

RECORDS · TAPE · RETAILING · MARKETING · RADIO & TV · STUDIOS · PUBLISHING

MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 70p

Warwick's £2½m splash on TV ten

by Terri Anderson
WARWICK RECORDS wades in to this season's TV advertising spending spree with more than £2,500,000 committed to ten albums. And the company has opted for the more expensive live-action commercials — as against picture stills and moving captions which have typified this area of TV merchandising in the past.

Each album gets a spend of £175,000 over a three week period, except a Harry Secombe album, *Bless This House*, which will run nationally for four weeks from November 8 and cost £176,000.

Warwick md Ian Miles believes his biggest seller will be a compilation of *One Hit Wonders*, including Scott McKenzie's San Francisco, Typically Tropical's Barbados, Gun's *Race With The Devil* and Jimmy Dean's *Big Bad John*. The sleeve picture of a Wurlitzer juke box is featured in the ad which starts in Harlech and

TO PAGE 4

EMI in fighting mood

THE COMPETITION between EMI, CBS and WEA to grab talent and repertoire on a global basis is likely to hot up following the announcement of slashed profits by EMI Music and the declared intention of chairman Sir John Read that the road to recovery lies in fighting the Americans on their own ground.

Addressing a London press conference when results showing that music operations' pre-tax profits were nearly halved at £16,829,000 worldwide compared to £32,703,000 worldwide last year, Sir John said that in North America their sales in dollar terms had increased by eight per cent and turnover of the majority of other companies worldwide had exceeded the previous year.

But profits were down because of competitive pressures, particularly from US repertoire, increasing the cost of maintaining market share, said Sir John. He also blamed rising royalty costs; particularly poor results in Australia, partly because of difficult economic conditions; severe downturns in territories traditionally producing high profits such as France, Germany and the Netherlands; along with heavy investment in a new distribution centre in France and new manufacturing plant in the Netherlands.

But the most important factor affecting EMI's fortune has been the marked swing in the past five years towards America becoming the predominant source for international repertoire.

"CBS and WEA are one and two there and we are number three, while this country companies like Decca and Pye are no longer the forces they were and we are the only ones left in the first league. The question is, how to



SIR JOHN READ: in fighting mood.

fight CBS?"

Sir John said he expected a lot from EMI's US operation and cited the new EMI label there and the recent deal with United Artists as "determined efforts" to improve its base in the US. "We must be a lot bigger and stronger there," he said.

Dear Music Week...

INCREASINGLY, the music industry is turning to *Music Week's* letters page as a forum in which to air opinions, pinpoint problems and highlight controversial issues. For dealers especially it offers an opportunity to communicate their particular problems — and to have them answered by the men at the top in the record companies.

In past weeks dealers' criticisms have been answered personally by Maurice Oberstein, managing director of CBS, Ramon Lopez, EMI Records managing director, and Bill Bryant, Phonodisc's md. The protagonists in the PRS debate use *MW's* columns to lobby support. Last week Jonathan King, in serious mood, raised the continually vexed question of needletime, and this week A & M managing director Derek Green brings out into the open a disturbing rift between radio stations and record promotion men.

They all chose *Music Week* as their sounding board. Because they know that a letter in *Music Week* will be read by all the industry. It's just another reason why *Music Week* is the music industry's No. 1 business newspaper.

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Luxembourg jumps on disco bandwagon

by David Dalton
Broadcasting Editor

RADIO LUXEMBOURG is making substantial changes to its image, tossing out the FM format and going largely for a disco-orientated music style. Other changes announced in a general shake up include the signing of dj Johnnie Walker, singer Pearly Gates as a presenter, and an hour earlier opening time of 7pm.

Outlining the changes, Luxembourg programme director Tony Prince explains: "We are just coming into winter with longer evenings and a stronger signal and this is a good time to make changes," he says. "The last survey

led to our FM style album format and now we are moving back to singles. I looked at the BMRB chart a couple of weeks ago and noticed that 41 of the 75 were disco records. We've been a bit laid back over the last two years and now we're going for more high energy".

The main feature of the new format will be a Top 30 disco chart to be played each Sunday night by Tony Prince. The bigger the disco hit the more it will come up on Luxembourg through the week and these records will be rotated with ten selected chart singles, ten albums from which two or three of the best tracks will be played, plus ten bullets, which could be drawn from any type of music.

Johnnie Walker will be given a free hand by Prince to develop an FM style programme, to be taped in San Francisco and broadcast each Wednesday between 9pm to 11pm.

Pearly Gates broadcast on Luxembourg as part of the celebrity dj series and is now signed for a long series of programmes on Saturdays between midnight and 1am. Rosko also has expanded airtime, sending two two-hour shows each week from Los Angeles.

Promo men restricted

FEELING THE pressure from the increasing attentions of the record company and independent promotion men, ILR stations are in turn beginning to put the squeeze on the pluggers.

Wolverhampton based Beacon Radio has sent a memo telling promotion men not to come knocking at the door if they have no new product to present and to give reminder calls by telephone.

Beacon head of publicity Austin Powell termed the new system as a "streamlining". He explained: "We are just asking promotion people to be a little more organised. Dozens were turning up to see head of presentation Gerry Laing and often at the same time. Now Gerry Laing or Alan McKenzie are available all day Tuesday, and Wednesday is also open. Promotion people are very valuable to us but it is impossible to handle them all week.

This more formal system coincides with similar measures to be expected from neighbouring ILR station BRMB in Birmingham.

• See Letters, page two

Gallup chart stops

THE TOP 100 singles chart compiled by Gallup Market Research has been discontinued and both the trade paper *Radio and Record News* and Capital Radio, who use the chart, said this week that they were looking for alternative ways of collating a chart.

CHART ACTION

IN THIS first normal week of the new Monday-to-Saturday returns cycle Boomtown Rats make a high new entry at 22 with *Rat Trap*, closely followed by Donna Summer's *MacArthur Park* at 29. Travolta is up to 8 in only his second week with *Sandy*, and next fastest movers are Jonathan King's *One For You One For Me* (60 to 36), *Can't Stand Losing You* by Police (75 to 52), *Chris Rea's Fool* (64 to 42) and *Got To Get You Into My Life* by Earth Wind And Fire (66 to 44).

Bowie to stay with RCA

DAVID BOWIE is staying with RCA — and that's official. Bowie made this clear in a statement, issued this week, in which he referred to recent rumours that he has been seeking a new recording deal with another label.

"At the present and in the foreseeable future I am under contract to RCA Records and at no time have I engaged in any negotiations to alter that status," said the statement. "My relationship with RCA has been a long and rewarding one and any rumours that I am signing with another label are completely false and erroneous."

coming soon.

Status Quo

IF YOU CAN'T STAND THE HEAT...

Album 9102 027
 Cassette 7231 017

marked by
 phonogram

NEWS

Promo — the vicious circle



Derek Green: "Deeply Concerned".

HAVING BEEN a promotions man for virtually all of the fifteen years that I have been in the music industry, I am deeply concerned that the relationship between record company promotions men and radio people seems to have reached its lowest ever point.

I realise that radio executives, producers and DJs are under increasing pressures since the creation of commercial radio has introduced fierce competition and that they simply don't have time to be disturbed by pluggers all day, but the record industry also has never been more competitive.

To call a meeting between radio and record industry executives to discuss the problems generated by promotions men could be a

valuable exercise and I would not want to discourage such a discussion, but it seems to me that the radical organisational solutions or codes of conduct looked for at such meetings probably could not be agreed and, in any event, as in the past, would disintegrate quickly.

One of the most frequent complaints I hear from radio executives is of the falling standard of promotional men employed by record companies. That they have become over-aggressive, impolite and don't really care about the music or even bother to research the varying programming needs of individual radio shows in order that they may provide an important service as well as just "hustle".

The radio stations have attempted to deal with this problem by employing a much more formal system, making the

promotions men wait in queues in corridors and wearing "visitors" buttons before being given a short and probably interrupted interview and restricting visits to 'by appointment only' which may have to be arranged weeks in advance. By attempting to deal with the problems of record promotion in these ways, the radio stations have so dehumanised the system that the most dedicated promotion people have started to find their job distasteful. They are treated badly so they react badly. It is a vicious circle. Soon only the worst kind of impolite, over-aggressive pluggers will want to do the job.

Trying not to be part of this vicious circle, I have always tried to employ a small number of promotions staff who are bright, dedicated and believe in good radio and do not see their job as just a way of making money with bonuses if they get a record on a play list. But, it is becoming very difficult to maintain this attitude as it is hard to give a promotion man

pride in what he does when in many instances he is treated so poorly.

Some promotions men are bad and I am not attempting to defend them. I am simply highlighting a deteriorating situation.

If there is a solution it is not in restructuring the organisational system of either the radio station or the record companies — it is much simpler. It is in individuals on both sides taking responsibility for their own professional disciplines and conduct — the use of common courtesies and mutual respect. Hopefully, this would encourage the development of personal and professional relationships with each other, which people like myself found to be so satisfying.

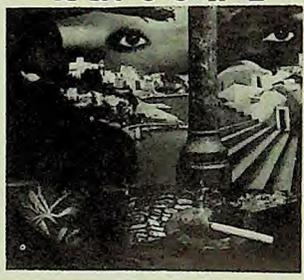
I still value highly the professional relationships I have in radio and the close personal friends that I have made. Finally, to my friends in radio — let's jointly make an effort to allow the new people coming in to have the opportunity to get the fun out of the job that we all did.

Derek Green, Managing Director, A & M Records Limited, London SW6.

MR GONE HAS ARRIVED!



WEATHER REPORT MR. GONE



'Mr Gone' is the album they've been waiting for; the most powerful yet from the world's finest jazz rock group, Weather Report. It follows their incredible UK tour and features the superb single 'River People'. Stock up quick— Mr Gone will go!

82775



'MR GONE'
Produced by Josef Zawinul.
Co-produced by Jaco Pastorius.

WEATHER REPORT

WE PRINT below the full text of the letter sent to Trevor Lyttleton by PRS secretary G. M. Neighbour, part of which was quoted in Music Week last week (October 7):

THE REQUEST, in your letter of 4th August 1978, that the Society disclose to you the identity of those of its full members whose earnings currently qualify them for additional votes, was placed before the General Council at its meeting yesterday.

I am directed to point out that the provision of information to members about the identity of voting members is now a matter which is specifically regulated by the Articles of Association, and no provision is made in the Articles regarding disclosure of the particular information you have requested. The Council considers that if, in the absence of specific authority in the Articles, it were to provide one member with information relating to another member's earnings, without that member's consent, this could justifiably be regarded as an unwarrantable breach of confidentiality on its part.

Of course it is open to you, or any other member, to request this information from individual full members, all of whose names and addresses are now in your possession; in that event it would be for each full member to decide whether or not he wishes to disclose it to you.

It is also of course open to you to seek support from your fellow-members for a resolution further amending the Articles so as to require this information to be disclosed. If there were clear evidence that a significant section of the membership wanted such a change, the Council would gladly arrange for an appropriate resolution to be placed on the agenda for the next Annual General Meeting, without necessarily invoking the requirements of Section 140 of the Companies Act 1948.

Incidentally, I draw your attention to the fact that, as reported on page 3 of *Performing Right News* No. 6 (June/July 1978), there are currently 412 full members who qualify for additional votes, not 362 as stated in your letter. I also draw attention to the fact that the composition of the list of members with additional votes will almost

LETTERS

certainly have changed before next year's AGM.

Further to the request in your letters of 31st July and 9th August 1978, I enclose a copy of the minutes of this year's Annual General Meeting which have now been signed by the Chairman, G. M. Neighbour, Secretary, PRS.

Penny pinching

I AM flattered that my 'ill-informed' attack on the record industry was considered interesting enough to top Dooley's Diary (*MW* September 23). But comparing the price increases of singles with the rising price of the *Daily Mail* isn't much of a riposte.

I'm sure Dooley doesn't grudge 8p for his daily newspaper, even if by stopping it for a fortnight he could then have the price of a new single. But then, if he did that, he might not pick up a few more items for his diary from our pages.

PS: Yes, I pick up items from him, too. Thomson Prentice, *Daily Mail*.

Dooley replies: I am still puzzled by Mr Prentice's attitude that when record companies put up their prices they are being inflationary and ripping off the public, but the price of the *Daily Mail* can rise from 3p to 9p in seven years and we are supposed to consider it worthwhile.

PRS costs

I WISH to draw your readers' attention to the following letter I am sending to Mr Alan Frank, chairman of PRS:

"In the light of your council's failure to reply to my public challenge in *Music Week* (August 5), I demand, as a full member of PRS, to be told the following:

1. The total costs of Mr Freegard's libel action against Trevor Lyttleton, including all management time as well as professional costs paid for by the members.
2. Who is to pay for these costs and for Mr Lyttleton's full taxed costs which Mr Freegard undertook to pay. Patrick Beaver, London WC1.

Beatles blitz from EMI

by VAL FALLOON

BRITAIN IS to be blitzed with Beatles product over the next few weeks. EMI is to follow up the release of the red and blue vinyl hits re-issues with a one-week rolling television campaign from October 22 to 29.

And in early November, a limited-edition boxed set — the Beatles' first — will be launched with national advertising support. At the same time, the Sgt. Pepper's Lonely Hearts Club band picture disc, already announced, will be released

MARKETING

— again in a limited edition, — to cash in on publicity for the forthcoming movie.

The box set, called The Beatles Collection, is the 12 studio albums, and will be issued with its own catalogue number. It will include a colour poster and a special, 17-track "rarities" LP only available with the set. (All the individual LPs are of course available separately). The white album counts as one LP.

The set is also available on

cassette, and a pre-paid card will enable purchasers to send for the poster. Prices of the album and tapes sets are the same — £51.39, and the edition is limited to 5,000.

To attract buyers the box cover will feature facsimilies of the Beatles' signatures, and the appetiser is the rarities LP. This includes previously unreleased German versions of I Wanna Hold Your Hand and She Loves You, plus B sides such as Yes It Is and alternate takes. One of these is a version of Across The Universe, previously available only on a Wildlife Association charity LP issued in 1969. Many of the titles are on the compilation albums.

The 100,000 edition of the Sgt. Pepper picture disc — the vinyl is impregnated with a full colour reproduction of the famous sleeve — is released a few weeks after the title track, issued for the first time as a single last month, (R6022) entered the Top 75. The original black vinyl LP is now hovering below the album chart. Window displays and other advertising for the red and blue LPs will no doubt attract purchasers, though the boxed set will not be featured either in displays or the TV advertising.

LINDISFARNE EMBARKS on a 38 date tour starting on November 9 at Oxford and finishing up with a four day stint at Newcastle City Hall ending on December 23. During the tour a live double album — Magic In The Air — will be released by Mercury and contains material recorded at the band's Christmas concerts in Newcastle last year, the success of which led to the band re-forming.

Polydor push for new Slade album

AN EXTENSIVE campaign is being mounted by Polydor to promote Slade's new album Slade Alive Volume Two, released to co-incide with a concert tour which takes in Newcastle, Nottingham, Sheffield, Reading, London and Liverpool. These venues will be hit by a flyposting campaign, with 5,000 four colour posters featuring the slogan "More Alive Than You'd Believe".

Full page ads are being taken in *Music Week* and *Melody Maker*, while 1,000 four colour posters are available to dealers for window and in-store displays.

• THE PLEASERS are undertaking an unusual concert tour

to back their latest single You Don't Know (ARIST 209). In addition to college dates during October, Octogrange Management, the band's representation, is planning a concert tour of schools and youth clubs in order to reach fans who might be too young to see the shows in clubs and universities.

• ARIOLA IS providing substantial marketing back up for the second UK album from Canadian based group Prism — See Forever Eyes — released on October 13.

As well as music press ads, Ariola is providing point of sale material, a Prism survival kit, window displays throughout the country, plus a flyposting campaign in London, Birmingham and Manchester.

Dazzlers debut

THE DAZZLERS' debut single on Charisma will be packaged in what senior product manager Chris Watts calls "the most expensive singles bag ever made". The bag is a clear plastic outer with an optical design painted on it, and the record is contained in a separate inner bag with the same design. Together they are supposed to give a "dazzling effect" when the record is taken out of the sleeve. The single, Phonies, (CB 325) is released October 20, and is backed by a teaser poster campaign utilising the same design as the bag.

