expansion in order to become a truly world-wide organisation and this new Award for Export Achievement fully justifies this development. I am sure that in the future the same degree of enthusiasm will continue to be shown so that the same measure of success may be achieved.

Finally, I would like to say that these Awards not only reflect the dynamism and success of the Dick James Organisation but equally of the music industry as a whole, and as such I gladly associate our latest achievement with the endeavours of everyone who has made a contribution."



Dick James
CHAIRMAN



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ALBUM REVIEW

POPULAR

JACK JONES

All To Yourself. RCA TVL2. Release number two in RCA's tv-promotion programme could well prove to be a substantial best-seller. Jones, after Frank Sinatra, is arguably the country's favourite vocal stylist, a certain sell-out in concert — but woefully under-exposed on record since the palmy days of his Breadwinners best-seller. RCA's intensive tv campaign should succeed in correcting the situation and trigger impressive sales by doing so. The reason for the tv expenditure is a splendidly compiled selection of Jones favourites, songs like Make It With You, If You Could Read My Mind, If, She, Without Her, Your Song — the list goes on of familiar songs, all handled with elegance, sophistication, warmth and technical mastery. An album completely worthy of a £200,000 promotion budget.

TAVARES

Love Storm. Capitol EST 11628. **Producer: Freddie Perren.** Love Storm finds Tavares in more mellow mood than expected, especially as

their three hits prior to Whodunit? (which is included here) were fast and furious disco delights. The change is welcome, though, marked as it is by warm vocal solos, sympathetic harmonies and plain, but attractive arrangements. The act's material is improving lyrically, and fine cuts include Keep In Touch, Fool Of The Year and Out Of The Picture. Jim Weatherly's The Going Ups And The Coming Downs is well-treated, as is an old veteran, Goodnight My Love. In Tavares' traditional disco mould is One Step Away, a probable single. The quintet is on tour, and Capitol's promotion is enthusiastic. No storm in a teacup, this one.

MR BIG

Mr Big. EMI EMC 3171. **Producer: Val Garay.** This debut album shows a great deal of promise, although it ought to be said that the group do sound similar to Queen, both in vocal interpretation, and in the building of their songs. There are times when strains from their single Romeo seem to crop up in other songs on the album, but don't spoil an impressive first release. Romeo is probably the most instantly commercial track, and more MOR in its approach than the other, more adventurous numbers. A second hit

single will certainly aid this release, and Feel Like Calling Home is an ideal choice, and touring starting at the end of this month will make the promotion complete.

YVONNE ELLIMAN

Love Me. RSO Super 2394 182. **Producer: Freddie Perren.** Although it's a little while since Love Me was a single hit, Yvonne Elliman's name is much publicised at the moment via her tour here and in Europe with Eric Clapton. The new single, Hello Stranger (also on this LP) was an instant U.S. hit, and is receiving airplay here, helped along with planned promotional radio spots during the tour. There are also plans for a recording with Clapton, so things are certainly moving for the former Mary Magdalene in Lloyd-Webber's Jesus Christ Superstar. This album fits neatly into the m-o-r soul category, but there will be crossover sales in soft-rock. A talented lady, Miss Elliman produces a very sophisticated sound that must result in good sales.

FRANKIE MILLER

Full House. Chrysalis. CHR 1128. **Producer: Chris Thomas.** This album from the hard-living Miller represents his fourth chance to

finally crack it and become the next great white vocal hope. And there is no doubt that he has come closer than ever before to doing so, with his emotion-charged delivery sounding more and more as if it was bred in Atlanta Georgia rather than Glasgow, Scotland. He employs touches of real genius, like his Memphis Horns and Otis Redding soundalike combination on Lennon's Jealous Guy and the bouncy self-penned Doodle Song which has a similar feel to Stevie Wonder's Sir Duke. It would be foolish to predict an instant hit for Full House, but Miller's extensive touring experience of late will certainly help him across to those fans starved of Rod Stewart or Joe Cocker product, and if Doodle Song hits the shops as a 45 and catches on, things could look very good indeed.

THE ISLEY BROTHERS

Go For Your Guns. Epic EPC 86027. **Producers: The Isley Brothers.** The Isleys' development from r&b wailers in the Fifties to soul superstars in the Seventies is one of contemporary music's most heartening tales. This album amply showcases the brothers' talent, especially that of guitarist Ernie Isley and keyboard man, Chris Jasper. The former's blistering solos grafted atop the latter's chunky backdrops make for a potent mix, as on Climbin' Up The Ladder. Equally forceful is the act's new UK single, The Pride, and Livin' In The Life/Go For Your Guns. When a mellow moment is called for, however, the Isleys also deliver, as on Footsteps In The Dark and Voyage To Atlantis — sensitive and intelligent works, both, with some fine vocals. This one should be quick on the sales draw.

VARIOUS ARTISTS

A Special Disco Album. Motown STML 12059. An exemplary issue, this, and Motown's finest disco-oriented package of recent years. Headlining are two major UK hits, Thelma Houston's Don't Leave Me This Way and Diana Ross' Love Hangover, while the strong supporting cast includes the Supremes (You're My Driving Wheel), Eddie Kendricks (Goin' Up In Smoke) and the Originals (Down To Love Town). The cover is an eye-catcher, too. Special sales, for sure.

THE ALPHA BAND

Arista. ARTY 143. An American signing which appears to have everything except — at the moment in this country — much promotion. But if the stage act is seen here, and matches up to the excitement and sheer enjoyment generated by the album, it deserves to be very big. The five-man band, helped out with some splendid rock piano and extra vocals on some tracks, are country rock at its most acceptable to both fraternities. Strong harmony singing, fiddle and pedal steel guitar give the country colours, but the music has a driving backbeat and the percussion is pure rock. High quality in all departments — vocal, instrumental, composition, production and engineering. Worth considering now if an in-store promotion is possible, but well worth remembering if and when the band gets a British tour.

RORY GALLAGHER

Live. Polydor Special. 2384 079. **Produced by artist.** Only seven tracks, but each has enough punch to fell an ox. These have been selected from the Live in Europe and Irish Tour '74 albums, so two different backing line-ups can be heard. Gallagher remains himself, and that, with tracklisting which includes In Your Town (regular concert high spot) Messing With The Kid and Pistol Slapper Blues, should be enough to sell it. Gallagher, an acknowledged major onstage talent conveys much of the excitement of watching his brilliant guitar work on this LP. Very worthwhile stock item.

DOWNLINERS SECT

The Sect. Charly CR 30122. **Producer: Mike Collier.** More early English rock from Charly. The Sect was a distinctly second-league band in the Sixties, never scoring a hit record, but generating a considerable following through their live appearances. This album captures much of the rough and ready r&b that made up their stage act, including various Chuck Berry/Willie Dixon/Jimmy Reed standards. Their Bo Diddley-derived anthem, Sect Appeal, is here, too. A prominent feature is Ray Sone's harmonica, while the vocals, guitar work and drums are simple and straight-ahead. Ignore the 'punk from the vaults' tag on the cover, and file it in the 'yesterday's heroes' browser!

MISCELLANEOUS

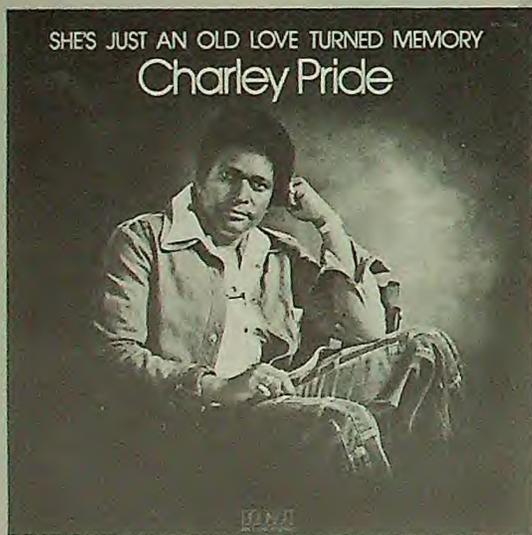
TOM YATES

Song of the Shimmering Way. Satril. SATL 4007. **Producer: Henry Haddaway.** The album sleeve, which is eye-grabbing, indicates strong folk leanings on the plastic inside, and this is certainly the case, but Yates has come across with much more than an LP of folk songs. All were written by Yates, and he has captured the strength and simplicity of folk — both mediaeval and modern — while adding the meatier taste of other, contemporary and commercial, music. Backing — amounting to a small orchestra — gives satisfying depth. An album which has the potential for very wide appeal, and the more it is heard the stronger that will be. With in-store play and display of the sleeve to good advantage Yates may prove a big, long term seller.

VARIOUS

The English Canals. Broadside BRO 118. **Producer: Tony Hale.** One of so far fairly small number of releases from Jon Raven's specialist folk label, and it keeps up the general high quality. The album comprises three 20 minute radio programmes on the history and geography of the country's canal system, told in words and music. Singing and narration is by Raven, John Kirkpatrick, and Sue Harris, all familiar names to the folk fraternity. The production and sound is excellent, and, while the market for this kind of album is not large, in a shop with well-displayed specialist sections it should stand a good chance.

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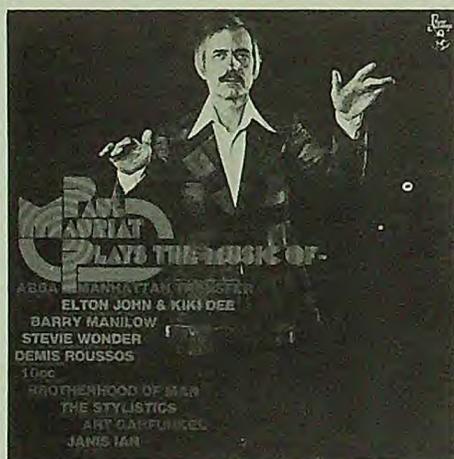
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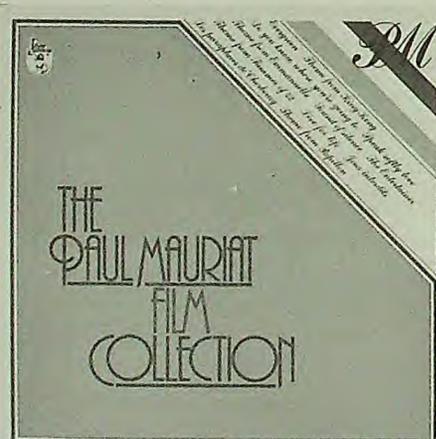
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MUSIC WEEK

STUDIOSCENE

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DJM starts on studio complex

WORK HAS begun on the Eastlake designed studio complex at the new Dick James Organisation headquarters in London's Theobalds Road. Tom Hidley of Eastlake has made the acoustic designs not only for the main studio and control room on the building's ground floor, but also for the basement suite comprising dubbing studio, control room, tape copying and duplication rooms, a soundproofed conference room, and the sound and video booth just off that. This booth will be used for the conference room and, through a complex and uniquely comprehensive system of wiring and patching, will serve any room on any of the six floors with sound and vision when required.

The complex has reached the stage where all new walls — of special high density blocks — floated floors and ceiling have been built, and the bare basic areas are ready for Hidley's foreman to start work. The studio area will be completely separate from the rest of the building, with its own entrance to the street and its own bay for vehicles, so when the acoustic treatment, decorating and equipping are complete at an expected date next September, the studio will go into use, even if the rest of the building is still under renovation. All the equipment in the suite will be new, and Stephen James, DJM Records director, has chosen MCI

desks and tape machines for the control rooms, having visited all — MCI-equipped studios in the U.S.

Although he has commissioned Eastlake for all the acoustic design, he does not intend the studio suite to have the now familiar decor of a Hidley work of art. The Eastlake decorative trademark of dark brown carpeting and natural stone and bark on much of the wall area will be absent, and at present light carpets, and carpet and wood panelling for the walls, with lightweight curtains instead of the usual velvet, is the favoured design.

Equipment will include a 42-channel desk, with automation, and well over a dozen tape machines from 24-track down to two-track for copying (and James had an option on a 32-track machine on which the MCI technicians and designers are working at present).

The building of the new studio is part of the work of creating a new HG for the whole of DJO, bringing agency, publishing, record company, in-house art department and studio all under one roof for the first time. The conversion of the Thirties — built, former legal office building has involved completely gutting, redesigning and reconstructing the interior, and, while James would not reveal the overall cost of the project, he said that it was a multi-million pound bill, "which means it cost more than one".

EDITED

by

TERRI ANDERSON

Over 100 stands at APRS '77

HAVING ALLOTTED stands to 81 exhibitors within a very short space of time on the appointed day, the APRS believed that its 1977 exhibition at London's Connaught Rooms in June was full to capacity, but secretary Edward Masek has just announced that the committee has managed to fit another four companies in. This brings the number of stands to a record 101, with over three-quarters of the exhibitors being British companies. APRS members account for 45 of the names on the list.

Visitors to the exhibition will be able to buy bound volumes of the second impression of the Society-sponsored handbook *Sound Recording Practice*. All the copies of the first impression, almost 2,000, have been sold, despite a price tag of £16. And in the face of the Society's own expectation that sales would peak last December and then fall off, the sales curve continued to rise, with a large number of copies being sold in four days at the Paris AES exhibition.



ACTRESS AND author Dulcie Gray checks her recording of her own thriller *Murder In Mind*, at the National Listening Library's new studio.

Listening library opens London studio

THE NATIONAL Listening Library — a registered charity which produces talking books for the handicapped — now has its own studio at its London headquarters. In the wake of studio conversions from garages, old mills and Sixteenth Century milking parlours, this is the conversion of a coal hole, which, with the study which used to be alongside, has been converted by resident engineer John Whiting into a fully equipped studio and sound booth — thus allowing the library to be independent of outside professional facilities.

Well-known professional broadcasters and actors give their services — mostly free — to record

the books. These are put onto Scotch 207 tape, recorded at 7½ inches per second. The master is then panel edited at double speed, using two recorders, and transferred onto tape for the special cartridges used in the Clarke & Smith playback machines. These operate at the very slow speed of fifteen/sixteenth inches per second, and the six tracks on the tape give the 12 hours playback time required for the standard length book. When not being used for these book recordings the new studio is used by Whiting and a colleague, with the aid of a synthesiser, produce quadrasonic compositions ranging from ballet music to jingles.

Indigo upgrades to 24 track

INDIGO SOUND studios, which lie in the shadow of the Granada TV building in Manchester, have completed upgrading to 24-track, and have brought the hire fee up to £24 per hour accordingly — although it is still Indigo's easily substantiated boast that they can undercut most London 24-track studio prices by 50 per cent. The new facilities, which appear to be attracting plenty of custom, now include a Spectra Sonics quadrasonic desk, 24-track Ampex 1200; 24-channel Scamp noise reduction; monitoring on four Tannoy HPDs; totally redesigned control room, and a studio enlarged to around 1350 square ft in an L shape. Recent clients have included Vic Lezal producing the Ritz Band, singer Mike Harding completing a new album, and Tony Christie, not to mention the BBC, making jingles.

THE ANNOUNCEMENT in Sarm studio's March news letter to the effect that "Sarm's David Hall was mixing with David Paramour for EMI" can, it is to be hoped, be taken in the non-aggressive sense. Other March visitors helping to get Sarm's bills paid were Elton John, with Clive Franks, working on the first album for the new Rocket signing, Blue; Easy Street, mixing an LP with Sarm's Gary Langan engineering and producer Mike

Stone; Chris Rainbow producing and Gary Lyons engineering for Sunfighter; the showbiz minors Flintlock, working on an album with producer Mike Holloway; and some in-house work — Gary Layons producing *Rambler* for Sarm Productions.

AN AURA of the Tulgey Wood, and whiffling noises, might have been discerned in the vicinity of Rebel Studios in Covent Garden recently when Monty Python men Mike Palin (part owner of Rebel) and Terry Gilliam were in there working on jingles for promoting the Gilliam-produced film *Jabberwocky*. The whiffling, however, would probably not have penetrated the professional soundproofing, much to the relief of the residents nearby. The Tremeloes, minus Chip Hawkes who went to RCA to be a country star, have been working at Rebel recently, and other visitors to the studio, which only became fully operational at the end of January, have included ex-Bay City Roller Ian Mitchell and manager Tam Payton making demos with Mitchell's new band Young City Stars.

EDEN STUDIOS in Chiswick with pride announce that the tulips, daffodils and Russian vine in the

STUDIO BUZZES

courtyard are all in full spring vigour, and clients are now sipping their Martinis outdoors. Much of April has been occupied by "a special secret project" LP which Peter Sames has been producing for Polydor, and with Supersonic work for LWT with Alvin Stardust, John Lodge, Elkie Brooks and Les Gray. Another LWT booking was for Danny La Rue, preparing a tv special. On hearing that Eden co-director Phillip Love's mother was an avid fan of his, and celebrated her 70th birthday during his visit, La Rue sent her a signed photograph, which has much consoled her for her son's choice of profession. Time next month has been booked by Helen Shapiro, making an LP; by Paul Ryan, doing the same; and by Gloria Jones, with her producer's hat on rather than as an artist.