Beserkley signs with Polydor

BESERKLEY HAS finally found the licensing arrangement it has been seeking for some months, having signed with Polydor after a year as an independent with distribution through Selecta.

Polydor A&R director Jim Cook comments: "This signing strengthens Polydor's already growing influence in the contemporary music area. Without doubt Beserkley is the foremost developing young label on the music scene today."

First product to be issued through Polydor will be Beserkley's first 12 inch single — Remember by Greg Kihn — plus singles from Jonathan Richman (Buzz Buzz) and the Smirks who are currently on tour.

FORMER GUYS And Dolls members, Thereza Bazar and David Van Day, have teamed up as a duo and their first single, Shooting Star, is released by Carrere Records under

Bethnal takes off on tour

BETHNAL IS to undertake a nationwide headlining tour to promote a new album — *Crash Landing* (Vertigo 9102029) released on October 17 — and single — *Nothing New* (vertigo 6059213) released on October 13. The tour starts at Queen Mary College, London, on October 19 and finishes with a concert at Hammersmith Odeon on November 25, with reduced price tickets a feature of the Hammersmith appearance.

The first 15,000 of the single will be available on blue vinyl and *Hipgnosis* have designed special album sleeves, posters, album labels and singles bags. Pete Townshend was musical adviser for the discs.

Briefs . . .

THE LATEST single from The Smurfs, *Dippety Day* (Decca F 13798), which is already climbing the charts, will be featured in National Benzole's next radio commercials.

MUSIC DEALS

the name Dollar — it is the first Carrere single originating from the independent UK a&r operations. The record has been produced by David Courtney, who was involved with Leo Sayer's early success, and Christopher Neil. Shooting Star is released this Friday (13). Catalogue number: EMI 2821.

HENRY MANCINI'S publishing interests — which include copyrights for standards such as Dear Heart, Peter Gunn and Charade — are to be administered worldwide by the Interworld Music Group. The deal includes the catalogue of Northridge Music and its affiliated companies. Among these is the Bobbie Gentry catalogue, including Ode To Billy Joe. Interworld already handles Mancini's new Hollywood titles. The Mancini publishing interests were previously administered in the UK by Compass Music.

An album, *Father Abraham In Smurfland*, is set for November release. Another new Decca single is being issued in a limited-edition 12 inch pressing — *Manu Dibango*, whose last single *Big Blow* was a disco hit, release a new single, *Sun Explosion* (F 13810) on October 20. The first 10,000 records will be 12-inch pressings lasting over eight minutes, and available in a special sleeve.

DECCA IS rush-releasing the theme from London Weekend Television's series, *Lillie*, this Friday (13). Called *Lillie's Theme*, it is played by the South Bank Orchestra, conducted by Joseph Horowitz, and is taken from the soundtrack album (MOR 516), also released this month.

HEATWAVE'S NEW single *Always And Forever* (GYO), for release October 20, will be initially available as a limited edition of 20,000 12" version (GT 12 236) and 50,000 7" version in colour bag (GT 236).

XTC: FIRST 15,000 of the album *Go 2* (V2108) will include a free 12" EP titled *Go Plus* featuring "inverted dub versions" of five of the album tracks. After the initial 15,000 albums have been sold the EP will be sold separately.

BIG BEAR Records is reactivating its album catalogue of American jazz blues and r&b which was licensed to EMI. First releases include albums by Cousin Joe, Big John Wrencher, Clark Terry's *Big Bad Band*, and Homesick James whose LP is pressed in clear blue vinyl.



Mike Read

Mike Read joins Radio one

MIKE READ is joining Radio One from Radio Luxembourg to present a regular Saturday night pop show from Manchester — one of the new features arising from the BBC radio changes announced recently (see MW September 23). Read presents his first 7.30pm to 10pm show on November 11, the day Radio One finally separates from Radio Two.

Read was a presenter with Thames Valley before joining Luxembourg and is also co-author of the Guinness Book of Hit Singles.

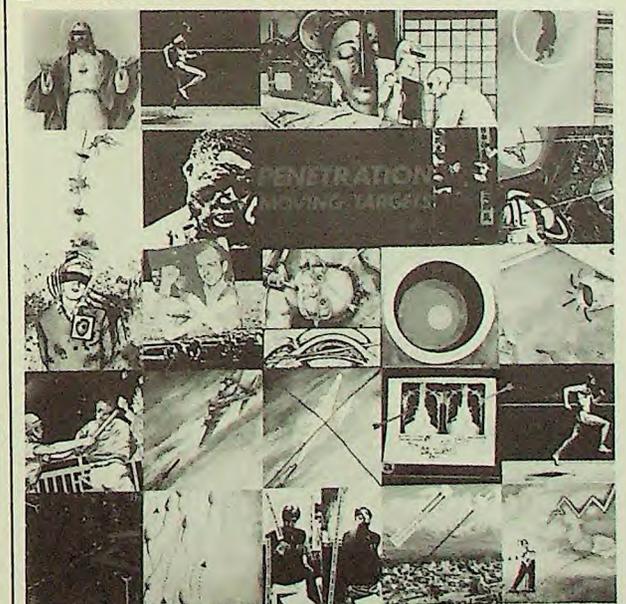
FOUR NEW divisional directors at RCA are Peter Bailey (commercial marketing), Charles Brown (finance), Derek Everett (creative development) and Stan White (personnel). Bailey was business affairs manager until his appointment to the top marketing job in August. . . . Martin Darwood, head of marketing at Private Stock, to leave the company after declining offer to act as liaison manager for new licensing deal with EMI. . . . John Perry to London wholesaler Relay from Warwick where he was general sales manager. . . . Nigel Mort appointed senior sales executive at Radio Luxembourg to liaise with record companies, previously the responsibility of John Sharman, now sales manager. . . . Eirion Lewis new IBA officer for

MUSICAL CHAIRS

Wales, from Welsh tourist board. . . . Roger Howard to head new field promotion unit at Rebel Records after freelance work. . . . Simon Carter from Pye to United Artists as assistant promotion man to Dave Phimister. . . . Barbara Stanton to Radar as assistant to Tim Read, head of marketing, to handle international promotion and co-ordination of releases. Carol Pini will now resume her post as administrative assistant to managing director Martin Davis. . . . David Longman has left Radio Hallam after a year as publicity and promotion executive. . . . Press Officers' merry-go-round sees ex-EMI Music Talk editor Kay Rowley join DJM; Dave Brown to Charisma from EMI; former freelance Barbara Salisbury to Phonogram; Helena Blakemore to Magnet; Sue Foster from Chrysalis to CBS; Chris Pool to Chrysalis; Suzie Rome from Anchor press office to Aura as assistant to label owner Aaron Sixx; while Fran Papier has left Private Stock.

NIGEL HUNTER has been promoted to the position of *Music Week's* deputy editor, at the same time retaining his present responsibilities as editor of the International and Music Publishing pages.

PENETRATION



MOVING TARGETS

OUT NOW ON VIRGIN RECORDS V2109

NEWS

Dealers get into video

ONE EFFECT of *Music Week's* Dealer Tour, which continued its travels last week visiting Newcastle and Sheffield, will be the mushrooming of in-store video promotion in Britain's shops.

A non-stop video presentation of the participating companies' product is an ever-present influence at the show and many visiting dealers have been impressed by its effect and have decided to try it themselves.

And one man benefiting from the interest is Bruce Higham whose Captain Video company has a stand on the tour. "I have increased my business by more than 100 per cent," he said at the Sheffield venue. "Quite frankly I could never have hoped to reach so many dealers without this tour. I've done some marvellous business."

Dealers have also shown interest in the exhibits of VCL — a company pioneering music shows on video tape for home consumption. "Naturally this is very much the early stages for home video," said VCL's Steve Webber, "but being on the tour has enabled us to make contact with dealers and we have learnt a lot about the way we shall be marketing tapes through record outlets."

Last Monday the tour reached Newcastle where 70 per cent of dealers who had been invited visited the show. Among them was Peter Dunn of the House of Andrew, Durham, who said: "I'm here to make a few complaints and shake a few people up about orders." Matthew Dean travelled from Scarborough but thought his journey really worthwhile, as did Ray Brown of the Record Exchange, South Shields.

Winning dealer in the Dealer Of The Year competition was Chris Taylor of HMV, Newcastle, who has been working for Smiths since leaving school. He became the youngest manager of the HMV chain when taking over the Sunderland store at the age of 19 and then moved to Newcastle two years ago.



DEALER OF THE YEAR in the Newcastle area, Chris Taylor of HMV in Newcastle, is congratulated by Music Week publisher Peter Wilkinson.



WINNERS OF THE Dealer Of The Year contest in the Sheffield area — The Sound Of Music shop in Rotherham, an independent shop run by Mr Cyril Charles and his wife Muriel, their daughter Margaret (right) and assistant Christine Binns (left).

Among the visitors at Sheffield was Albert Bunn of the Goldspinners onestop which opened new premises in Sheffield last week and coincidentally opens another branch in Bristol this week at the same time as the Dealer Tour visiting the town.

And the Sheffield area's winning dealer was Cyril Charles, who with his wife Muriel and daughter Margaret, runs a record shop and a separate tape shop in Rotherham.

English win at Castlebar

From NIGEL HUNTER

CASTLEBAR: England won the 13th Castlebar International Song Contest here with a song called *Onion* sung by its composer Sarah Bryan, a 21-year-old language student from Southampton. She won £3,000 and a trophy.

Second was Ireland with *Viva L'Amour* sung by Tina and written by Liam Hurley and Val Kearney, winning £1,000 and a trophy, and England took third place with *Surround Me With Love* sung by Cherry Roland and composed by Dublin-born Kevin Carlsen. The cash award for third placing was £300 plus a trophy.

The first cash prize was presented by Berger Paints and the Irish Tourist Board, sponsors of the contest, the second and third prizes by the Performing Right Society and the Mechanical Copyright Protection Society, and the instrumental prize by the Irish Federation of Musicians and Allied Professions.

The winning song sung by Sarah Bryan and produced by Phillip Goodhand Tait has been released by EMI (EMI 2844) and is published by the producer's Spaniel Music.

More stands at Midem

EVEN MORE stand units are being provided in the Cannes' Palais des Festivals for next year's Midem. Thirty more stands are being installed to the left of the entrance hall and plans are afoot to make 40 more available on the balcony.

More than 1,000 delegates are expected from Britain and Air France is providing an extra jumbo flight from London to Nice on January 19 and from Nice to London on January 26.

PICTURE DISCS could become a commercial proposition almost immediately, and WEA claims that its *Cars* picture single is the first to be produced by a new British-developed process which will make that possible.

My Best Friend's Girl, release date October 20 on Elektra, has been made by a streamlined process which drastically cuts production costs and time.

The present process involves a many-layer sandwich of clear vinyl, paper picture, black vinyl core, paper and clear vinyl which results in low production of only 200 to 300 pressings a day.

WEA's new technique should make it possible to produce 1,000 to 1,300 discs a day, and the reduction in costs has meant that the *Cars* single can be an unlimited edition, with an initial run of 50,000. It will be available in the UK only.

Damont md, Monty Presky, who is pressing the discs, explained that his process, reduces the "sandwich" from five layers to three. The picture is treated like a seven-inch diameter label, and after printing is given a clear PVC coating. The PVC-coated "labels" are then used for pressing in the normal way, with the black vinyl core between them. However,

WEA pioneers cheaper, faster pic discs

Presky added, because the amount of heat which can be used has to be reduced, the moulding takes slightly longer.

"The new process is cheaper and quicker than the existing picture disc pressing, but it is more expensive and slightly slower than pressing a standard disc", he said. "And it does cost more than a standard 7-inch to make." The *Cars* picture single, however, carries a 90p RRP, the same as a standard.

The release of *The Cars* picture single is part of a campaign to break the Boston-based group in the UK. The band will play a one-off concert date in London on November 23, at the Lyceum, and the visit will be backed by an advertising and merchandising campaign — full page ads in consumer and trade press, radio commercials, 600 window displays featuring four colour blow-ups of the current LP sleeve artwork.

'Let us sell on TV': GRRC

THE GRRC is planning to write to CBS to ask if back catalogue product can be made available to the organisation or to the MTA for selling by TV mail-order.

This unexpected move was prompted by complaints from dealers in the Anglia and Trident TV areas that a mail-order LP on the CBS label titled *The Byrds*, was taking sales away from traditional outlets.

Although CBS wrote to dealers in the areas affected suggesting that they stock up on Byrds back product, the dealers who have objected most strongly told the GRRC that only a few Byrds catalogue titles were sold.

David Rushworth, of Rushworths Music House in Liverpool and secretary of the Merseyside retailers' committee, when asked about the seriousness of the organisation's proposition to sell a record itself through mail order, said, "We should seriously consider this. It would probably have to be

pre-sold, and obviously we have to look into it thoroughly. At the moment it is only an idea. But self-help for the retailers is what we are thinking of."

When asked if he would agree to this, CBS md Maurice Oberstein commented, "Why not?"

On the subject of TV mail-order, Oberstein said, "Why is TV mail-order any different from direct-mail order or press advertised mail order?"

"Our view is that any record advertising may revive interest in an artist who hasn't had product out for some time, and that any such advertising also increases awareness of music generally. It's good for the record business as a whole.

Dealers in the East Midlands area will have a chance to question CBS managing director Maurice Oberstein personally at the next meeting of the East Midlands Retailers Committee on November 2. The meeting will be held in the Wolsey Room of the Post House, Leicester, starting at 7.30 pm.

Warwick's £2½m TV plans

FROM PAGE 1

Westward on October 18 and goes national a week later.

Two campaigns have already started — a Ray Conniff 20 Number One Hits album (something of a coup for Warwick as Conniff is still one of CBS's big selling artists) is in Trident now and goes national October 18; and Acker Bilk's *Evergreen* started last week in Harlech and Westward and will be national from October 18. The Bilk album was specially recorded with Pye's permission and carries a special prefix, PW, indicating Pye/Warwick.

Also specially recorded is a Biddo album *Disco Gold*, 20 Golden Disco Greats which, Miles claims, is the first TV album with proper disco-style segued tracks in 15 minute segments of music for dancing. The TV campaign will feature

dance group *Hot Gossip* and starts in Trident, Granada and ATV on October 11; national next week. There will also be a single from the album released on CBS.

Long Songs, 20 tracks of romantic ballads by Andy Williams, David Soul, Gladys Knight etc, will be seen in the ATV region from October 11 and nationally from November 8; and *Black Velvet*, 20 hits of black artists including Johnny Nash, Nina Simone and Deneice Williams, kicks off in Granada and goes national November 8.

An eighth album will be released next month to coincide with the UK release of the Israeli-made film *Lemon Popsicle*. Warwick had the soundtrack of 25 tracks of rock and pop hits from the Fifties.

Warwick's ninth and tenth albums in its autumn/Christmas list will be announced later.

EMI-Private Stock deal set

THE PROPOSED licensing deal between Private Stock and EMI (*MW* October 7) has now been confirmed and Private Stock becomes a licensed label within EMI's Licensed Repertoire Division with immediate effect.

The deal, concluded in London last week between EMI's joint managing director, music operations, Leslie Hill, and Private Stock president Larry Uttal, is for the world outside North America.

Leslie Hill commented: "Over the years Larry Uttal has been responsible for breaking many of the very important acts in this business. We are confident that over the next few years, Private Stock will make a very valuable contribution to EMI Music's global music power."

MUSIC WEEK

Incorporating Record and Tape Retailer

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

Telephone: 01 836 1522 (Telex: 299485)

EDITOR: Rodney Burbeck
DEPUTY EDITOR: Nigel Hunter
ASSISTANT EDITOR: Val Falloon
INTERNATIONAL & PUBLISHING
EDITOR: Nigel Hunter
NEWS EDITOR: Jim Evans
FEATURES EDITOR: Terri Anderson
CHIEF SUB-EDITOR: Tony Bradman
TALENT EDITOR: Chris White
BROADCASTING: David Dalton
RETAILING & STUDIOS: Terri Anderson
CLASSICAL: Val Falloon
EDITORIAL COORDINATOR: (Charts and Dealer Services) Louise Fares
ASSISTANTS: Janet Yee, Diane Ward

CONTRIBUTORS Tony Byworth (Country Music), Sue Francis (Topsheet), Tony Jasper (Factsheets), James Hamilton (Disco), Nicolas Soames (Classical), Ken Stewart (Ireland), Patrick Sullivan (Jazz).

Australian representative: Peter Conyngham, 47 Falcon Street, Crow's Nest, New South Wales 2065, Australia. Telephone Sydney 926045/7985244.

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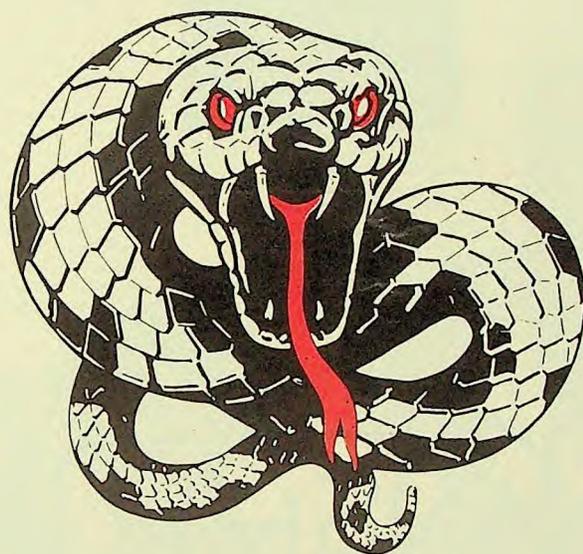
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This album is going to give you nothing but trouble.

"Trouble" is the new album from Whitesnake that has ten potent tracks including the current single "Lie Down (A Modern Love Song)." "Lie Down" is the first single since Jon Lord joined David Coverdale's Whitesnake to complete the band's line-up.

Whitesnake "Trouble"



OUT NEXT WEEK

ALBUM INS 3022 CASSETTE TC INS 3022 SINGLE INT 568

ON TOUR

Special Guests Magnum



Oct 26 NEWCASTLE
Oct 27 EDINBURGH Odeon
Oct 29 GLASGOW Apollo
Nov 1 BRIGHTON Dome
Nov 2 BIRMINGHAM Odeon
Nov 3 DERBY

Nov 6 BOURNEMOUTH
Winter Gardens
Nov 9 MANCHESTER Apollo
Nov 10 IPSWICH Gaumont
Nov 11 PORTSMOUTH
Nov 13 CARDIFF University
Nov 14 BRISTOL Colston Hall

Nov 15 OXFORD New Theatre
Nov 17 BATH Pavilion
Nov 19 REDCAR Coatham Bowl
Nov 20 LIVERPOOL Empire
Nov 21 LEICESTER DeMontfort Hall
Nov 23 LONDON Hammersmith Odeon

Listen to *Whitesnake* and get into "Trouble"



TIP SHEET

Famous new service

FAMOUS MUSIC, currently riding high with Grease's You're The One That I Want, are adding another service for their writers.

Explained Ivan Chandler, General Manager of Famous Chappell's London office, "At a mini convention of Famous Chappell's executives, we agreed that we differed according to country as to which songs would be suitable for which artists. We have now decided that if an a & r man, producer, artist or manager lets us know they are looking for songs, and I know the artist, I will immediately telex New York, Nashville and Los Angeles.



MINI-CONVENTION in New York of Famous Music executives decide on new cross-pollination of material. (l to r) Dick Milfred, Jules Chester, Lionel Job, Ann Gardner, Ivan Chandler, Marvin Cane (president), Bill Ficks Jr., Judi Gottier, Sidney Herman.

Within two days I'll have song ideas from our people there. This is especially valuable for those artists who want an American feel to their material." Among the American writers recently signed are the Philadelphia writing/producing

team of Baker, Harris, Young whose material includes Disco Fever and songs covered by the Dells, Trammps, The Temptations and Gloria Gaynor. **Ivan Chandler, Famous Chappell, 15 St. George Street, London W1. (01) 629 7600.**

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

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

MARY'S BOY is a new Christmas song written by Derek Scott with a commercial pop sound. It would suit someone of the order of Jonathan King or Scott Fitzgerald. Interested parties contact Val Merrill, Creative Manager, Leeds Music, 138 Piccadilly, London W1. (01) 629 7211.

Essex Music appoints Berman

THE ESSEX Music Group have appointed Burt Berman, a former American attorney, as Director of Development and Artist Relations.

He will be embarking on a major talent search and welcomes interested artist/writers, writers, etc, to contact him immediately.

He reports directly to Managing Director David Platz and will be responsible for the co-ordination of Essex Music publishing, promotional and production activities as well as contracts, management and the development of new talent..... "especially writer/performers". Berman was previously associated with TRO, the sister company to Essex in America. **Burt Berman, Essex House, 19/20 Poland Street, London W1. (01) 734 8121.**

ARTIST/WRITER **Julian Brook** has a production deal with CBS Records through the simple procedure of Martin Grinham at Valentine Music sending the tape of his single, *Dolphin Dive* by artist **Luan Peters** to CBS a & r man **Micky Graham** who echoed Grinham's enthusiasm.

Now Brook is looking for artists for his publishing/production company, **Monkton Music**. Already signed in addition to himself and **Luan Peters** are **Marilyn Bairnson**, **Denise Garcia** and arranger **Graham Prescott** is on call. Brook will be recording with **Arthur Greenslade**. He wants to find a five-piece rock outfit, new wave.

Contact Brook through **Valentine Music, 7 Garrick Street, London WC2. (01) 240 1628.**

Franks off to good start

NEWS OF a new music publishing company, **DISC Ltd.** Managing Director **Johnny Franks** got off to a good start by placing a song *An Old Fashioned Xmas*, that two of his writers put on a home-made demo, with **Max Bygraves**. The company is now looking for new writers of various types — m.o.r., rock and orchestral TV and film music.

Franks offers a personal listen to all material and a lot of get up and go in getting the songs he likes to record and production companies with suitable artists. He is also involved in production, with **DISC** having a single *The Nearness of You* by **Ruthie Laine** out on **SRT Records** some 18 months ago. Says Franks, "Any song I think we can place, there is the option to take it into the studio and make a master". Also any song not worked within 12 months, Franks will return to the composer. **DISC** also has a small repertoire of songs available for record company a & r men. **Johnny Franks, DISC Ltd., 11 Heronslea Drive, Stanmore, Middlesex. (01) 958 4197.**

Funk needed

A&R MAN, **Roger Ames** at **EMI** is looking for young, funky songs for the **Jarvis Brothers**. "The songs have to have some kind of youth appeal as the group are very young and fairly American sounding—of the order of *Heatwave* and the **Jacksons**."

EMI, 20 Manchester Square, London W1. (01) 486-4488.

HOT VIDEO is a company launched last week which specializes in photographing and recording bands and acts on video tape.

The advantages of video tape in colour and stereo of a band's act or a composer's personally played demo, as compared to being one of a dozen cassettes on an a & r desk are obvious. It is also the simplest way for a band to see their own act. *Hot Video* can lay down two tracks or numbers for around £300.

Owners and operators of *Hot Video* are **Rupert Style**, former sound engineer in the States and his partner, ex-LWT video man extra-ordinaire, **Mike Brady**. They make video tapes and play to the UK, USA and Europe.

Hot Video, 24 Curzon Street, London W1 (01) 449 7722.

VIVIAN STANSHALL

a new album

"Sir Henry at Rawlinson End"

CAS 1139

"one of rock's strangest characters"
Evening News

"Like the time I dressed as a priest and went down Oxford Street"

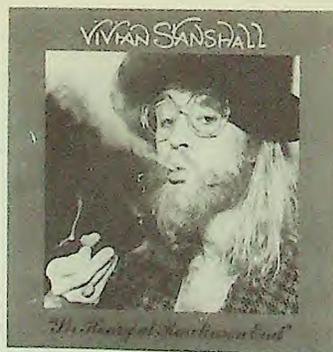
Sun

"with a one off show at London's Collegiate Theatre"

Melody Maker

"Charisma have the taste to release an hour's worth of Rawlinsonia as a testimony to Stanshall's wayward genius"

N.M.E.



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Tue 17
Civic Hall, Barnsley
Wed 18
St. George's Hall, Blackburn
Fri 20
City Hall, Salisbury
Sat 21
Assembly Halls, Barking
Sun 22
Festival Theatre, Paignton
Mon 23
Winter Gardens, Bournemouth
Thu 26
Spa Pavilion, Saltburn, Cleveland
Fri 27
Mayfair Ballroom, Newcastle
Sat 28
Town Hall, Walsall
Sun 29
Willows Leisure Centre, Salford

NOVEMBER

Wed 1
Salon Ballroom, Northampton
Fri 3
Leisure Centre, Crawley
Sat 4
Alfred Beck Centre, Hayes, Middlesex
Sun 5
Whitwheat Theatre, Maesteg, S. Wales
Tue 7
New Theatre, Hull
Wed 8
Civic Centre, Whitehaven
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RETAILING

Your ticket to Ulster

The importance of display in the job of selling records was discussed by an American merchandising man in Retailing last week. In answer to the comments of Warner Brothers' dealer display material man Hale Milgrim — who urged UK retailers to do their own displays and use the "readily available" material from record companies — a Northern Ireland dealer who wants to do exactly that explains the difficulties he meets.

THE ENGLISH mainland is only a ferry trip away from Ulster, but as Belfast visitors to the *MW* dealer tour in Liverpool pointed out, they often feel that the manufacturers treat them as if the Irish Sea were as wide as the Atlantic.

Liz Adams and Derek Mayes, of Spin-a-Disc in Woodstock Road, Belfast, made the journey to the Liverpool *MW* tour venue because they wanted "to talk face to face" with record company men, who they would never normally expect to see visiting Northern Ireland.

There are three Spin-a-Disc shops in Belfast — the third opened only two weeks ago — a record bar franchise within the big Manchester and Midlands hi-fi and TV shop.

A real problem has always been obtaining display material. One Spin-a-Disc site is a corner, with a frontage which is mostly glass. Mayes is itching to fill all that eye-catching space with record displays; but he cannot obtain enough material.

With most of the manufacturers distributing to Northern Ireland either through Solomon and Peres or Symphola, Mayes can understand (although he is not really happy about it) why he is referred to them when he rings record company head offices to plead for cut-outs, stand-ups, posters and empty record sleeves.

"The wholesalers in Ireland have tried to let us have such display material as they have available but it's absolutely pathetic. We need direct help from the manufacturers. We have talked here to several companies, pointing out (and they agree) that running off a few more posters or LP sleeves is a negligible cost, and posting packets of display material direct to us would also cost very little.

"This *MUSIC WEEK* tour was the first opportunity we have had to talk

direct to the record company people, and it has been very useful. We have collected a lot of names, and it looks as if they are very sympathetic to our display problem.

"We've also spent some time looking at the Liverpool record shops. Ours have everything that they have except good window displays. We compensate by making the inside of the shop even more attractive than some of the stores here."

Mayes understands that record companies would find it uneconomical to send display reps regularly to Northern Ireland. He is ready and willing to do the design and the setting-up himself. He has high hopes that his personal approach will prove successful.

Another problem which faces many dealers in his part of the UK, and one to which Mayes has already found his own solution, is that of new release deliveries.

He is an appreciative user of the Irish wholesalers for most of his stock, but the time lapse between new releases reaching the distributors from the mainland, and then being sorted for delivery to the Irish retailers, usually means that they reach the shops several days too late for Mayes' satisfaction.

An arrangement with a London wholesaler, to air freight these over, has been an expensive but effective way to get his first batches of new records as soon as they are released.

Mayes is philosophical about the industry's apparent attitude towards Northern Ireland — that it is a far-flung and rather often forgotten outpost to which it is unnecessary and uneconomical to send record company people. But he would dearly love some of them to come sometimes, if only to "get rid of their misconceptions about what sells in Northern Ireland". It is true that a number of hit singles on the



rock/disco/soul side may do less well in that country, while there are proportionately more country and home-grown Irish talent sales, but overall, Mayes insists, those who think that Irish musical taste is consistently uncommercial should go over there and find out how wrong they are.

EDITED
by
TERRI ANDERSON

Computer talk

PROMPTED BY the reaction of dealers who attended the MTA music retailing course during the summer, a computer firm began work on a system which could be used for stock control on a smaller and cheaper scale than has so far been possible.

TDS Business Systems of Blackburn says that the dealers' obvious interest in computers was outweighed by the large capacity and high cost of the existing systems.

The company was already looking at the latest developments in their field, the micro-computer being the successor to the mini. The ADDS System 70 model now being developed is the size of, and built like, an ordinary desk, with a visual display unit on the desk top and the electronics in the "desk drawers".

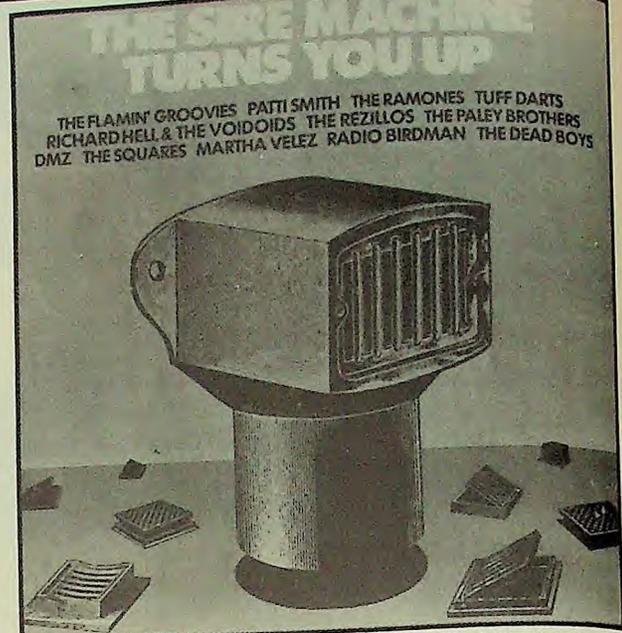
It will handle 8,000 titles, noting catalogue numbers, stock levels, re-order levels, re-order quantities, price, and such useful extras as a shop chart which can be automatically correlated to the BMRB chart.

While unwilling to put a price tag on the system yet, TDS reckons it would be a viable proposition for any shop with an annual turnover of £50,000 or over.

BOOK REVIEW

THE YEARS 1955 to 1978 are an important period in the development of pop music and the business which creates it and sells it.

The teenager who bought any or all of the Top Ten in January 1955 (Rosemary Clooney, Dickie Valentine, Bill Haley, Dean Martin Ruby Murray, Tennessee Ernie Ford and others) is now around 40, and is aware of how much personal history



THE COVER of the special Sire Records sampler album, being given away to dealers who buy packs of Sire catalogue albums through WEA, is an affectionate parody of the title and sleeves design of the 1968 *The Rock Machine Turns You On LP*.

Bringing the jazz back to the people

IF THE IDEA of the £4.99 double album sounds like the unlikely answer to a retailers' fervent prayer, it is worth noting that even now such a thing is available, despite recent increases taking some single LPs to that rrp.

The price of the prestige jazz collection on the Savoy label—now being released for the first time in the UK by Arista — is being held down, even though Arista has, like the other companies, increased prices on the rest of its product.

To those dealers who have just lost interest in this happy announcement because the music in the grooves is jazz and not moneyspinning disco, rock or pop, Arista marketing chief Dennis Knowles urges second thoughts.

His aim in selecting the first batch of releases when the Savoy catalogue became available to Arista UK was "value for money packages". This would give dealers a chance to



Knowles — urging second thoughts

attract the main categories of likely seventies jazz buyers, who Knowles sees as those who grew up in the forties and fifties and want their share of nostalgia.