A HUGE WINE vat (empty) has found a new role in life as an echo chamber for renowned jazz pianist Jacques Loussier's new Miraval studio in the South of France. It



A STAR-STUDED cast of thousands, or dozens at least, was played host to by Anvil Studios in Old Mill Road, Denham, Middlesex recently. Film director Ken Russell was working on the sound for the 20th Century Fox film *Star Wars*, with John Williams, composer of the score; Lionel Newman, musical director, of 20th Century Fox; Eric Tomlinson, engineer; George Lucas, writer and director; Gary Kurtz, producer; and the London Symphony Orchestra. The pictures show (left) Williams conducting the orchestra in the studio, and (right) Russell in the control room.

happens to be situated in the middle of a vineyard which produces an excellent Provençal rosé, at Le Val, near Nice. Loussier gave overall responsibility for commissioning the studio installation to Neve, which supplied the 32 channel desk for the 24-track facilities.

Another unusual recent order for Neve was from the Citroën car company in France, which bought a model 5305 — 12 stereo output sound mixing console. This is for a

specially constructed recording suite designed for the preparation of in-house prepared cassette presentations for the company dealers.

MORE
BUZZES
PAGE 40

STUDIOSCENE

Wagner: adding warmth to electronic sound

LENGTHS OF plastic drainpipe overspilling from a large cardboard box occupy part of the floor in Adrian Wagner's tiny studio set up in one bedroom of his cottage in Didcot. They will one day become part of one of his experiments in sound creation. One idea is to use them to set up a network across and around the room, and then to feed sound in at one end and pick it up at the other after it has bounced its way through the maze.

Wagner's great great grandfather knew a thing or two about putting atmosphere into music, but he required full orchestras and armies of fearsomely-chested operatic singers to achieve his striking effects, whereas his descendant can achieve his with three or four small items of electronic equipment.

He received a formal musical training at the Royal Academy but had already had one of his compositions played in public at the age of eight — a piece of religious music he wrote while at choir school was played in Westminster Abbey. While studying for his Doctorate at the Royal Academy, and gaining the grounding in classical composition and music theory which to a certain extent now governs his approach to the very different world of electronic rock music, he was among the group of students who disturbed the hallowed peace of the Academy's Dukes Hall by giving the first rock concert there.

There was considerably less than a capacity audience, but among the few were record company men who signed the group, Curved Air, straight after the performance. Wagner did not complete his course at the Academy; he left after an



Adrian Wagner

essay he had written on electronic music was rejected because his tutors would not accept it as a serious paper. He joined the band Steamhammer, which produced one fairly well-received album before breaking up. Two difficult years

doing sessions work and writing film music — but not very lucratively — led to his changing direction and concentrating for a time on studio engineering, at Riverside Studios.

His first solo album emerged a year later, and more work on film

music, including that for Eclipse which was recently released. Wanting to make another album, Wagner did less work as an engineer, and used Riverside at night when it was not booked. Some 800 hours of nocturnal recording went into producing *Instincts* (Charisma), which combines a feeling for traditional melodic and harmonic construction with the use of all the effects and tonal variance made possible by a synthesiser.

His own small studio is a place to compose and to put compositions on tape rather than manuscript paper, instead of a place merely to record and mix sound. "Using a synthesiser has become for me as emotional as playing an instrument," Wagner remarked, "It is not just twiddling knobs. I like using advanced electronic developments, but I also like getting back to basic stuff. There is so much development that you tend to forget about what it is for, and it is good to get some grit back into music. And you do need a musical ear for electronic composition: technical knowledge is not enough. In fact I am not very technically-minded. I play in melody lines, and I always will. I use the machines to put emotion into the music, not just freaky sound, but with all the weird possibilities that takes discipline, which is why I have a producer, John Edwards."

The centrepiece of all the work is not exactly the most streamlined or impressive-looking of synthesisers. It began life as one of the early Moog Series Three consoles, but the present machine, in its white painted, home-made wooden casing, bears little relation to the original. "I ripped out most of the innards, sold

off parts that I did not want — in fact about all that was left were the oscillators. Then I bought RSE filters and envelope shapers. My engineer built various bits and pieces, like the sample and hold facility. It can be divided right down the middle, effectively into two machines, and I'm still adding to it: a micro processor is the next thing I will get."

This Moog mutation can be used with its own keyboard or a clavinet. Wagner does not use many keyboards in the studio, although accepts that for stage work a performer may need to be surrounded by them to reproduce the sounds he has recorded.

Wagner delights in electronic tricks, or rather in exploring the wide and often quirky possibilities afforded by electronics. "I can get an acoustic guitar sound on a clavinet through the Moog, and another device will give me the sound of a choir. I am going to try adding my voice to that, through a voice bag." All these experiments are not just part of a kid-with-a-new-toy syndrome; Wagner is and always has been aware of the fact that electronic music basically lacks the feel and texture of instrumental playing. His experiments like the attempt to get a certain echo phase effect out of his drainpipe — are aimed at giving the flat sound of electronic music an atmosphere.

The total cost of this studio, which has proved its worth on the album, was around £18,000 — which by today's standards very little — and other equipment includes a 3M 16-track recorder, an Audio Developments eight channel mixer with extender, and a Revox.

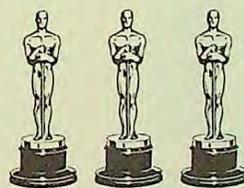
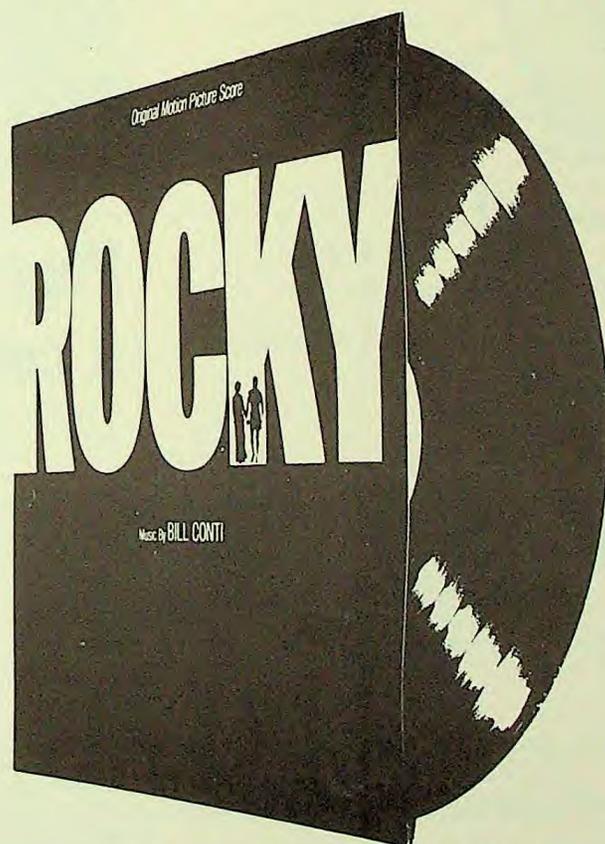


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STUDIOSCENE

Champagne at the Marquee

STUDIO BUZZES

Loaded Dice and Real Thing, produced by Kaplan Kaye, Charlie Gillett and Tony Hall respectively.

A DAY OF refined Bacchanalia occurred at Marquee studios when Berni Flint, working with engineer Phil Harding in the remix suite on album tracks, cracked the champagne to celebrate the entry of his single *I Don't Want To Put A Hold On You* into the charts — while, downstairs in the main studio, RCA executives with producer Phil Swern and engineer Geoff Calver played back and toasted the success of R & J Stone's new LP. During the past month John Eden has been engineering for producer Pip Williams, working with Graham Bonnet, on new albums from Bardot and Misty, and on singles from Mud and Les Gray. Biddu has been in working with Tina Charles and Jimmy James, while producer Del Newman has been working on tracks with Maxine Nightingale and the O Band. Geoff Calver has been engineering for Montana Red,

A NEW 16-track studio facility last month became available to artists and producers wanting to work in Manchester. Although Arrow Sounds studio has in fact been in existence for two years, it had, until March, specialised in radio and tv jingles. It earned a good reputation in the North West among advertisers, but always adopted a strictly in-house attitude to bookings. Now the doors have been opened to all-comers for masters, demos, tv film sound and so on, while continuing to offer its previous service. The studio is equipped with a Raindirk desk, Ampex MM1100 and AG440 tape machines; Dolby and Tannoy monitoring via Ameron amps. The studio has space for 30 musicians. Company directors Bob Auger (chief mixer) and Gerry Dow (chairman) invite enquiries to Jacksons Row, Manchester M2, or calls to 061 833 9417.



CELEBRATING AT the Marquee are (left to right) Phil Harding, Berni Flint, producer Mike Berry and studio director Simon White.

Pegrum's plant life: a cottage industry

STEELEYE SPAN drummer Nigel Pegrum's studio is slightly smaller than his bathroom next door, and the bathroom not exceptionally large. Yet out of this tiny space under the steeply pointed roof of his home, Cromwell Cottage in a small Buckinghamshire village where the Lord Protector reputedly once stayed, have come high-quality professional recordings for the specialist folk label plant life of which he is a director, producer and studio manager-cum-sound recordist.



Nigel Pegrum

The studio, having no need for soundproofing, with one-foot thick stone walls and rural, peace outside, is open, light and airy, and a truly delightful place to work. Pegrum, coming to the end of a six-month sabbatical-Steeleye having collectively decided to take a holiday from gigging and recording for that length of time, would be happy to hire the studio to artists who live in, or want to work in, his area.

Instruments are mostly plugged straight into the eight-into-four mixer, so, as the minimum of space is taken up with microphones and their stands, four people can play in there comfortably at one time. His equipment — basically an MM Electronics mixer, Teac four-track, Marantz stereo amp, Akai two-track used for tape delay — can also be easily transported in his Renault estate to any location for mobile recording. The superb quality of the

jazz recordings he made recently at the famous Stowe school are the latest and greatest advertisement for the mobile operation.

Being a drummer Pegrum's interest where studio work is concerned leans a little more to achieving a really good drum sound than most, and one thing he has done is dispense with 80 per cent of the microphones normally regarded as necessary for this. He uses only two, both in his studio and on location. The result is remarkable for its clarity and 'live' feel, in that, with one's back turned to the machinery (or as in one visitor's case, standing at the front door and hearing the sound coming down the short staircase from the open-ended studio) it is easy to believe the drummer is in the room in person.

The studio is at Cromwell Cottage, Highbridge Road, Wappenham, Northants.

AUDIO

Philips introduces hi-fi system No 2

PHILIPS RESPONDS to problems of hi-fi compatibility and technical standardisation by promoting top-end units in groups under the name Total Hi-fi. These what-goes-with-what worries found their solution last year in the first Philips integrated system, and now Total Hi-fi No.2 presents the attractions of disc and cassette reproduction of high quality.

This system, which caters for the enthusiast's ambitions toward the more advanced type of equipment, consists of the electronically controlled turntable unit GA222 with Super M cartridge, the first Philips front-loading cassette machine model N2521 (it has both Dolby and DNL noise-reduction systems), tuner preamplifier AH762, and a pair of motion feedback loudspeakers RH544.

EDITED
by
CLEMENT BROWN

In Philips motion feedback speakers the motion of the diaphragm in the main drive unit is monitored and fed back to the input as a correction signal, the result being a reduction of distortion. In this type of speaker, which is characterised by high efficiency and small size, the power amplifier is actually part of the enclosure. System output power can be altered by substituting speakers, and MFB speakers can be connected so as to yield very high ratings.



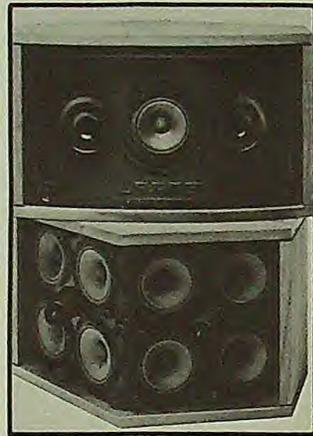
Total Hi-fi by Philips

NEW PRODUCTS

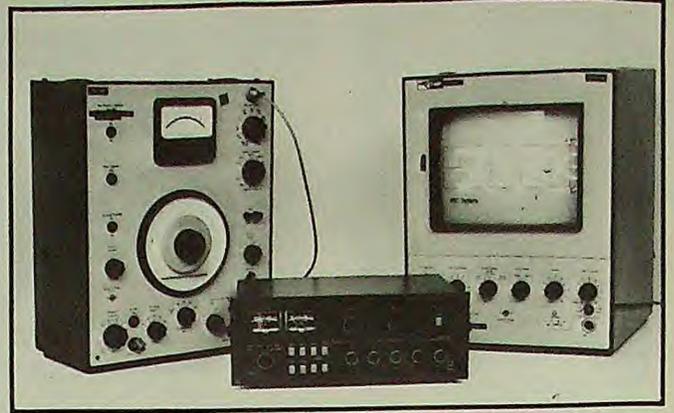
HEADING A range that includes the 301 direct/reflecting speaker described in *Music Week* recently, the 901 Series III employs a much larger number of drive units has a high claimed efficiency.

Part of the Bose promotion is a demonstration comparing the sound intensity and quality produced by the speaker using both low-rated amplifiers and more expensive and potent amplifiers.

The aim is to show that comparable results are obtained with 15-watt and 50-watt driving power, largely due to the relatively high efficiency. Bose are leading exponents of direct/reflecting speakers which, they maintain, yield superior concert-hall effects.



Front and rear views of Bose 901 show nine drivers



B&K response tracer demonstrating equaliser controls on Eagle A4600.

EXTENSIVE NEW product development by Eagle International has resulted in a number of interesting hi-fi units, designed in the modern style and offering a choice of power ratings. In the 6000 series the first unit is the A6400 amplifier, rated at 40 watts per channel, and this is augmented by the T6000 FM/AM tuner. Two amplifiers in the 4000 series place emphasis on features of appeal to tape users and both are rated at 20 watts per channel. Model A4600 has a sound equaliser control system, offering five tone controls instead of two, while the A4400 has otherwise similar controls and a tape facility for accurate balancing of any source input. The 4000 series, including a tuner, are in matt black.

New receivers are also being introduced. Model R6300, a FM/AM receiver, has a power output of 25 watts per channel and features click-stop controls and inter-station muting. The more powerful R6500 with a 35-watt rating will be available later in the year. Two lightweight headphones of reflex type are also introduced. The H6300 velocity type employs earpads while the H4300 dynamic model is of different style with earmuffs and padded headband.

appeal for listeners extending their audio systems. The company declares that the new machine, model N2501, "will prove strong competition in the £69-£75 segment of the market." Features include DNL noise-reduction, quick repeat, auto-stop with flashing LED device, long-life heads, and automatic switching for chrome tape.

Philips have slimmed their accessory range to nine items and pulled them together as the Super Sound range, described in an attractive and interesting brochure, available from the company at Century House, Shaftesbury Avenue, London WC2. Accessories outside this range but designed for exclusive use with Philips equipment will in future be distributed by Combined Electronic Services, the Philips service company.

Tape it live with JVC

INTENDED FOR in-the-field recording, JVC's KD2 cassette recorder tips the scales at only 8½lb and can be used on dry cells, external 6-volt supply or normal AC power. This high-grade machine has enthusiasts' features such as large recording-level meters, master gain control for fading, noise-reduction, circuits and input/recording monitoring. Another plus-point is a cassette clamping device which, using a ball-catch arrangement, prevents cassette clatter whatever the conditions of use. A hard Sen-Alloy head is fitted for record/replay.

Philips head down-market

AUGMENTING THEIR cassette recorder range, which includes hi-fi units in the medium-price area, Philips now introduce a compact model intended to have popular



RP3300 belt-drive turntable by Rotel.

AMONG ROTEL products just introduced by Rank Audio Visual are two turntables, the direct-drive RP5300 and the belt driven RP3300. Extra efforts have been made to improve immunity to external vibration through insulating feet and a special base construction. The RP3300 unit has an arm incorporating a cueing control, bias correction and removable lightweight headshell. Latest amplifier in this range is the RA913, rated at 60 watts, and another new model is the RD10-F front loading cassette machine which includes Dolby noise-reduction and a selection facility for low-noise ferrichrome and chromium dioxide tapes. A couple of high-performance receivers complete the revised Rotel range. Model RX-803, with a 70-watt rating, replaces the RX-802.



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Sheila Prophet and the rest at Record Mirror.
All the lads at Luxembourg (and the lasses).
Everybody at Tyne Tees.
Sid Kilby and the crew at Tis War.