Knowles has probably had more to do with launching jazz product this year than anyone else in the business. Before leaving UA to join Arista he was midwife to the rebirth of the Blue Note label. His first task on arriving at Arista was to work on the Savoy relaunch, and it took him back 18 years to his days selling product from that same label — first through Associated Recordings and then through Oriole on Realm.

Knowles witnessed the last gasp of the Fifties jazz boom around 1960, and with considerable irritation, saw jazz become the jealously-guarded preserve of the highbrow aficionados.

While realistic about the commercial prospects of the current crop of jazz releases ("there's no new boom coming along, I'm afraid, but there will be steady, long-term sales") Knowles very much wants to bring jazz to the people. He is working hard on projects to promote this music to those who would never normally consider buying it, and one of his ideas which is arousing considerable interest is a low-price chronological compilation of jazz for use in school music lessons.

He wants jazz lovers such as Derek Jewell and Peter Clayton to help compile the tracklisting, and record companies who have suitable wide-appeal product to cooperate in making the package strong, good looking — and cheap.

Stones family album

"THE WAY it was... here it is," Mick Jagger's prose is as spare and laconic as ever when describing the latest happening of which he is the undisputed star.

He is talking about *The Rolling Stones On Tour* — a glossy, LP-sized picture book account of the 1975 Rolling Stones' tour of America.

It is quite a compliment; considering what an appalling job could have been done (with the best of intentions) in a book dealing with such a subject. This handsome, readable volume is the more commendable for what it has tastefully avoided.

What it does show, in its 144 pages of both colour and black and white pictures, are the two different sides of a veteran internationally-acclaimed supergroup — on and off

stage: *The Stones — serious, outrageous, performing, relaxing (as much as the permanent hypertension of their way of life on tour can ever allow) alone or together; also the people who physically make the supercircus of a Stones tour possible.*

The excellent pictures (though some of the casual "snaps" full of unknown faces and without captions might arguably have been dispensed with) are by Annie Leibovitz and Christopher Sykes, both well-known for rock press work.

This book should prove near-irresistible to Stones appreciators — and many others; it is eye-catching, good to handle (except for a tendency, noticed in other books from the same publishing house, for some of the pages to come adrift after the book has been looked through only a few times) and has everything in favour of great saleability, particularly in this season.

The Rolling Stones On Tour. Published by Dragons Dream. Distributed through Phin Publishing, Churchill Road, Cheltenham, Glos. Retail price: £4.95.

CHAPPELLS OF Bond Street would like it to be known that the Frank Sinatra window display pictured in Retailing last week was in their window, not in HMV Oxford Street, as the caption stated incorrectly.

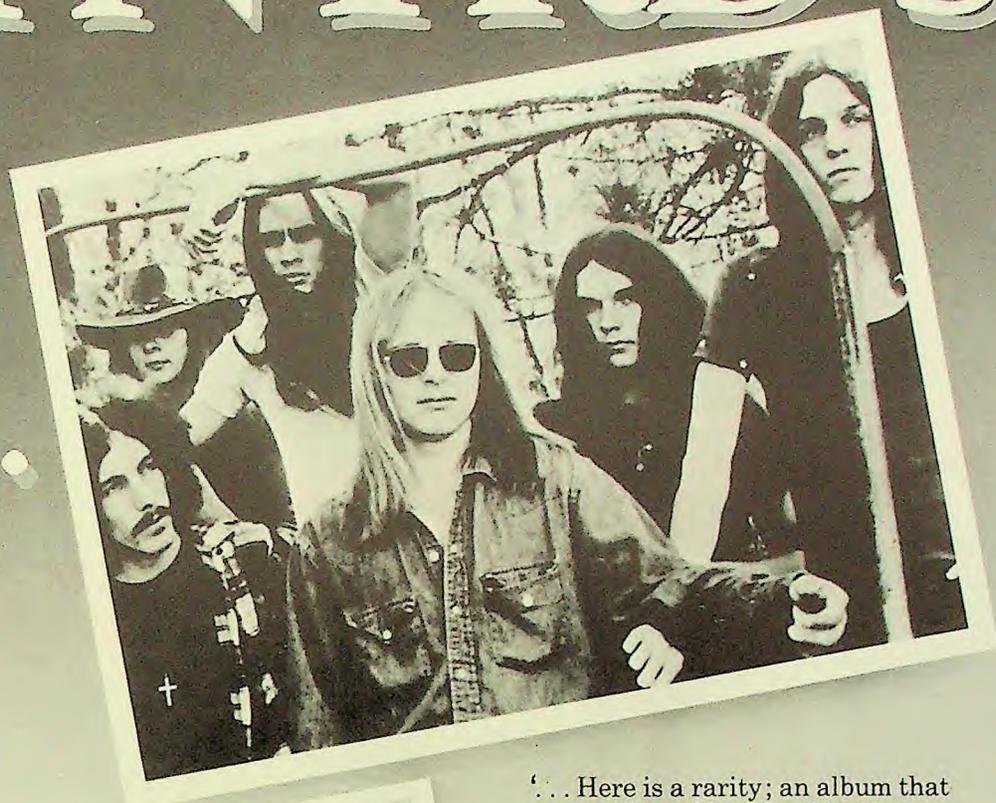
also a written summary of the musical climate of each year, and additional statistical breakdown.

Everything for the pop music buff, for the nostalgia freak, the reference bookworm, for those who need something like the diary of their youth which they were too lazy to record on paper themselves, and for all the serious-minded seventies teenagers who are writing projects and theses on the music business.

*British Record Charts 1955-1978. Published by MacDonald and Jane's, Paulton House, Shepherdess Walk, London N1. Retail price: £4.95.

SKYNYRD'S

FIRST AND...



LAST

'... Here is a rarity; an album that passes the acid test and honours the memory of a great band.'

Melody Maker

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unreleased tracks
including the
title track
of their EP
"Down South
Jukin'"** MCEP101

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MCG 3529

The album package is a photographic history of Lynyrd Skynyrd which should become a treasured collectors item.



MCA RECORDS

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INTERNATIONAL Selling it down under

VISITING NORTH America and London earlier this year was Houghton Hughes, managing director of Music World of New Zealand. The company is now in its 11th year and Hughes has completed 18 years in the music business. Before establishing Music World, he spent three years with a record wholesaler and four in the retail trade, all centred in Christchurch which is the headquarters of Music World.

Music World's speciality is mid-price and budget LPs, racking and TV-promoted albums, which account for over 80 per cent of its annual turnover. It also does some local recording in the m.o.r. vein.

"We can't compete with the majors who have local branches when recording is concerned", said Hughes. "New Zealand has a population of three million people and 55 million sheep!"

The purpose of Hughes' trip to America and Europe was to place some product, look for some to take back "and generally to recharge my batteries. It's necessary to go out of an isolated country like New Zealand occasionally to meet people and get some new ideas".

New Zealand has been hit by a severe economic recession, caused mainly by the EEC and Britain's considerably reduced imports from New Zealand.

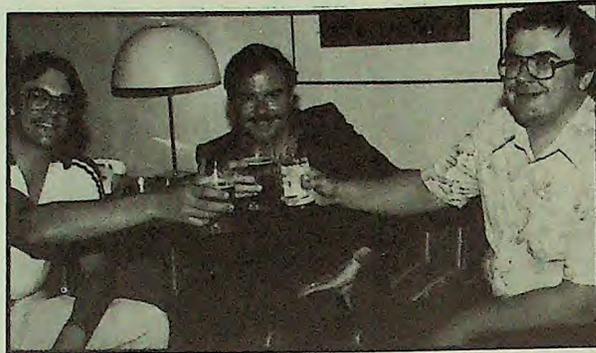
"We had a bad year in 1976, but last year was very good, and May this year was our best ever month for trading, despite the difficulties. We have a 40 per cent sales tax on records in New Zealand, for instance.

"It was 20 per cent but the last Labour Government doubled it, and the present Conservative one hasn't done anything about it. They said music is a luxury item, but it isn't. It's part of everyday life. We wake up to it, drive to it, do just about everything to it."

There are NZ\$1.80 to £1 sterling, a single costs NZ\$1.99 and a full-price LP is NZ\$7.99.

"We have about 750 traditional record outlets and about 2,500 racking operations in service

EDITED
by
NIGEL HUNTER



HOGHTON HUGHES (centre), managing director of Music World of New Zealand, toasting a deal in Canada with Boot Records general manager Peter Krytiuk (left) and president Jury Krytiuk whereby a 20-track album by hit-parading Boot band the Emeralds will be TV-marketed in Australia.

stations, supermarkets, newsagents and similar places. Over the past five or six years New Zealand tastes have swung to US rather than UK product, and WEA, CBS and RCA have all formed their own companies there during the last three years."

On the radio scene there is Radio New Zealand, the network run by the government, and seven privately owned commercial stations in Christchurch, Dunedin, Wellington, Hamilton, Whakatane and two in Auckland.

Radio New Zealand operates on a localised basis during the day, but from 7 pm comes one national network. The commercial stations follow mainly a top 40 programme format, and Radio New Zealand's music content is circumscribed like the BBC by its obligations to broadcast other material.

There are two commercial TV channels with advertising rates that charge NZ\$1,225 for a 30-second spot during the peak viewing hours between 7 and 10 pm.

"There are only a few discos in New Zealand at present," Hughes said, "but I hope that the success of Saturday Night Fever will prove to be a breakthrough in this connection. It had sold 70,000 when I left on this trip, and that's the equivalent of seven million in a major record market."

Music World has 12 employees, and its pressing is done on a custom basis with EMI or Phonogram, the

only two organisations with pressing plants in New Zealand. The company handles Damont, Pickwick, Everest, Springboard International, GRT-Janus, Ember, Sonet, Jupiter and Hansa among other for New Zealand, and has a small but thriving roster of its own local artists.

"Suzanne Prentice is the biggest female country singer in the Australasian market," Hughes said. "Four of her six albums have gone gold, and she's becoming popular in Canada too. Our 22 All Time Favourites album by the Golden Saxophones has sold 40,000 in New Zealand alone.

"I feel that everyone in the record business should have some retail experience during their career. You're not just selling to teens and 20-year-olds. There's a huge market outside those age categories.

"To establish Music World in its niche, we had to penetrate areas in which the majors weren't active, exploiting country and m.o.r. material and other sectors not tapped in the older market. We're now exporting pipe band music all over the world."

Hughes believes that too many overseas companies view Australia and New Zealand as one market. He pointed out that the Tasman Sea separates the two countries and tastes are quite different in many ways. He's happy and enthusiastic about things in general, but ever hopeful for an expanding market.

"I often wish some of those 55 million sheep could buy records!"

Abba looks to Japan

STOCKHOLM: Now firmly established in the US following a big summer campaign, Abba turns its eyes to Japan.

Stig Anderson, president of Polar Music International and chief influence behind the quartet, says: "This summer, Japanese television showed three different shows with Abba, including the Olivia Newton-John special. As a result, three of the Abba albums have entered the Top 20 there and so the group has been invited over to Tokyo.

"The act leaves in mid-November but I will be there a month earlier to finalise details. We plan to launch the group in Tokyo with a big party at the Swedish Embassy for media people."

Then Abba will film a one-hour TV special for the Tokyo Broadcasting System and make guest appearances in other top-rated series. On the way to Japan, Abba will probably fit in a short visit for TV and press promotion in the US.

EMI Electrola rocks on

COLOGNE: After a year that saw EMI Electrola break more new acts than ever, and increase both singles and album market share, managing director Friedrich Wottawa has reaffirmed the company's determination to concentrate not on short-term turnover but on the long-term careers of its artists.

Speaking at EMI Electrola's annual sales convention in Ludenschied, Wottawa said: "Despite the fact that radio and TV advertised album compilations secure high turnover, we will not concentrate on these short-term bestsellers but will continue to grant priority to the individual artist.

Wottawa went on: "In no previous fiscal year has the company succeeded in breaking so many acts, and I am sure that our artist roster has never been as strong as it is today."

Highlights of the fiscal year 1977-78 have included extraordinary singles sales by Smokie, Wings and Howard Carpendale, Carpendale's breakthrough on the album market; outstanding successes for Alan

Parson's Project and David Gilmour as a solo artist, and the final breaking of Bob Seger in the German market.

Other successes were gold and platinum discs for Smokie, gold album listings for newcomers like Kate Bush, Patti Smith and the Tom Robinson Band, the signing of the Rolling Stones followed by immediate sales from Kraftwerk, Eloy, Black Fööss and many others.

EMI Electrola has a strong international repertoire but it's apparent that domestic product is the priority, as a&r director Manfred Zunkeller showed in his presentation.

Particular attention was paid to the numerous new releases from the German-language repertoire block, which includes artists such as Heino, Christian Anders and Hugo Strasser.

Major marketing drives have been readied for upcoming tours by Howard Carpendale, Franz Lambert and Maria and Margot Hellwig.

A&M shuffle

PARIS: A&M's European operation is seeing personnel changes aimed at greater penetration of 16 European markets and a new co-operative with CBS.

Cathy Oudemans, formerly promotion co-ordinator, now becomes promotion director, with responsibility for television and concert tours, and will coordinate promotion throughout Europe.

In general A&M promotion will move closer to CBS, with Ariane Sorps handling radio promotion and Olivia Demachy the press. They

both work with Robert Toutant, CBS promotion director, and Francoise Serre, CBS press and promotion, and with department executives Francoise Soavi, Marie-Laurence Gourou and Jean-Francois Bouquet.

Marketing is now the responsibility of Christina Mastrogianni, reporting to European marketing chief Russ Curry.

PARIS: record company sales estimates for the summer show the soundtrack album of Saturday Night Fever topped the list with 1,012,000 LPs sold, and 285,000 cassettes.

Bee Gees to launch own label

VENICE: During a surprise two-day visit here, Bee Gees Robin and Barry told international pressmen that they expect to launch their own record label before the end of the year.

Confirming long-standing rumours about the project, they said the main aim would be to produce other artists, though they were not prepared to mention any specific names as yet. It is understood the group will continue to record exclusively for RSO.

Barry Gibb said: "As for our own new album, it will not be out until the New Year. We felt that putting out more product in 1978 could lead to saturation in the international marketplace.

"However it will be completely different to Saturday Night Fever, with less emphasis on disco-dance styles. But we think it is a better album, with songs at least as strong as Fever and in a kind of advanced rhythm and blues style."

The press conference, arranged here by RSO with help from Polydor International and Phonogram (Italy), was on board Robert Stigwood's ship Sarina 1, anchored off San Marco Square.

The Bee Gees said their Music for Unicef, launched by David Frost, Robert Stigwood and themselves, had been very successful since its launch in New York in May. About 80 composers round the work were writing songs for Unicef.

The campaign is supported by Kurt Waldheim, Secretary-General of the United Nations, and by Henry R. Labouisse, executive director of Unicef. It officially begins in January, at the start of the International Year of the Child.

Barry Gibb said: "Our aim was to start a society which would collect money for children in need. In the US, you cannot donate a song, only your benefits from a song, so this is what we did. We've recruited as many artists and writers as possible to help out. In the end we should get around \$100 m.

"To most of these composers it is nothing to write a song, and many of them don't need that extra number. But the children do and we can make a lot of money this way".

K-Tel leads in Austria

VIENNA: K-Tel in Austria: last year had a turnover of \$6.5m. an upsurge which has led to the company taking over bigger offices and storerooms. Soon there will be special market areas for dealers.

Wolfgang Simon, general manager, says: "We look for a similar turnover this year because it would seem an increase is not possible. We are already at the top of our market area."

Currently K-Tel has an advertising campaign on radio and TV for Disco Nights, with 65,000 sales reported early on. The Sweet Love compilation was less successful, though Simon looks for a final sales figure of about 40,000.

And Simon expects a 100,000 sales figure for the new Oberkraiener album, out at the end of October. "This man is the Elvis Presley of country music here", observes Simon.

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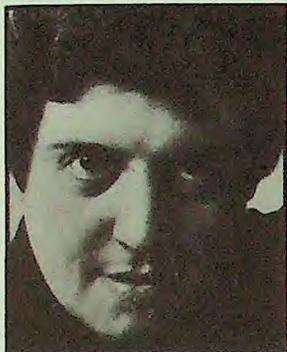
Produced by David Foster.

RCA

PUBLISHING

Raposo signs world deal

JOE RAPOSO, the original composer-musical director of Sesame Street, the series which spawned the Muppets, has signed a worldwide deal for Interworld to handle his Jonico Music catalogue. Raposo, who stopped regular writing for Sesame Street three years ago, was in London recently to record some more of his music and to finalise release arrangements with Polydor on his Sesame Street Fever album, a Muppet-type disco effort including Robin Gibb among its participants.



JOE RAPOSO, composer and producer of Sesame Street Fever.

He has written songs for most of the perennial names in American music, including more than half of Frank Sinatra's Ol' Blue Eyes Is Back comeback album, and the high-selling Carpenters hit Sing.

Current projects include a TV special in collaboration with Sheldon Harnick based on *Alice In Wonderland*, a Broadway musical Rags To Riches written with Hal David and to be produced by David Merrick, and a specially commissioned choral and orchestral work on World Peace to be premiered by the Boston Symphony Orchestra next May.

Interworld is continuing to establish its global links: Australia (Associated Music Pty.); Brazil (Victor Ltda [Ed Musical] UBC);

Germany (UFA Discoton Musikverlage); Holland (Universal Songs); Italy (RCA Spa [Ed Musical]); Japan (Taiyo Music Inc.); Mexico & Central America (Ediciones Musical Latino Americana SA); South Africa (Clan Music Publishing Co.); Scandinavia (Sweden Music AB).

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AT A Broadcast Music Nashville lunch for the US and Canadian staffs of MCA Music: left to right are Leeds Levy, vice-president MCA Music New York, Jerry Crutchfield, MCA Music vp Nashville, BMI vp Frances Preston, Sal Chiantia, MCA Music New York president, Warren Brown, MCA Music California vp and Mark Koren, MCA Music New York vp.

This is reggae. . .

AN EXCLUSIVE, three-year agreement has been signed by Chappell Publishing Division to print and distribute Rondor copyrights in Britain.

Chappell hopes to print song folios and sheet music for Rondor-linked artists such as Peter Frampton, Gallagher & Lyle, Bob Marley, the Beach Boys, the Carpenters, Heatwave and Rick Wakeman. The first publication under the deal will be

a compilation album entitled *This Is Reggae Music*.

Chappell has appointed Barrie Turner as educational editor. Educated at the Trinity College of Music, London University's Institute of Education, and Goldsmiths College, Turner taught music for five years at a north London comprehensive school and is a composer and arranger of music for schools. He will be based in Ilford.

Gospel for today

THE SPARTA Florida Music Group has set up its own company, Songs For Today, in Nashville, home of American country and gospel music. In charge of the new venture is Sylvia Mays, formerly with the gospel publishing firm Canaanland, who will direct Sparta's move into the gospel music field.

Sparta managing director Hal Shaper also concluded an agreement for the management of the Faron Young and Court Of Kings catalogues for Britain and Japan. He also set an administrative arrangement with Musicway in Los Angeles for Sparta Florida to represent all the music in six important TV series, including Martin Luther King which is to be screened soon by BBC TV and which has been nominated for eight Emmy awards.

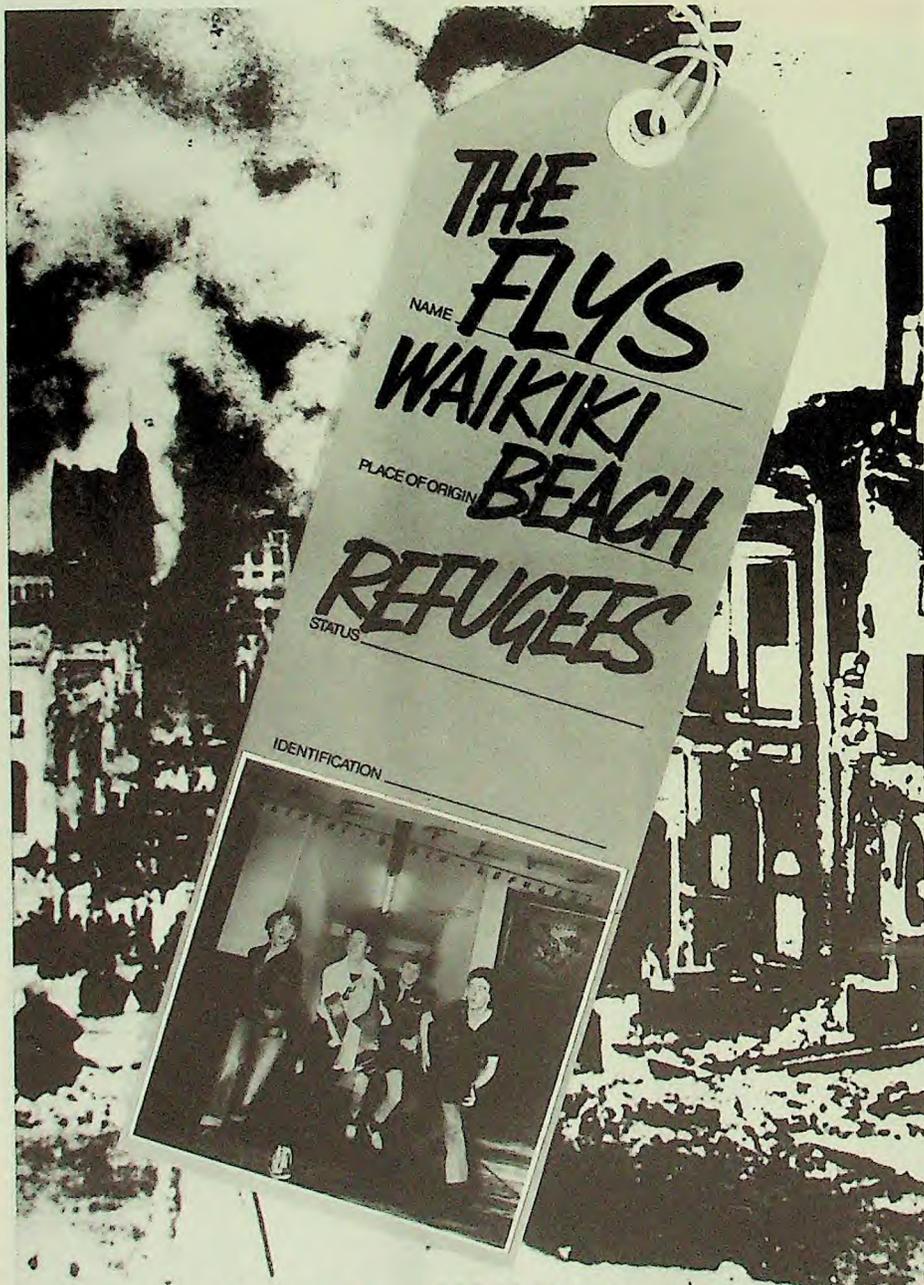
Shaper also fixed a deal for the Jim Halsey catalogues Goldline (ASCAP) and Silverline (BMI)

covering about 400 copyrights recorded by artists currently represented in the US and UK charts.

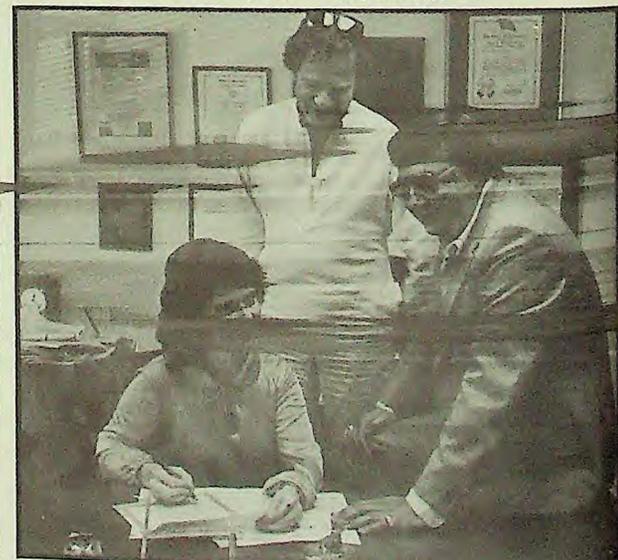
Sparta's administration of the Barton Music catalogues, including Frank Sinatra classics such as All The Way, Love And Marriage, Come Fly With Me, Nice 'n' Easy and The Tender Trap, was renewed once again long-term for the world excluding the USA, Canada, Japan and Germany.

Sparta's Mike Berry revealed that the company will publish all the tracks on the November album True Love Stories by Jilted John in the wake of his 350,000-selling single of the same name. He predicts chart success for Kinnel Tommy by Ed Banger released by EMI International on September 22.

Another recent Sparta signing is the Decca group The Late Show, whose Snap LP is set for release in early January.



The Flys' new album Waikiki Beach Refugees



NASHVILLE: Sylvia Mays, vice president of the new Songs For Today company and owned by the Sparta Florida Music Group, signs on the dotted line, watched by Sparta Florida managing director Hal Shaper (standing) and director Jeffrey S. Kruger.

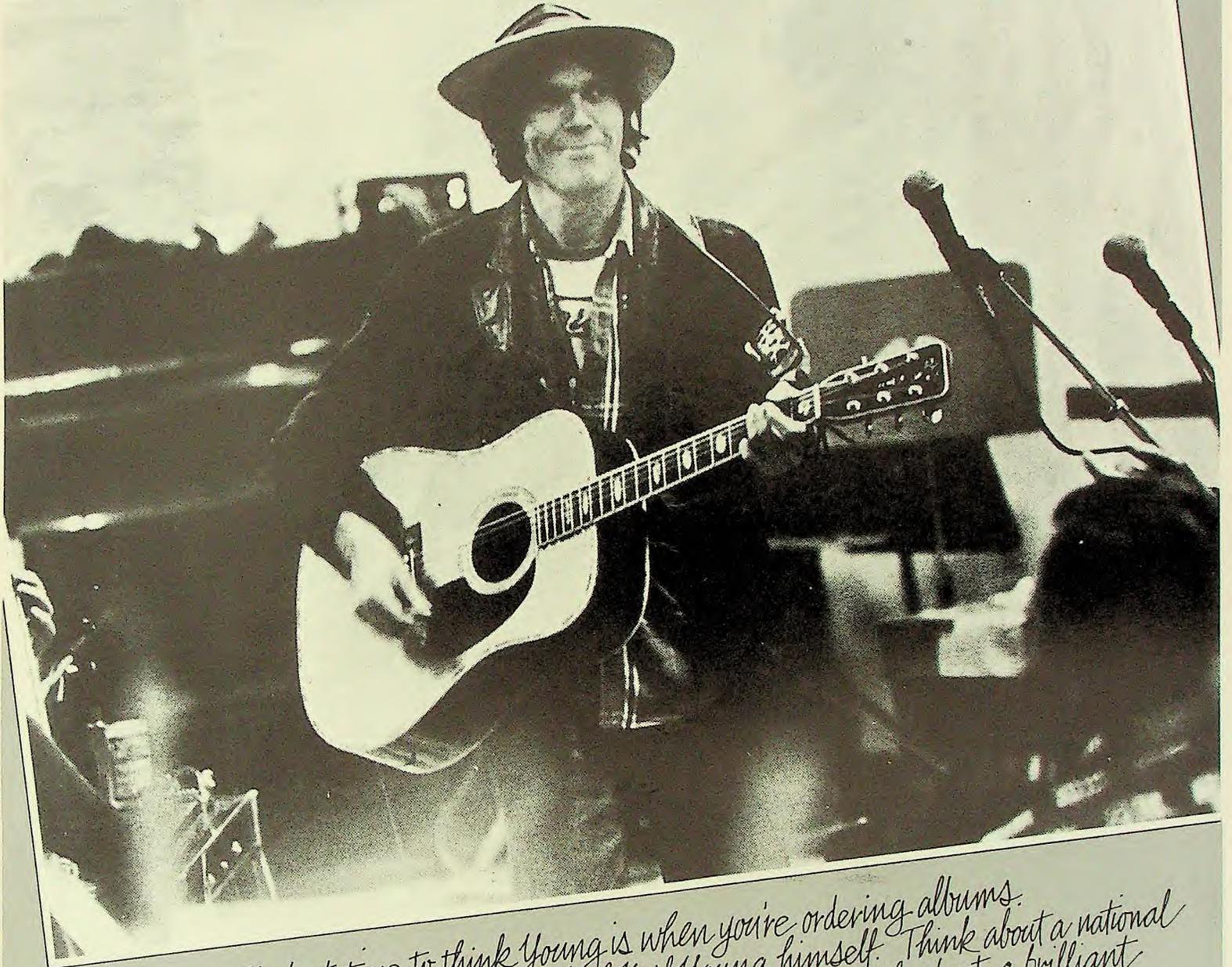
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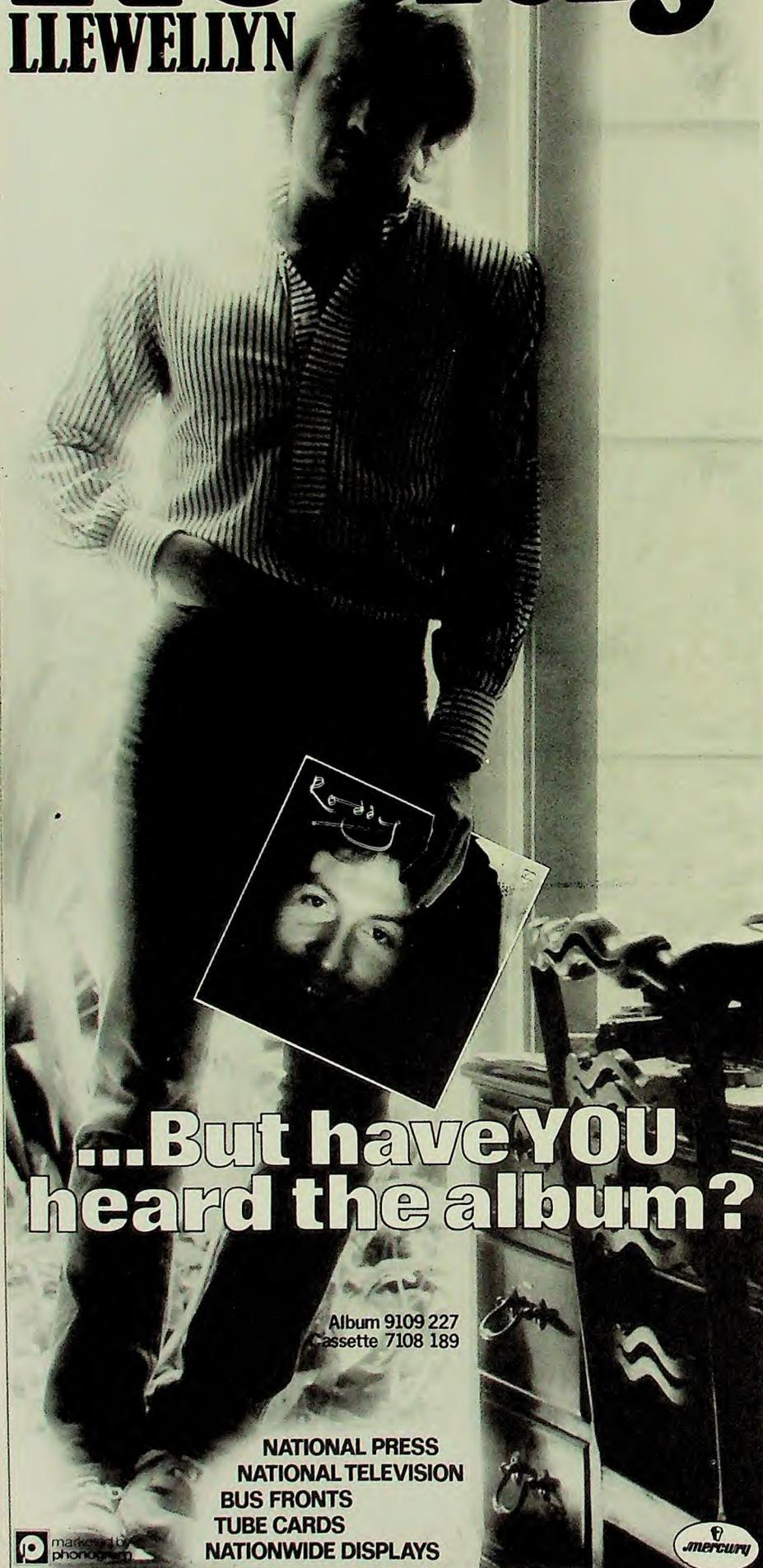
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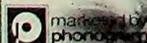
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BROADCASTING

210, Forth bring out the winter changes

BOTH THAMES Valley and Radio Forth make changes as they move into their winter schedules. Radio 210 is extending its daytime programming by one hour, while Forth programme controller Andy Park has announced a new series to stimulate early evening listeners, running from 7pm to 8pm each weekday.