'Sneak Preview' and all the clan at S.T.V.,
All the boys at the Daily Record
and Sunday Mail.
Edinburgh Evening News (you're not push really!).
All the drinkers at the
Glasgow Evening Times.
Muriel Young and all at 'Get It Together'.
The Strathclyde D.J. Association - thanks lads.
Barry Blue - of course!
And every Jock who gave our record a spin

And everyone at CBS... including Charlie

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- May 15**
10-6 p.m.
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**Registration
Cocktail Reception**
- May 16**
9 am-10 am
10:15-11:30
11:45-1 pm
1:15-2:30
2:45-4 pm
Evening
- May 17**
9 am-10:30
10:45-12:15
2:15-4 pm
8:30-10:30 pm
- May 18:**
9 am-10:30
10:45-12:15
2:15-4 pm
7 pm
- SIR JOHN READ, EMI, Keynote Speaker**
"The Presidents Panel"
COEN SOLLEVELD, Polygram, Chairman
Panelists: KEN GLANCY, RCA; PETER GALLO, MISA WATANABE, Watanabe Music
- "Piracy—An Update"
STEPHEN STEWART, IFPI, Chairman
Panelists: JOY GOLDSMITH, IFPI; STAN GORTIKOV, RIAA; JULES YARNELL, RIAA; GEOFFREY BRIDGE, British Phonographic Industry Association; GUIDO RIGNANO, Ricordi
- Luncheon
"Our Next 100 Years—Stability, Senility, or Fertility?"
STAN GORTIKOV, RIAA, Speaker
- Concurrent Sessions
(1) "The Career-Building Battle: Label vs. Artist Management"
ARTIE MOGULL, United Artists, Chairman
Panelists: JEFF WALD, Manager; DON ARDEN, Manager; STEVE GOLD, Manager
- (2) "Publishing Today"
MIKE STEWART, Interworld Music, Chairman
Panelists: To be announced
- IFPI-hosted Cocktail Reception
- "The International Marketplace"
NESUHI ERTEGUN, WEA, Chairman
Panelists: KEN EAST, Motown; DAVE HUBERT, A&M; STEVE DIENER, ABC; PIET SCHELLEVIS, Phonogram; DICK ASHER, CBS
- Concurrent Sessions
(1) "Lawyers—Makers or Breakers of Deals?"
FREDERIC N. GAINES, Esq., Chairman
Panelists: BERNARD SOLOMON, Esq.; ALLEN CRUBMAN, Esq.; ROBERT STUYT, Phonogram
- (2) "Marketing & Promotion, Country by Country"
GERRY OORD, RCA, U.K., Chairman
Panelists: To be announced
- "The U.S. Copyright Act & Worldwide Implications"
MICHAEL FREEGARD, British Performing Rights Society, Chairman
Panelists: To be announced
- CMA/TROS-TV Country Music Show**
- "The U.S. Record Business, A Changing Scene"
BRUCE LUNDEVALL, CBS Records, Chairman
Panelists: JOEL FRIEDMAN, Warner Bros.; HAROLD LIPSIUS, Universal Distributing; AL COURY, RSO Records
- Concurrent Sessions
(1) "Evolution in Retailing"
SAM SNIDERMAN, Sam the Record Man, Chairman
Panelists: IAN MILES, Warwick Records
- (2) "Technological Innovations"
HARVEY SCHEIN, Sony, Chairman
Panelists: JACK FINDLATER, MCA Disco-Vision; BILL ZEISS, Philips; HAL HAYTIN, Telecor; DON MACLEAN, Emison
- Concurrent Sessions
(1) "Ethics and the Image of the Industry"/"The Nairobi Resolution"
DENIS COMPER, IFPI, Chairman
Panelists: HERBERT WINTER, Polygram; CHRIS WRIGHT, Chrysalis; LESLIE HILL, EMI; LEO BOUTDEWIJNS, IFPI
- (2) "New International Forces in Music"
SEYMOUR STEIN, Sire Records, Chairman
Panelists: To be announced
- Cocktail Reception**
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PUBLISHING

Montgomery clarifies MCPS commissions

EDITED
by
PETER JONES

AT THE recent "open day" of the Mechanical Copyright Protection Society, held at its headquarters in Streatham, South London, Hal Shaper, managing director of Sparta Florida Music, introduced a note of controversy when he raised the question of double commission being charged over earnings from overseas.

He had wondered whether it was true that a commission was deducted at source in overseas territories on compositions earning royalties and that a further MCPS commission was deducted in the UK.

The matter was left in abeyance so that Bob Montgomery, MCPS managing director, could have time to look closely into the situation so as to provide an accurate summary.

Now, in a statement, he says: "I want to clear up any misunderstandings which may have occurred since our open day when the question of commission on earnings from overseas societies was raised.

"Notwithstanding anything which may have been said by MCPS in the past, I confirm that we do take our standard commission on receipts in this territory, even though the money may have borne a commission elsewhere. Most societies deduct withholding tax on earnings from foreign copyright owners and many give societies such

as MCPS a preferential commission rate over local publishers.

"MCPS deducts its standard of commission because of the computer processing and documentation which is required. The cancelling out of an extra commission is difficult for us because we do not have reciprocal agreements with overseas societies.

Even though we do take an extra commission, the total deductions are of course less than would be deducted under a full sub-publishing agreement, with the proviso that the sub-publishers works on his material to earn his extra commission.

"We're preparing a detailed analysis of the situation territory by territory and this will be published as soon as it is available. But questions have been raised since our open day, and it seemed best for me to clarify the situation on an immediate basis."

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- 4 WHEN, Southern
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- 7 SUNNY, Campbell Connelly
- 8 TORN BETWEEN TWO LOVERS, Ashtree Holdings
- 9 DON'T CRY FOR ME ARGENTINA, Evita/Leeds
- 10 I DON'T WANT TO PUT A HOLD ON YOU, Sparta Florida
- 11 MOODY BLUE, Screen Gems/EMI
- 12 OH BOY, ATV
- 13 SOUTHERN NIGHTS, Warner Bros.
- 14 WHEN I NEED YOU, Chappell/April
- 15 ROMEO, EMI/T-Bone
- 16 ROCKARIA, Jet/UA
- 17 MY KINDA LIFE, Camal/Heath Levy
- 18 BABY I KNOW, State/Ladysmith
- 19 BOOGIE NIGHTS, Rondor/Tincabell
- 20 LOVE HIT ME, ATV

Compiled by MPA.

MCPS post for Churchill

GRAHAM CHURCHILL, formerly general manager of Heathside Music and a former chairman of the young publishers' new action working party, has been appointed commercial operations controller of the MCPS from May 2.

Ivor Novello nominations

THIS YEARS PRS Ivor Novello Awards presentation lunch, to be held at the Grosvenor House Hotel, May 12, is to be made more spectacular than in recent years by the use of a professionally-produced audio-visual show and a souvenir brochure.

The awards, being presented for the 22nd successive year, were founded by the Songwriters' Guild of Great Britain, which continues to administer them, while the costs are being borne by the Performing Right Society. John Inman, BBC-TV's Personality of the Year and star of Are You Being Served? series, is to make the awards.

Final nominations in the various sections are:

Tim Rice and Andrew Lloyd Webber, Don't Cry For Me Argentina (Evita Music); R. Scott and S. Wolfe, Lost In France (Mighty/RAK); Tony Macaulay, Don't Give Up On Us (Macaulay); Simon May, The Summer Of My Life (ATV); John Richardson, Alan Williams, Under One Roof (State/Ladysmith).

Ian Sutherland, Arms Of Mary (Smash/Island); Gavin Sutherland, Sailing (Island); Dave Townsend, Miss You Nights (Island); Guy Fletcher, Doug Flett, Fallen Angel (Big Secret); Elton John, Bernie Taupin, Sorry Seems To Be The Hardest Word (Big Pig); John Miles, Music, (Velvet/RAK).

Rod Stewart, Killing Of Georgie (Copyright control); Elton John, Bernie Taupin, Don't Go Breaking My Heart (Big Pig); Biddu, Gerry Shurry, Ron Roker, Dance Little

Lady Dance (Subiddu/Geronimo); Christine Authors, Terry Britten, Devil Woman (Chappelle/Sparkle); Tony Macaulay, Falling Apart At The Seams (Macaulay);

Ken Gold, Michael Denne, You To Me Are Everything (Screen Gems/EMI); Paul McCartney, Let 'Em In (McCartney); B. Gallagher, G. Lyle, Heart On My Sleeve (Rondor); Bill Martin, Phil Coulter, Forever And Ever (Martin-Coulter); Biddu, Dr. Love (Dick James/Subiddu); Russell Stone, We Do It (Tin Lid);

Tony Hiller, Lee Sheridan, Martin Lee, Save Your Kisses For Me (Tony Hiller); David Dundas, Roger Greenaway, Jeans On (AIR Edal Associates/Dick James); John McCabe, Sam (Novello); R. Hill, Clayhanger (ATV); Dennis Farnon, Bouquet Of Barbed Wire (Standard); Harry South, the Sweeney (Sparta-Florida);

Johnny Scott, Tonight Theme (Peer International); John Barry, King Kong (Leeds); John Addison, Swashbuckler (Leeds); Danny Beckerman, A Violent Summer (Chappelle); Barry, Robin and Maurice Gibb, You Should Be Dancing (Abigail); Paul McCartney, Silly Love Songs (McCartney);

Elton John, Bernie Taupin, Theme From A Non-Existent TV Series (Big Pig); Biddu, Rain Forest (Subiddu/Chappelle); Biddu, Bionic Boogie (Subiddu/Chappelle); Gordon Giltrap, Visionary (Essex Int.); Bryan Smith, Bavarian Echoes Echoes (Swan); Filippo Petri, Anina (Swan); Andrew McKay, Howard Schuman, Rock Follies (E.G.).