The extension at 210 means that the drivetime show, to be hosted by former BBC presenter Paul Hollingdale, will now finish at 7pm to be followed by a new one-hour news magazine programme called Sixty Minutes.

Steve Wright takes over the Breakfast Show, while Bob Harris moves to the weekend, broadcasting from 10am to 2pm on Saturday and Sunday and on the late night shows on Friday to Sunday.

Also at the weekend — Gavin

McCoy takes over the breakfast shows and the 210 Club spot, while his Country Music Show moves back to Tuesday evenings. Pete Drummond is a new voice to be heard on the station, presenting the Top 40 show on Sunday evenings.

The new slot at Forth introduces new presenters Trevor Davies and Dr Eamon Hyde, while two additional music presenters are Scottish stage and TV personality Christian and Mike Travis.

Christian hosts a request show on Saturday mornings at 10.05 am, following a new children's show, Saturday Morning Fever, presented by Chris John.

Travis hosts Tune In To Jazz at 6pm on Wednesdays, while new Sunday night programmes are Classical Music presented by Hamish Wilson and Listen To The Warm hosted by Hazel Fowlie.



RADIO ONE djs Kid Jensen (left) and Jimmy Savile congratulate Graham Thornton after his winning a nationwide dj contest sponsored by the Tea Council. First prize for the Yorkshire TV call-boy was £1,000 worth of disco equipment and a guest appearance on Jensen's show. The contest final at London's Empire Ballroom was judged by Radio One controller Derek Chinnery, Suzi Quatro, Radio One dj Peter Powell and model Dee Harrington.

Briefs...

NEW LOOK for BBC Radio Sheffield includes a two hour Sunday rock show called Somethin' Else presented/produced by Winston Cooper which then joins the Top Twenty at 6pm. Comedian Bobby Knutt gets a regular dj slot at Sunday lunchtime, Michael Cooke's breakfast show and Chris Hughes' afternoon show are both extended and local music is catered for with the return of weekday evening programmes featuring Jazz, Folk, Classical and Country music.

TONY GILLHAM and Alan West are two new voices coming to Radio Orwell at the end of the month. Gillham, from Radio Tees, takes over the weekday afternoon slot between 3pm and 6pm, while experienced off-shore broadcaster West will present a four-hour show at noon on Sundays.

BBC RADIO hopes to reach every home in the country with stickers outlining details of the wavelength changes affecting the national networks on November 23. New programmes from Radio Three will include a series of simultaneous broadcasts with BBC-2, while it ceases simultaneous music programmes with Radio Four, which introduces its own series of orchestral concerts.

RADIO FORTH presenter Hazel Fowlie was awarded first prize at the Argos Consumer Writers' Awards luncheon. Capital were second and Thames Valley third.

A PACKAGE of theme music, jingles and script was first presented to the Rackhams store chain by Beacon Radio's commercial controller Paul Stevenson in the early spring. The repertoire,

acquired by Standard Sound Productions, and finished campaign will result in substantially increased advertising expenditure on six ILR stations.

CONTINUING ITS classical music involvement Radio London has 'adopted' the Young Musicians' Symphony Orchestra and will broadcast the orchestra's concerts during the 1978-79 season. London is also beginning a series of 12 live recitals broadcast from its main music studios in front of an invited audience and given by this year's Greater London Arts Association Young Musician Award winners.

FORMER LBC presenter and member of the Settlers folk group Cindy Kent is keeping busy on radio these days. As well as co-presenting with Clifford Longley a Sunday religious programme of music and chat for Capital, she also features in the BBC Radio Two series, The Gospel Road, in which she visits various parts of the country to introduce gospel singers.

CHANGES AT pocket-sized commercial station Manx Radio on the Isle of Man include a frequency change from 232m to 219m medium wave and a power increase from one kilowatt to four kilowatts, providing full coverage of the island for the first time and an increase in its mainland audiences. A further improvement in the New Year will be the conversion of its VHF service to stereo.

A NEW pirate radio station Scan Radio run by six Britons is expected to begin broadcasting to Europe for 20 hours a day starting in December. The station will operate from a Panama-registered coaster in international waters between Sweden and Denmark but will have its headquarters in Spain.



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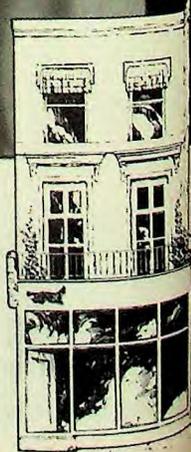
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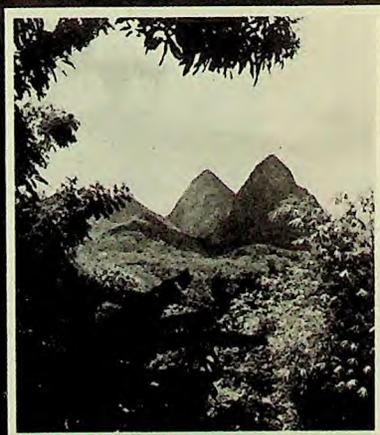
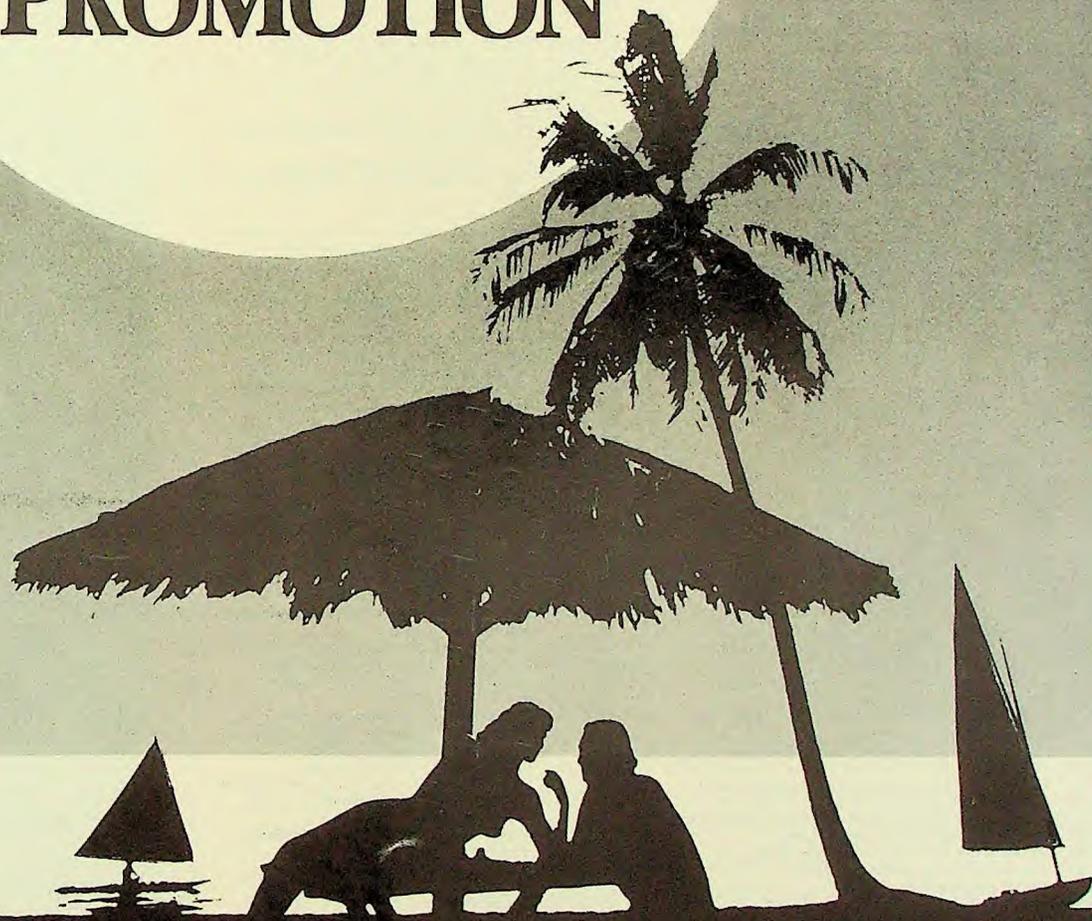


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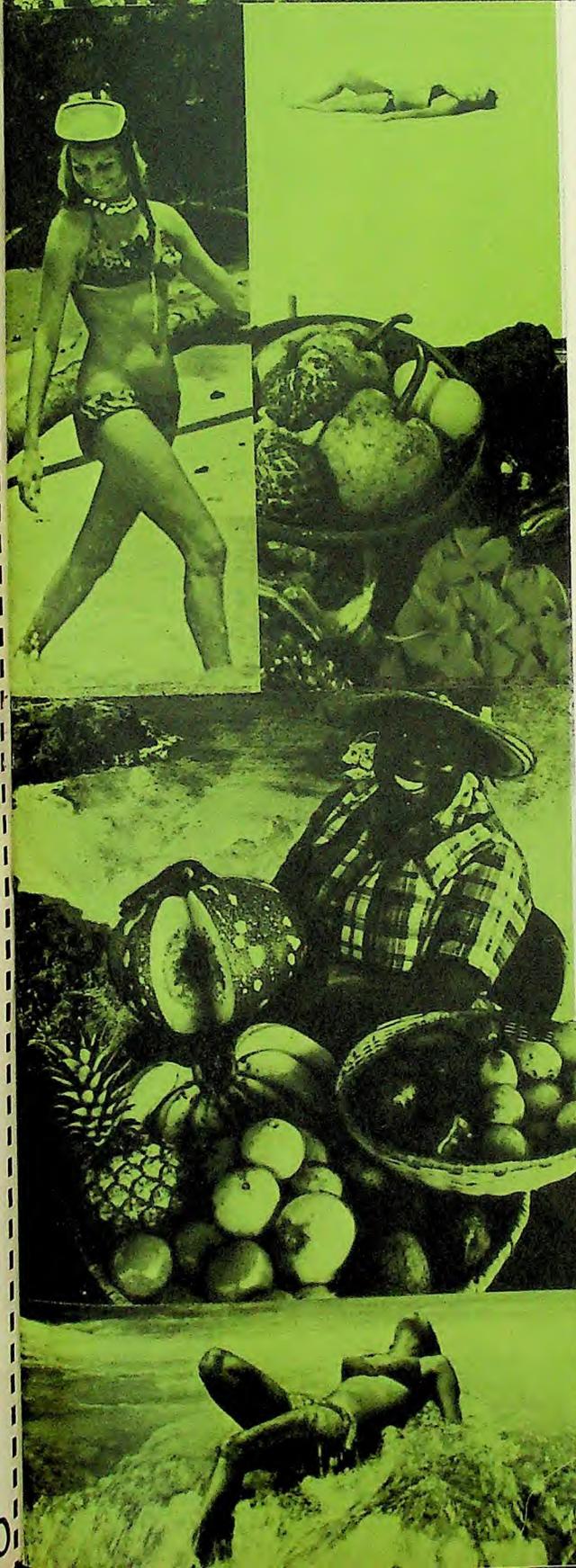
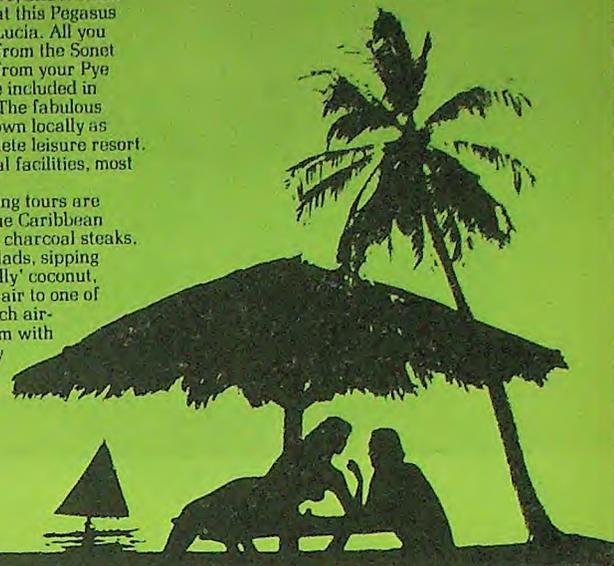


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- SNTF 5014 Various Artists Country Blues
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- SNTF 5016 Various Artists Doo Wop
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- SNTF 5020 Joe and Jimmy Liggins Joe and Jimmy Liggins
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TALENT

Francis poised for a comeback



THE SUCCESS of a television-promoted album of her hits was the main impetus behind the return of Connie Francis (pictured right) to the contemporary recording scene. During the late Fifties and Sixties, Miss Francis became one of the most popular female vocalists ever to emerge from the US, with total record sales of more than 50 million units — suddenly however, the well of hit singles ran dry and she retired into semi-obscurity, and the life of a suburban housewife.

Now the singer is poised for a major comeback, both back in the States and here in the UK. Earlier this year she signed a deal with United Artists Records, and her first album, *Who's Happy Now*, has just been released. Producer of the LP is Ken Barnes who has also in the last few years breathed new life into the recording careers of such evergreen artists as Bing Crosby, Peggy Lee and Frankie Laine. In addition a new single is lined-up for release: a female version of the old Roy Orbison classic, *Pretty Woman*, called *Lovin' Man*.

Miss Francis' return to recording, after a five year lay-off, follows the success of a hits compilation last year. Polydor issued a golden greats album, featuring all her hits for MGM, and took TV time to promote it. The result was that after an absence of many years, the name Connie Francis was back in the charts — and at number one too.

She says: "To be honest, I didn't even know that the LP was going to be released in Britain. A similar LP had been issued in the US and I had

done a commercial for it; the difference however is that in the States, TV-promoted albums are available by mail-order only and so there is never any chart reflection of sales. It sold very well and would probably have charted if it had been sold through shops.

"I was surprised by the British success of the hits album, although I have always been aware of having a public here. Even when I wasn't having hits any more, I still got letters from fans. I guess a lot of them must have bought the album because many of the songs had not been available for a long time, and for the young buyers it was to them a new sound and a new singer."

The result of the album's success

was that shortly afterwards Miss Francis was approached by UA and signed with the company. "I have had contract offers from other record companies in the past, but they never wanted to give me artistic control. They would always say, 'Well you've got to do these songs' and if I said I didn't like the songs, then they would tell me that I had been away from the scene for too long, and I didn't know what was happening musically."

"A lot of singers from my generation and before have been faced with similar problems — Tony Bennett even started his own record company, Improv, because no one would offer him a contract where he could choose all his own material. I certainly didn't want to start my own company but it is important that I should be able to record songs that I like."

With a couple of exceptions, Miss Francis has not done much recording work for several years. "We did a female version of *Tie A Yellow Ribbon*, which sold absolutely nothing, and then there was a single called *Burning Bridges* a couple of years ago. It was exciting going back into the studios, and working with people like Ken Barnes and musical director Pete Moores, but I do miss the old methods of recording."

"When I did my first hit, *Who's Sorry Now*, we went into the studios and the recording was in the can within 20 minutes. In those days there was no such thing as double-tracking — the orchestra, rhythm section, singers, everyone was in the studio at the same time, and if you made a mistake there was no way that it could be rectified."