RELEASES MUSIC WEEK

INDEX

- ADDY, Ziggy T
- AMERICA S
- BAND R
- BARROW, Keith M
- BAY CITY ROLLERS I
- CHAPLIN, Blondie C
- CHILD W
- COUNT BISHOPS B
- CURTIS, Denny L
- DICKSON, Barbara T
- DIMITRI L
- EASY STREET F
- ELBERT, Donnie W
- FERRY, Bryan T
- FORMULA HOT ROD H
- GRAMOPHONE REVIVAL D
- GRAVES R.B. W
- HARRIS, Jack S
- HAWKE, Jackson T
- HEATWAVE T
- HOPKIN, Mary W
- HUDSON FORD K
- HYMAN, Phillis L
- ISLEY BROTHERS T
- JAM I
- KANSAS C
- LEWIS, Linda M
- LIVERPOOL EXPRESS D

- MANHATTAN TRANSFER D
- MARSHALL TUCKER BAND H
- MARTINI, Mia F
- MILLER, Frankie B
- MILLER BAND, Steve J
- MOMENT OF TRUTH Y
- MUD S
- NOONE, Peter G
- OSDAY, Allan U
- PAYNE, Freda I
- POUSETTE DART BAND C
- RADCLIFFE, Jimmy L
- RADIATORS FROM SPACE T
- REED, Herb & The Original Platters C
- RUSSELL, Ray T
- QUATRO, Suzi R
- SPRINGFIELD, Rick T
- STARSTEDT, Robin J
- TAYLOR, Bryan T
- TRAVERS, Pat R
- UFO A
- ZIPPY M

DISTRIBUTORS CODE
A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream - C.

- FREEDOM IS TODAY, Librea, MIA MARTINI, CBS 5178 (CW).
- G** GOODBYE SAM HELLO SAMANTHA, Can I Put My Song In Your Heart, PETER NOONE, Bus Stop BUS 1057.

- H** HEARD IT IN A LOVE SONG, Life Is A Song, MARSHALL TUCKER BAND, Capricorn 2089 045 (F).
- HEAVY CHEVY, Part 2, FORMULA HOT ROD, Feelgood FLG 107 (A).

- I** I GET HIGH ON YOUR MEMORY, I Can't Live On A Memory, FREDA PAYNE, Capitol CL 159 19 (E).
- IN THE CITY, Takin' My Love, THE JAM, Polydor 2058 866 (F).
- INTO THE MYSTIC, Fortune, JACKSON HAWKE, CBS 5043 (CW).
- IT'S A GAME, Dance Dance Dance, BAY CITY ROLLERS, Arista 108 (E).

- J** JET AIRLINER, Babes In The Wood, STEVE MILLER BAND, Mercury 6078 811 (F).
- JUST TELL HER JIM SAID HELLO, All Said And Done, ROBIN SARSTEDT, Decca F 13705 (S).

- K** KISS IN THE DARK, Simple Man, HUDSON FORD, CBS 5202 (CW).

- L** LONG AFTER TONIGHT IS ALL OVER, What I Want I Can Never Have, JIMMY RADCLIFFE, DJM DJ5 10772 (CW).

- LOVE IN QUARANTINE, Come Back I Beg You Baby, DENNY CURTIS, Merrymakers MEM 017 (Own Dist).
- LOVERS SERENADE, High Tide, BARBARA DICKSON, RSO 2090 240 (F).
- LOVING YOU - LOSING YOU, Long Version, PHILLIS HYMAN, Buddah BDS 457 (A).

- M** MINE IS THE SUNLIGHT, Home Town Crew, ZIPPY, Magnet MAG 92 (CW).
- MOON AND I, Flipped Over Your Love, LINDA LEWIS, Arista 100 (E).
- MR. MAGIC MAN, We've Got A Right To Be Wrong, KEITH BARROW, CBS 5141 (CW).

- R** RIGHT AS RAIN, Georgia On My Mind, BAND Capitol CL 15921 (E).
- ROCK & ROLL SUSIE, Makes No Difference, PAT TRAVERS, Polydor 2058 877 (F).
- ROXY ROLLER, I'll Grow On You, SUZI QUATRO, RAK 256 (E).

- S** SAIL AWAY, Never Seen The Like, JACK HARRIS, Decca F 13704 (S).
- SLOW DOWN, Sarah, AMERICA, Warner Brothers K 16931 (CW).
- SLOW TALKIN' BOY, Let Me Out, MUD, RCA PB 5024 (R).

- T** TELEVISION SCREEN, Love Detective, RADIATORS FROM SPACE, Chiswick S 10 (HLZ).
- THE CLAPPING SONG, Ready Or Not, RAY RUSSELL, DJM DJ5 10771 (CW).
- THE MAGIC IS YOU, Cut It Loose, DIMITRI, Philips 6011 070 (F).
- THE PRIDE PT. 1, Pt. 2, ISLEY BROTHERS, Epic EPC 5105 (CW).
- THIS IS THE LAST TIME, Funky Feeling, BRYAN TAYLOR, Private Stock PVT 97 (E).

- TOKYO JOE, She's Leaving Home, BRYAN FERRY, Polydor 2001 711 (F).
- TOO HOT TO HANDLE, Slip Your Disc To This, HEATWAVE, GTO GT 91 (F).
- TOUCH ME, Hey Domingo, ZIGGIE ADDY, Private Stock PVT 100 (E).
- TREAT ME GENTLY IN THE MORNING, Archangel, RICK SPRINGFIELD, Chelsea CHS 3053 (A).

- U** UNDER COVER ANGEL, Just You, ALLAN OSDAY, Atlantic K 10926 (CW).

- WY** WHAT'S A NICE GIRL LIKE YOU, Sad One Sided Love Affair, CHILD, Pentagon PENT 1.
- WHO'S WATCHING THE BABY, The Gods Watch Us All, R.B. GREAVES, Ember EMBS 352 (A).
- WILL YOU STILL LOVE ME TOMORROW, What Do You Do, DONNIE ELBERT, All Platinum 6146 321 (F).
- WRAP ME IN YOUR ARMS, Just A Dreamer, MARY HOPKIN, Good Earth GD 11 (R).
- YOU GOT ME HUMMIN', At Long Last, MOMENT OF TRUTH, Salsoul SZ 2025 (R).

TOTAL ISSUED

Singles issued by major manufacturers for week ending April 29th, 1977.

	This Week	This Month	This Year
EMI	4 (8)	47 (27)	158 (106)
Decca	2 (3)	10 (13)	37 (46)
Pye	3 (4)	13 (16)	54 (62)
Polydor	7 (8)	25 (29)	81 (92)
CBS	6 (5)	25 (23)	89 (75)
Phonogram	4 (3)	13 (15)	47 (46)
RCA	3 (4)	23 (12)	71 (64)
WEA	5 (4)	15 (12)	60 (47)
Others	16 (16)	64 (69)	255 (261)
Total	50 (51)	235 (216)	852 (799)

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 OVER LAST WEEK
 MUSIC WEEK, APRIL 30

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F -
 Phonodisc, H - H. R. Taylor, L -
 Lugtons, R - RCA, S - Selecta, X -
 Clyde Factors, Z - Enterprise, CR -
 Creole, T - Transatlantic, D - Saydisc, P -
 Pinnacle.

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	1	10		KNOWING ME KNOWING YOU	Abba	Epic EPC 4955	Bocu	B. Andersson/B. Ulvaeus	HELLO STRANGER, Yvonne Elliman, RSO 2090 236.
2	2	7		RED LIGHT SPELLS DANGER	Billy Ocean	GTO GT 85	Black Sheep/Heath Levy	Ben Findon	GOT TO GIVE IT UP, Marvin Gaye, Motown TMG 1069
3	4	5		FREE	Deniece Williams	CBS 4978	Kee-Drick	M. White/C. Stepne	SUPER BAND/OPEN SESAME, Kool & The Gang, Contempo CS 1001
4	9	4		SIR DUKE	Stevie Wonder	Motown TMG 1068	Jobete	Stevie Wonder	RENDEZVOUS, Tina Charles, CBS 5174
5	3	7		I DON'T WANT TO PUT A HOLD ON YOU	Bernie Flint	EMI 2599	Sparta Florida	Mike Berry/Hal Shaper	LET YOUR BODY GO DOWN TOWN, Maryn Ford Orchestra, Mountain TOP 26
6	7	6		HAVE I THE RIGHT	Dead End Kids	CBS 4972	Campbell Connelly	Barry Blue	IF YOU WANT ME, Billy Jo Spears, United Artists UP 36236
7	10	7		YOU DON'T HAVE TO BE A STAR	Marilyn McCoo/Billy Davis	ABC 4147	Screen Gems/EMI	Don Davies	YOU'RE THROWING A GOOD LOVE AWAY, Detroit Spinners, Atlantic K 10935
8	5	6		GOING IN WITH MY EYES OPEN	David Soul	Private Stock PVT 99	Macaulay	Tony Macaulay	YOU KEEP ME HANGING ON, Roni Hill, Creole CR 138
9	16	5		PEARL'S A SINGER	Elkie Brooks	A&M AMS 7275	Carlin	Leiber/Stoller	NAUGHTY NAUGHTY NAUGHTY, Joy Sarney, Alaska ALA 2005
10	8	8		SUNNY	Boney M	Atlantic K 10892	Campbell Connelly	Frank Farian	WRITTEN ON THE WIND, Roger Daltrey, Polydor 2121 319
11	12	10		OH BOY	Brotherhood Of Man	Pye 7N 45656	ATV Music	Tony Hiller	
12	15	4		WHODUNIT	Tavares	Capitol CL 15914	ATV Music	Freddie Perrin	
13	48	2		I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd	DISTRIBUTORS A-Z
14	26	5		I WANNA GET NEXT TO YOU	Rose Royce	MCA 278	Leeds	Norman Whitfield	Ain't Gonna Bump No More... 24CW
15	14	7		GIMME SOME	Brendon	Magnet MAG 80	Sunbury	Jonathan King	Another Funny Honey Moon... 29E
16	13	7		LAY BACK IN THE ARMS OF SOMEONE	Smokie	RAK 251	Chinnichap/RAK	Mike Chapman	A Star Is Born... 25CW
17	23	4		SOLSBURY HILL	Peter Gabriel	Charisma CB 301	Hit + Run Music	Bob Ezrin	Chanson D'Amour... 40CW
18	6	9		WHEN Showaddywaddy		Arista 91	Southern	Mike Hurst	Don't Stop... 42CW
19	20	5		LONELY BOY	Andrew Gold	Asylum K 13076	Warner Bros.	Peter Asher	Enjoy Yourself... 49CW
20	18	4		HOW MUCH LOVE	Leo Sayer	Chrysalis CHS 2140	Chrysalis/Screen Gems	Richard Perry	Frankie... 3CW
21	32	3		HOTEL CALIFORNIA	Eagles	Asylum K 13079	Copyright Control	Bill Szymczyk	Going In With My Eyes Open... 15CW
22	24	4		THE SHUFFLE	Van McCoy	H&L 6105 076	Warner Bros.	Van McCoy	Gimme Some... 3E
23	19	6		ROCKBOTTOM	Lynsey de Paul/Mike Moran	Polydor 2058 859	Chappell/Robinson/Sparkle	Moran/de Paul	Good Morning Judge... 47E
24	31	2		AIN'T GONNA BUMP NO MORE	Joe Tex	Epic EPC 5035	London Tree	Buddy Killen	Gonna Capture Your Heart... 28F
25	27	4		A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	Have I The Right... 6CW
26	11	11		SOUND AND VISION	David Bowie	RCA PB 0905	S.A.R.L./Fleur	David Bowie/Tony Visconti	Hotel California... 21CW
27	34	3		SMOKE ON THE WATER	Deep Purple	Purple PUR 132	B. Feldman/Hec	Deep Purple	How Much Love... 20E
28	38	3		GOOD MORNING JUDGE	10cc	Philips 6008 025	St. Annes	10cc	I Don't Want To Talk About It... 13CW
29	29	4		ANOTHER FUNNY HONEYMOON	David Dundas	Air CHS 2136	Air Music	Roger Greenaway	I Don't Want To Put A Hold On You... 5E
30	41	3		MARQUEE MOON	Television	Elektra K 12252	Warner Bros.	Andy Johns/Tom Verlaine	It's You... 43CW
31	47	2		WHERE IS THE LOVE	Delegation	State STAT 40	Screen Gems/EMI	Ken Gold	I Might Be Lying... 46E
32	30	6		7,000 DOLLARS AND YOU	Stylistics	H&L 6105 073	Cyril Shane	Hugo/Luigi	I'm Your Boogie Man... 50R
33	25	6		TOGETHER O.C.	Smith	Caribou CRB 4910	ATV Music	John Geurin/Max Bennett	I Wanna Get Next To You... 14E
34	21	9		MOODY BLUE	Elvis Presley	RCA PB 0857	Screen Gems/EMI	Felton Jarvis	Knowing Me Knowing You... 1CW
35	28	6		SOUTHERN NIGHTS	Glen Campbell	Capitol CL 15907	Warner Brothers	Gerry Klein	Lay Back In The Arms Of Someone... 16E
36	50	2		YOU'RE MY LIFE	Barry Biggs	Dynamic DYN 127	State	Byron Lee	Lonely Boy... 19CW
37	22	8		LOVE HIT ME	Maxine Nightingale	United Artists UP 36215	ATV Music	Denny Diante	Love Hit Me... 37E
38	NEW ENTRY			MAH NA MAH NA	Piero Umiliani	EMI International INT 530	Lorna Music	-	Lucille... 48E
39	35	6		RIO	Michael Nesmith	Island WIP 6373	Warner Brothers	Michael Nesmith	Let 'Em In... 41CW
40	17	13		CHANSON D'AMOUR	Manhattan Transfer	Atlantic K 10886	Carlin	Richard Perry	Mah Na Mah Na... 38E
41	NEW ENTRY			LET 'EM IN	Billy Paul	Philadelphia PIR 5143	McCartney/ATV	Gamble/Huff	Marquee Moon... 30CW
42	NEW ENTRY			DON'T STOP	Fleetwood Mac	Warner Brothers K 16930	Intersong	Fleetwood Mac/Dashut/Lailat	Moody Blue... 34R
43	45	2		IT'S YOU	Manhattans	CBS 5093	April	Manhattans/B. Martin	Oh Boy... 11A
44	49	2		REAL MOTHER FOR YA	Johnny Guitar Watson	DJM DJT 10762	DJM	Johnny Guitar Watson	Pearl's A Singer... 3CW
45	40	3		SAY YOU'LL STAY UNTIL TOMORROW	Tom Jones	EMI 2583	DJM	Gordon Mills	Real Mother For Ya... 44CW
46	46	2		I MIGHT BE LYING	Eddie & The Hot Rods	Island WIP 6388	Island	Ed Hollis	Red Light Spells Danger... 2F
47	NEW ENTRY			GONNA CAPTURE YOUR HEART	Blue	Rocket ROKN 522	Rocket	Elton John/Clive Franks	Rio... 39E
48	NEW ENTRY			LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	Rockbottom... 23F
49	42	4		ENJOY YOURSELF	Jacksons	Epic EPC 5063	Carlin	K. Gamble/Huff	Say You'll Stay Until Tomorrow... 45E
50	NEW ENTRY			I'M YOUR BOOGIE MAN	K.C. & The Sunshine Band	TK XB 2167	Sunbury	K.C./Finch	7,000 Dollars And You... 32F

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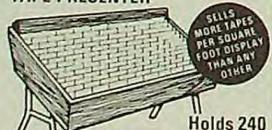
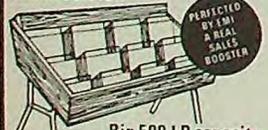
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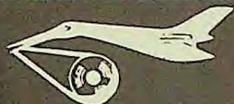
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Peter Gabriel

A FULL AND vocal audience at Hammersmith Odeon attested the fact that Peter Gabriel has within him the seeds of solo greatness, although the uncanny family likeness with Genesis is undeniable. He, and a band of men with talents as attractive and idiosyncratic as his own gave a performance that built from passable to exciting and entertaining, and the crowd roared its approval.

Just as Genesis has moved forward and consolidated its act musically rather than visually — closing the gap left by Gabriel's lead singing so effectively that the seam is adornment rather than repair — so Gabriel on this, his first solo British tour, has favoured the songs, the playing and the arrangements rather than the masque. The sound was not good, and a hissing echo from the speakers was distracting during the quiet ballads when Gabriel used piano and vocal gentleness to change mood and focus attention on lyrics.