"In fact there was a point where I was virtually living in the recording studios. We made something like 50 albums and most of those were then recorded in other languages. I have sung in German, Spanish, Italian, French, Hebrew, Japanese, Portuguese, Swedish and Dutch. Some of the languages I knew anyway but I also had to learn some of them phonetically."

The singer has no plans as yet for concerts. "I want to get my feet back into the business but I don't want to return to the kind of hectic schedule that I had for so many years. I just don't have the drive and ambition that I once had. Since I was 17 I have had years of touring and playing concerts, and it is time for a change."

Not just another Folly

AFTER a lapse of three years, Andy Mackay, one of the founder members of *Roxy Music* and more recently producer of the two *Rock Follies* album, has recorded a new solo album, *Resolving Contradictions*. The LP, which is his first for *Bronze Records*, is described as an exploration of "the crossover between Eastern tradition and Western influence", and follows a three week trip that Mackay recently made to China.

"The reason for my visit was to see as many varied aspects of the country as possible, and also look into the cultural differences. I'd like to make a return visit to study Chinese music," Mackay says. "The record market over there is remarkably cheap — they do have seven inch singles but they are flimsy discs, as opposed to vinyl, and they retail for the equivalent of a few pence each."

"The Chinese are just beginning to get into music from the West — do you know that we met many people there who had never heard of Elvis Presley or the Beatles, let alone listened to their records. Until now they have just ignored what was happening in the Western hemisphere."

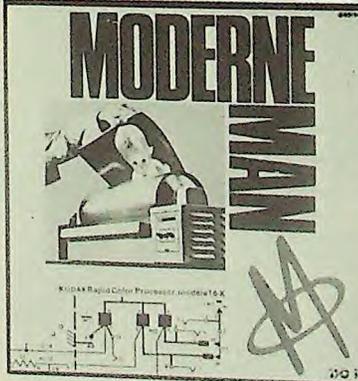
Mackay's last solo album, *In Search Of Eddie Riff*, was released in 1975. Since then he has produced two albums for the TV series, *Rock Follies*, and also composed themes for such programmes as *Hazell and Armchair Thriller*. In addition, several weeks ago it was announced that *Roxy Music* would be reforming for recording and concert purposes.

Change of company

"Last year all my contracts came up for renewal — my career has broadened since we started *Roxy Music*, but I wanted my solo album to be a full project, and not just something done on the sideline. I also wanted a change of record companies and as I knew *Bronze* and *David Betteridge* from his days with *Island*, I decided to go along and see him. He has built up a new image for the company and it seemed like a good situation to be working in."

Mackay admits that *Roxy Music* will probably take up the next six months of his life but he is hopeful of making a second album for *Bronze* in early 1979. In addition there is the strong possibility of writing music for a *Rock Follies* film although he says that such a production will be very different from what viewers watched on television. "Very few of the TV characters will be seen in the film version — in fact it will be concentrating very much more on the actual record industry."

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| 5 [6] Punishment Of Luxury | Puppet Life |
| 6 [2] Fall | Bingo Master's Breakout |
| 7 [7] Patrick Fitzgerald | Back St. Boys |
| 8 [11] Neville & Punters | Boys On The Dole |
| 9 [15] Leyton Buzzards | 19 & Mad |
| 10 [4] Dave Goodman | Justifiable Homicide |
| 11 [9] Sniffers | I Like Boys |
| 12 [10] M | Moderne Man |
| 13 [12] White SS | Mercy Killing |
| 14 [16] Tribesman | Rockin' Time |
| 15 [21] Blue Steam | Lizard King |
| 16 [26] Tights | Howard Hughes |
| 17 [29] Sham 69 | I Don't Wanna |
| 18 [25] Chelsea | Urban Kids |
| 19 [17] Blitzkreig Bop | U.F.O |
| 20 [18] Filth | Don't Hide Your Hate |
| 21 [20] Bratz |Are Coming |
| 22 [14] Stoat | Up To You |
| 23 [★] Samson | Telephone |
| 24 [★] Horrorcomics | I Don't Mind |
| 25 [24] Molestors | Plastic |
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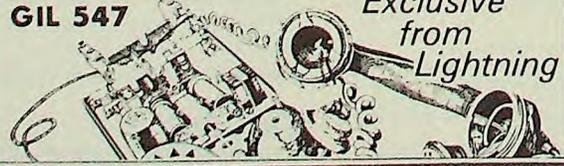


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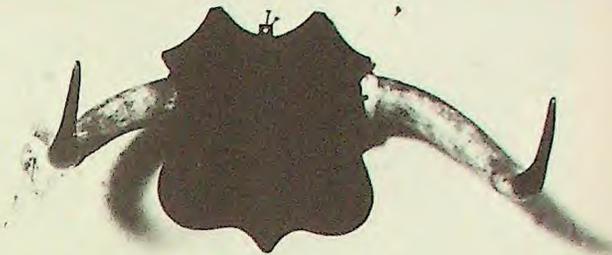
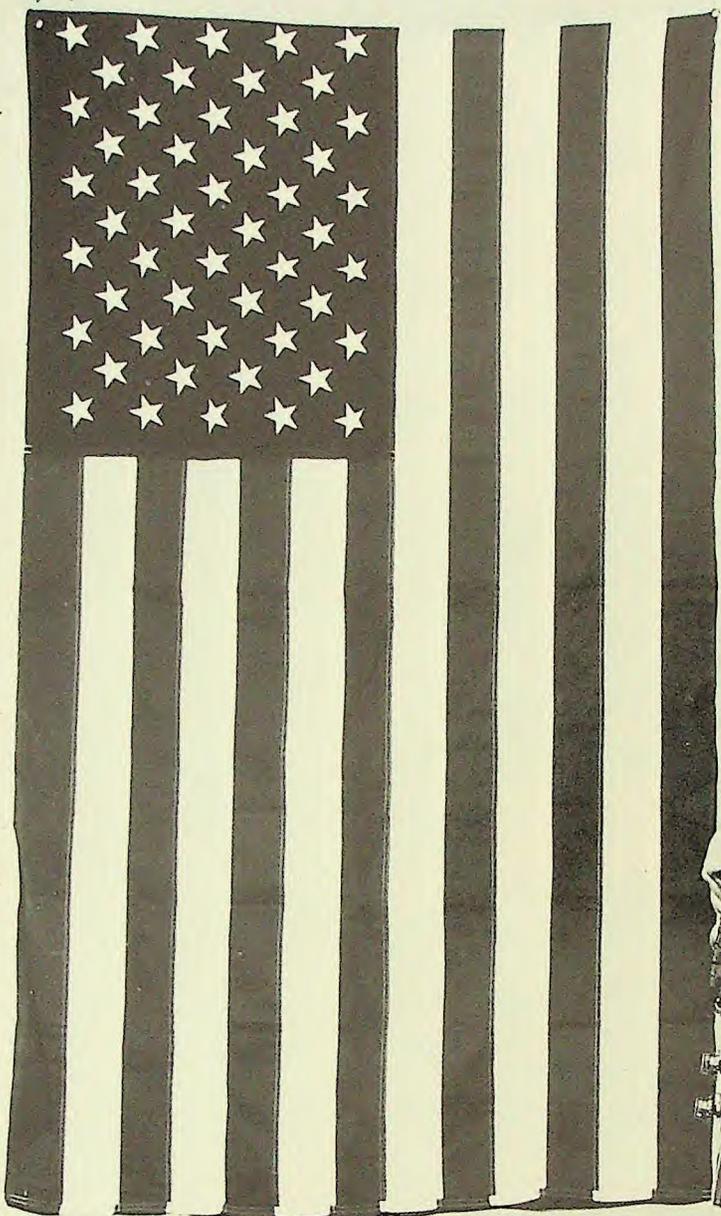
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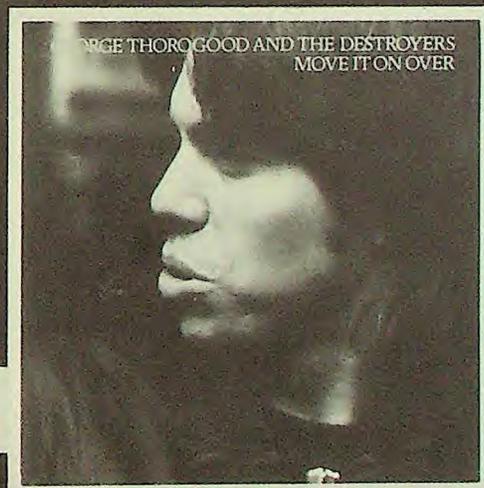


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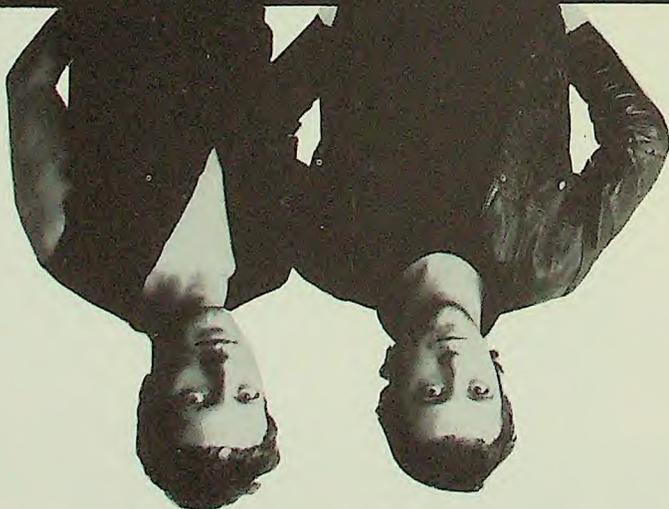


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TALENT

From Victoria Canada to Victoria UK

MARK MIDDLEL has a voice which sounds like a Canadian male version of Bonnie Tyler, who in turn has been described as a female-sounding Rod Stewart. Yet there is a world of difference between the respective talents of Messrs. Middler and Stewart...

Middler, whose debut single, *Sad Song*, was recently issued by Warner Brothers, originates from Victoria, British Columbia, but is now based in London. He has written more than 500 songs and his signing to WEA is rather unusual in that although he is from the other side of the Atlantic, he was signed to the company from the UK end.

Middler joined his first band at the age of 13 but eventually went solo, playing coffee houses and local clubs in his neighbourhood. Later he followed the trail of so many other would-be pop stars and arrived in Los Angeles — "I took my guitar and some songs with me and thought, 'This is where it's all supposed to happen' but it was quite the opposite really," he admits. "The important thing though was that I was able to meet up with such people as Little Richard, and the New Seekers, and they helped by giving me advice about the business and about my music."

Eventually Middler was persuaded to come over to the UK by the New Seeker's Peter Doyle, and he arrived at Victoria Station with just a few telephone numbers and very little else. "I began to get to know various people in the business and there was one person who made a tape of my singing and then sent it around all the record companies. Unfortunately he forgot to add who the singer was, or where he could be contacted."



Mark Middler

"Riva Records showed some interest in the song *Sad Song* but I eventually signed with WEA after Dave Dee heard the tape. He remembered the voice from the previous tape that he had received but unfortunately there was no way that he could get in touch with me at the time," Middler adds.

Although in the past Middler has usually written solo, he is currently collaborating with Peter Mason, whom he was introduced to via Dave Dee. He is also been managed by Tony Lewis whose previous clients have included Shirley Bassey.

EDITED
by
CHRIS WHITE

Westbrook's all-purpose Brass Band

by PATRICK SULLIVAN

ELEVEN YEARS ago a few of our more entrenched jazzers had the wits scared out of them by an album cheerfully entitled *Celebration* (Deram SML 1013). This set, led by pianist/composer Mike Westbrook, fairly bristled with youngbloods such as John Surman, Harry Miller and Malcolm Griffiths, all now established musicians.

Celebration supplied at least part of the answer for them, carrying their brand of excitement to enthusiasts all over the country. Since then 'Westy' has tucked a further eleven albums under his belt including the highly acclaimed *Marching Song* (Deram SML 1047/8) and *Citadel Room 315* (BCA 8433). He has composed and performed music for film, television and the theatre as well as making the normal and necessary rounds of jazz clubs and concert halls all over Europe.

Throughout his career Westbrook has shown scant regard for stylistic pigeon-holes and this eclectic approach is amply demonstrated on his two latest albums, both on the new Original Records label, *Goose Sauce* (ORA 001) and *Mike Westbrook Piano* (ORA 002). The first slightly brash, the second reflective, both recordings contain a freshness of thought which holds the interest and awakens the senses, and both are typical examples of the man's open minded outlook where jazz is concerned. *Goose Sauce* turns out to be based on Mike's latest venture *Mama Chicago* which he describes as a cabaret, written for his

oddly titled *Brass Band*.

Recently he took them both up to the Edinburgh Festival playing for two weeks at the Fringe Theatre Workshop. He returned with the Radio Forth Award, given for the outstanding musical performance of the Fringe fortnight, a fact which underlines the success Mike has had with the piece on its previous outings. *Mama Chicago* is a mixture of styles, played with gusto and panache, an entertainment if not quite a cabaret.

Mike Westbrook's Brass Band has been blowing it's way around all kinds of venues for three years. Factories, schools and parks, supermarkets, even a cathedral. Festivals in Zurich, Willisau and Helsinki, radio and TV in Poland and both sides of the Berlin wall. It's an all purpose band and has turned out just the way Mike envisaged: "I wanted a band that could play anywhere without having to worry about or rely on amplification and all that goes with it. I liked the idea of playing outdoors, something brass bands do all the time, and I wanted a band that could play all kinds of things but with a jazz feel."

Purists will point a finger at the reeds and say the band is not strictly brass and they'd be right... and wrong. For it's the *idea* the *feeling* which attracts Westbrook, the spirit is right and that's what counts. The original band has been augmented with reeds, including the superbly talented altoist Chris Hunter, and Mike has recently added drummer Trevor Tomkins to the ranks:

"It took us a long time to decide on a drummer and we chose Trevor because firstly he is such a good drummer but also because he is so adaptable. He plays with a minimum of kit, which is important but you listen to what he can do with just a snare, one tom and a splash cymbal."