However, none of that mattered when the whole band threw its pleasure-inducing individual skills on keyboards, bass, drums, guitar (Steve Hunter earned himself a thunderous personal ovation) synthesizers and percussion with a sensitive and inventive playing by Jimmy Maylan, a one-man athletics meeting, into creating as much richness and volume as possible behind Gabriel in closer-to-rock songs.

Apart from satisfying stage interpretations of tracks from his first solo LP, including the hit Solsbury Hill, no-one could accuse the set of being predictable in content. But for

the consistently high musical quality, the moments when he decided to tell a story — introducing Slowbone with a tale of a man whose Japanese-made eyeballs made love to each other — or strut the stage in stylised punk fashion for a raucous belter like the Kinks All Day And All Of The Night, would have been disconcerting enough to break the thread of the crowd's attention. But it held, and was held by Gabriel and company in a way which promised good times ahead for his appreciators. It was happy evidence that from the Genesis split has emerged two whole individual acts — alike in ways which make it possible to enjoy both, but in no way parasitic upon each other.

TERRI ANDERSON

Tavares/
Heatwave

SUNDAY EVENING at London's New Victoria was expected to be a minor battle of the bands. Heatwave and Tavares are, superficially, similar. Both have had disco/soul hits (though Heatwave is much the newer band with only one album to Tavares' five, and one single hit to Tavares' four in recent memory). Both use close harmony to great effect, make the most strenuous use of their energy by boogieing about the stage in pre-formed patterns, and both sport matching costumes. But there the similarities end. It was an odd choice for a double bill (warmed up briefly by Geno Washington) and there was even a moment of doubt about who should top it, though Tavares, quite rightly, had this position.

Heatwave had a huge hit with Boogie Nights, so nearly Number One, earned by a gruelling round of British club dates and strong material. Although the act—and the material — has changed little in recent months, Heatwave works very hard, yet each performance seems totally spontaneous. The two front men, Johnny and Keith Wilder, take lead vocals and are the acrobats (at Sunday's second show, Johnny's tumblings were kept to the minimum) while the multi-national backing band was solid and tight. Great use was made of the brothers' vocals styles — Keith's falsetto with Stevie Wonder influences, Johnny's rich baritone, though each has a wide vocal range and responsibility for the act rests solely on them in providing an important focus for the audience's attention. The costumes were effective — jump suits with luminous satin stripes snaking round their bodies, a striking sight under flashing strobes when the boys started their acrobatic leaping. Audience participation was spontaneous in songs such as No Half Steppin' and ballads such as Always and Forever were well received. Heatwave should now find the time to get some new material together (they still do other people's songs). The new single is also from their GTO album Too Hot To Handle, of which Boogie Nights was the outstanding track. Apart from that, all they have to do is keep on with what they're doing and perhaps trim down the musician's high stepping, which only works if you're not trying to play an instrument at the same time. And get another LP out as soon as possible.

Tavares, top of the bill for the first time here (their autumn concert tour was with Natalie Cole) were given the star build-up, a long slow intro by the eight-man backing band, their own rhythm section and local four-man brass unit. Tavares are five brothers, and produced by Freddie Perren, who co-writes much of their material, have come up with some superb soul smoothies and smash hits such as Heaven Must Be Missing An Angel, Whodunit, Mighty Power Of Love and Don't Take Away The Music, plus the pipped-at-the-post It Only Takes A Minute. Capitol has worked hard on this band and is now reaping the results.

Watching the group required a complete gear change. The rift between disco soul and sophisti-soul became a gulf. Tavares are in a different class from Heatwave, and have been compared to the early Stylistics. The stage show is very American — soul ballads and the more funky numbers are accompanied by ensemble dancing, which became wearing on the eye because of Heatwaves bouncings; Butch and Chubby alternate lead vocals when required, though the stamp of the band is their blending voices. The show is slick, professional and occasionally studied, and attempts at audience participation were a little too quick — they hadn't had time to get their breath back — while opportunities for instantaneous handclapping were missed, such as in Don't Take Away The Music, which was cheered on the brass intro. Butch and Chubby work hard to give everyone a good time, with all-join-in tricks exploited to the maximum, but, Tavares should let themselves be breathtaking before acknowledging the audience; they have the talent and the reputation to simply perform. There are bands who boogie with from the opening number and there are bands that inspire admiration. Tavares can do the latter, but perhaps on this tightly packed tour they haven't had the time to work out individual routines for the varying audiences. The concert was undoubtedly a success, though Tavares shouldn't have attempted to maintain the heat the first band generated. They don't need that. It would be an impossible task to choose between the two as they are so different. Comparisons are pointless, in any case. Both bands can stand on their own, and future concert tours should not have that element of competition.

VAL FALLOON

James Last

FOR NEARLY five and a half hours, James Last and Acker Bilk alternated on stage at the Royal Albert Hall last Thursday for their evening of dance music. The Hall, with the central area converted to a dance floor, was a mass of colour and light, with coach loads of Last fans travelling from as far away as Sunderland to share in the evening.

With BBC cameras placed at strategic intervals, recording for a special to be shown later in the year, it was possible to sense the added enthusiasm with which the Last was playing, and Bilk, who although not being recorded, lived up to his reputation of being an accomplished performer. The shame for Bilk fans, was that the man from Somerset repeatedly used

swear words — not strong ones, but ones which did appear to cause some offence, and were totally unnecessary.

Acker Bilk opened the evening, and after only a few chords, the dance floor was awash with dancers, and there was hardly a space to be seen for the entire evening. Before handing over to James Last for the first time, he did versions of Sweet Georgia Brown, See Baby Tonight, Savoy Blues, When You're Smiling, and the haunting A Taste Of Honey, a perfect clarinet piece.

The changeover to Last was accomplished with clockwork precision, with one band slowly blending with the other. The lights were turned up, and the volume increased, and the evening was really beginning to warm up. It would be impossible to pick the best songs from Last, as he is such a seasoned performer, and his orchestra exacted every note with such clarity.

The second appearance by the German band leader opened with the theme from Shaft. He was relying on the brass section, and it wasn't until near the end of the evening that the string section emerged from the cloisters of the hall to make the sound complete. In terms of material, most of the performance seemed to come from the orchestra's non-stop dancing albums. In the evening, all 18 such albums must have received some exposure.

For the third James Last appearance, and with the film cameras returning to life, the singers arrived on stage. For many, this last period was to be the climax of the concert. With everyone asked to sit where they were dancing, the lighting was turned down, and Don't Cry For Me Argentina rang out. It was a superb rendition, and much as Last tried to keep the audience seated, after the final note was struck, they rose to their feet to applaud. There were to have been more choral numbers, but the crowd wanted to dance, and with a few seconds hesitation, the orchestra returned to the up-tempo theme, and the choir disappeared to the dressing room.

It was a glorious evening, and all the performers honestly deserved the standing ovation. Even at £7 a ticket, it represents a new high in value for money.

DAVID LONGMAN

Atlanta
Rhythm

ONE OF the best live bands around, on the evidence of their performance at London's New Victoria Theatre on Saturday, must be the Atlanta Rhythm Section, a US group whose fourth British album was recently issued by Polydor. Although it was their first appearance this side of the Atlantic, and their records have yet to achieve a great degree of success in Britain, the Section turned out a set which was exciting in its intensity, and contained all the necessary ingredients for continued success.

The Atlanta Rhythm Section's long-term history lies in session-playing which probably accounts for the professionalism of their performance. The music is raw, basic and compulsive — within minutes of the band coming onstage, the audience were joining in with handclapping and footstamping. The Section's own brand of boogies should

be easily converted into record sales, if the fan's reaction on Saturday is anything to go by.

Sky High from the LP A Rock And Roll Alternative opened the proceedings and was rapidly followed by Juke from the Red Tape album, Dog Days, the new single So In To You, and Another Man's Woman. The Section's current UK concerts have obviously proved to be a lively introduction of their music to the British concert market — all that is required now is a single with chart potential, and which will convey to record buyers the qualities that make their stage act so successful.

Credit must also go to Meal Ticket who occupied the first half of the show, and more than succeeded in paving the way for the Atlanta Rhythm Section. This is a British group which must go to the top, and their recording debut next month hopefully will let the majority know what the minority have suspected for several months. The band have several strong points, not least being Steve Simpson, virtuoso guitarist and violinist, who adds much to the music, and vocalists Willie Finlayson and Rick Jones who share the majority of numbers. Meal Ticket have several enormous advantages, including that they write the majority of their material — the new single, Out Of The Blue, is typical of the music that they perform and has all the hallmarks for being a hit.

CHRIS WHITE

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