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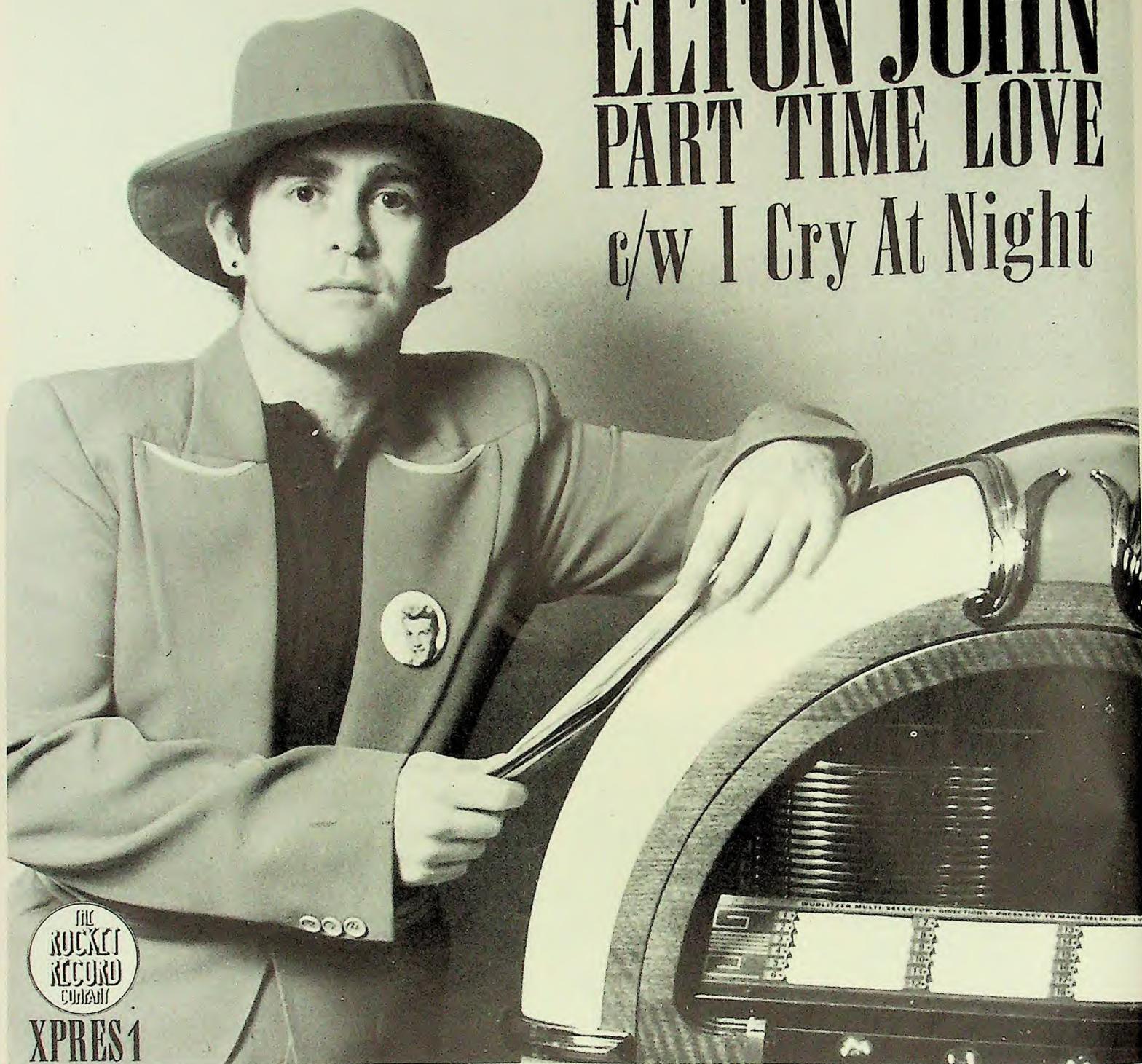
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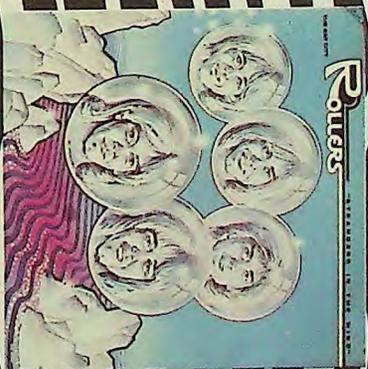
MUSIC WEEK

ALBUMS CHART

TOP 60 Albums

WEEK ENDING OCTOBER 14 1978

1	GREASE Original Soundtrack	•	RSO RSD 2001
2	IMAGES Don Williams		K-Tel NE 1033
3	THE BIG WHEELS OF MOTOWN Various		Motown EMTV 12
4	CLASSIC ROCK London Symphony Orchestra	•	K-Tel ONE 1009
5	STAGE David Bowie	•	RCA PL 02913
6	BLOODY TOURISTS 10cc	•	Mercury 9102 503
7	NIGHTFLIGHT TO VENUS Boney M	◉	Atlantic/Hansa K 50498
8	YES TORMATO Yes	•	Atlantic K 50518
9	WAR OF THE WORLDS Jeff Wayne's Musical Version	•	CBS 96000
10	SATURDAY NIGHT FEVER Various	◉	RSO 2658 123
11	PARALLEL LINES Blondie	◻	Chrysalis CDL 1192
12	STRIKES AGAIN Rose Royce		Whitfield K 56527
13	LOVE BITES Buzcocks		United Artists UAG 30197
14	NEVER SAY DIE Black Sabbath		Vertigo 9102 751
15	LEO SAYER Leo Sayer	◻	Chrysalis CDL 1198
31	NEW BOOTS AND PANTIES Ian Dury	•	Siff SEEZ 4
32	20 GOLDEN GREATS The Kinks	NEW	Ronco RPL 2031
33	WHEN I DREAM Crystal Gayle	25	United Artists UAG 30169
34	EVITA Various	27	◉ MCA MCX 503
35	20 GIANT HITS Nolan Sisters	39	• Target TGS 502
36	LIVE BURSTING OUT Jethro Tull	NEW	Chrysalis CJT 4
37	20 GOLDEN GREATS The Hollies	23	• EMI EMTV 11
38	THE ALBUM Abba	24	◉ Epic EPC 86052
39	BACK IN THE USA Linda Ronstadt	NEW	Asylum K 53085
40	TONIC FOR THE TROOPS Boontown Rats	-	◻ Ensign ENVY 3
41	AND THEN THERE WERE THREE Genesis	28	• Charisma CDS 4010
42	SUNLIGHT Herbie Hancock	33	CBS 82240
43	OCTAVE Moody Blues	35	• Decca TXS 129
44	HANDSWORTH REVOLUTION Steel Pulse	36	Island ILPS 9502
45	TO THE LIMIT Joan Armatrading	NEW	A&M AMLH 64732



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Radio 1

BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
BLAME IT ON THE BOOGIE — Mick Jackson (Atlantic K 11102)
BRANDY — O'Jays (Philadelphia PIR 6658)
COMING HOME — Marshall Hain (Harvest HAR 5168)
DARLIN' — Frankie Miller (Chrysalis CHS 2255)
DOWN AT THE DOCTORS — Dr. Feelgood (United Artists UP 36444)
DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)
EAST RIVER — Becker Brothers (Arista 211)
EVER FALLEN IN LOVE (WITH SOMEONE YOU SHOULDN'T'VE) — Buzzcocks (United Artists UP 36455)
GIVIN' UP GIVIN' IN — Three Degrees (Ariola ARO 130)
GOT TO GET YOU INTO MY LIFE — Earth Wind & Fire (CBS 6553)
GREASE — Frankie Valli (RSO 12)
HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
I CAN'T STOP LOVING YOU — Leo Sayer (Chrysalis CHS 2240)
IT'S A BETTER THAN GOOD TIME — Gladys Knight & The Pips (Buddah BDS 478)
IT'S THE FALLING IN LOVE — Carole Bayer Sager (Elektra K 12314)
LOVE BROUGHT ME BACK — D. J. Rogers (CBS 6664)
LOVE DON'T LIVE HERE ANYMORE — Rose Royce (Whitfield K 17236)
LOVE I'VE NEVER HAD IT SO GOOD — Quincy Jones (A&M AMS 7385)
LUCKY STARS — Dean Friedman (Lifesong LS 402)
MACARTHUR PARK — Donna Summer (Casablanca CAN 131)
MEXICAN GIRL — Smokie (RAK 283)
MY BOYFRIEND'S BACK — Bette Bright & The Illuminations (Radar ADA 18)
NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
ONE FOR YOU ONE FOR ME — La Bionda (Mercury 9199 895)
ONE FOR YOU ONE FOR ME — Jonathan King (GTO GT 237)
PICTURE THIS — Blondie (Chrysalis CHS 2242)
PROMISES — Eric Clapton (RSO 21)
RASPUTIN — Boney M (Atlantic/Hansa K 13135)
RESPECTABLE — Rolling Stones (EMI 2861)
RIGHT DOWN THE LINE — Gerry Rafferty (United Artists UP 36445)
SANDY — John Travolta (Polydor POSP 6)
SHINE ON SILVER MOON — Marilyn McCoo/Billy Davis Jr. (CBS 6684)
SOUL TWIST — Mink DeVille (Capitol CL 16005)
SUMMER NIGHT CITY — Abba (Epic EPC 6595)
SUMMER NIGHTS — John Travolta/Olivia Newton John (RSO 18)
SWEET TALKIN' WOMAN — Electric Light Orchestra (Jet 121)
TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)
THANK YOU FOR BEING A FRIEND — Andrew Gold (Asylum K 13135)
THE DAY THAT MY HEART CAUGHT FIRE — John Paul Young (Ariola ARO 134)
UNTIL YOU COME BACK TO ME — Johnny Mathis/Deniece Williams (CBS 6700)
YOU NEVER DONE IT LIKE THAT — Captain & Tennille (A&M AMS 7384)

RECORDS OF THE WEEK

Paul Burnett: YOU NEVER DONE IT LIKE THAT — Captain & Tennille (A&M AMS 7384)
Simon Bates: PART TIME LOVE — Elton John (Rocket XPRES 1)
Peter Powell: TEENAGE KICKS — The Undertones (Syr SYR 4007)
Tony Blackburn: THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
Kid Jensen: PROMISES — Eric Clapton (RSO 21)

Radio 2

ALBUM OF THE WEEK
WHO'S HAPPY NOW — Connie Francis (United Artists UAS 30182)

Luxembourg

BULLETS
BURNIN' LOVE — Pearly Gates (Bronze BRO 61)
SOUL TWIST — Mink DeVille (Capitol CL 1605)
DRAGGING CHAINS — Max Merritt (Polydor 2059 062)
BURNIN' — Carol Douglas (Midsong BURN 7)

POWER PLAY

INSTANT REPLAY — Dan Heartman (Sky 6706)

TWIN SPIN

WHENEVER I CALL YOU FRIEND — Kenny Loggins (CBS 6551)

TOP ADD ONS

- 1 PART TIME LOVE — Elton John (Rocket XPRES 1) R1, PR, BR, RC, M, H, RT, O, V, Bb.
- 2 THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324) R1, T, H, S, RT, O, V.
- 3 = SANDY — John Travolta (Polydor POSP 6) RC, M, F, B, S, RT.
- 3 = YOU GOTTA WALK (DON'T LOOK BACK) — Peter Tosh (EMI 2859) C, BR, M, F, O, V.
- 3 = BRAVE NEW WORLD — David Essex (CBS 6705) D, M, H, F, O, V.
- 3 = RAT TRAP — Boomtown Rats (Ensign ENY 16) C, D, M, H, F, V.
- 7 = FUN TIME — Joe Cocker (Asylum K 13138) C, BR, T, S, TV.
- 7 = PUT IT ON THE NEWS — Four Tops (ABC 4325) BR, RC, F, S, O.

Station abbreviations: **R1** Radio One; **B** Beacon; **BR** BRMB; **Bb** BBC Blackburn; **CR** Capital; **C** Clyde; **RC** City; **D** Downtown; **F** Forth; **H** Hallam; **Hm** BBC Humberside; **L** BBC London; **RL** Luxembourg; **M** Metro; **Md** BBC Medway; **Mr** BBC Merseyside; **O** Orwell; **P** Pennine; **PR** Piccadilly; **PS** Plymouth Sound; **S** Swansea Sound; **T** Tees; **RT** Trent; **TV** Thames Valley; **U** BBC Ulster; **V** Victory.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

SANDY — John Travolta (Polydor POSP 6)
IT'S A BETTER THAN GOOD TIME — Gladys Knight and the Pips (Buddah BDS 478)
MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)
ONE FOR YOU ONE FOR ME — Jonathan King (GTO GT 237)
MACARTHUR PARK — Donna Summer (Casablanca CAN 131)
THANK YOU FOR BEING A FRIEND — Andrew Gold (Asylum K 13135)
YOU NEVER DONE IT LIKE THAT — Captain and Tennille (A&M AMS 7384)
CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
PROMISES — Eric Clapton (RSO 21)
CAN'T GET NO BOOTY — Stephen Stills (CBS 6662)
DON'T LOOK BACK — Boston (Epic EPC 6653)
GOT TO GET YOU INTO MY LIFE — Earth Wind And Fire (CBS 6553)

BRMB

BIRMINGHAM

ADD ONS

RESPECTABLE — Rolling Stones (EMI 2861)
JUKE BOX GYPSY — Lindisfarne (Mercury 6007 187)
YOU GOTTA WALK (DON'T LOOK BACK) — Peter Tosh (EMI 2859)
PART TIME LOVE — Elton John (Rocket XPRES 1)
PUT IT ON THE NEWS — Four Tops (ABC 4235)
FUN TIME — Joe Cocker (Atlantic K 13136)
BLACK MESSIAH — Misfits (Arista ARIST 210)
EVEN NOW — Barry Manilow (Arista ARIST 220)
LOVE IS THE SWEETEST THING — Peter Skellern (Mercury 6008 603)
HIGH FLYING ADORED — David Essex (Mercury 6007 185)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: WHAT A NIGHT — City Boy (Vertigo 6059 211)
David Lincoln: EVEN NOW — Barry Manilow (Arista ARIST 220)
Phil Easton: LAST TRAIN — The Movies (GTO GT 231)
Norman Thomas: LOVING YOU WAS EASY — Gary Benson (Arista ARIST 220)

ADD ONS

DON'T WALK AWAY TILL I TOUCH YOU — Elaine Paige (EMI 2862)
PART TIME LOVE — Elton John (Rocket XPRES 1)
PUT IT ON THE NEWS — Four Tops (ABC 4325)
TAKE MY HEART — Sherbet (Epic EPC 6732)
ONE FOR YOU ONE FOR ME — La Bionda (Mercury 6198 227)
SANDY — John Travolta (Polydor POSP 6)
EYES OF LAURA MARS — Barbra Streisand (CRS 6657)
DO YOU FEEL ALRIGHT — K. C. And The Sunshine Band (TK TKR 6050)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DRIFTWOOD — Moody Blues (Decca F 13809)
Steve Jones: RAT TRAP — Boomtown Rats (Ensign ENY 16)
Richard Park: YOU GOTTA WALK (DON'T LOOK BACK) — Peter Tosh (EMI 2859)
Tom Ferrie: FUN TIME — Joe Cocker (Asylum K 13138)
Bill Smith: EAST RIVER — Brecker Brothers (Arista ARIST 211)
Dougie Donnelly: BRANDY — O'Jays (Philadelphia SPIR 6658)
Tim Stevens: SLEEPING LIKE A BABY NOW — Peter Oliver (DJM DJS 10877)

CURRENT CHOICE

PART TIME LOVE — Elton John (Rocket XPRES 1)

ADD ONS

ONE FOR YOU ONE FOR ME — Jonathan King (GTO GT 237)
NO ENTRY — Sham 69 (Polydor POSP 7)
WHILE I'M STILL YOUNG — Autographs (RAK 281)
LAY LOVE ON YOU — Luisa Fernandez (Warner Bros. K 17061)

Downtown Radio

BELFAST

HIT PICKS

John Paul: RAT TRAP — Boomtown Rats (Ensign ENY 16)
Trevor Cambell: MACARTHUR PARK — Donna Summer (Casablanca CAN 131)
Candy Devine: LOVE IS THE SWEETEST THING — Peter Skellern (Mercury 6008 603)
Michael Henderson: SARAH SMILE — Bram Tchaikovsky (Criminal SWAG 3)
Eddie West: BRAVE NEW WORLD — David Essex (CBS 6705)

ADD ONS

DON'T COME CLOSE — Ramones (Sire SIR 1031)
LISTEN TO HER HEART — Tom Petty and the Heartbreakers (Island WIP 6445)
IS YOUR LOVE IN VAIN — Bob Dylan (CBS 6718)
SGT. PEPPER'S LONELY HEARTS CLUB BAND — Beatles (Parlophone R6022)
WE GOT LOVE — Yvonne Keeley/Steve Flanagan (Ariola ARO 130)
YOU NEVER DONE IT LIKE THAT — Captain and Tennille (A&M AMS 7384)
LOVE I NEVER HAD IT SO GOOD — Quincy Jones (A&M AMS 7385)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: LOVE I NEVER HAD IT SO GOOD — Quincy Jones (A&M AMS 7385)
Steve Hamilton: BLACK MESSIAH — Kinks (Arista ARIST 210)
Bill Torrence: YOU'RE PART OF ME — Gene Cotton (ARO 137)
Mike Gower: (YOU GOTTA WALK) DON'T LOOK BACK — Peter Tosh (EMI 2859)

ADD ONS

GIVIN' UP GIVIN' IN — Three Degrees (Ariola ARO 130)
DARLIN' — Frankie Miller (Chrysalis CHS 2255)
SANDY — John Travolta (Polydor POSP 6)
IT'S REALLY YOU — Tarney Spencer Band (A&M AMS 7386)
MIRROR STAR — Fabulous Poodles (Pye 7N 46118)
MISS FRISCO — Johnny Guitar Watson (DJS DJM 10880)
BRAVE NEW WORLD — David Essex (CBS 6705)
WHILE I'M STILL YOUNG — Autographs (RAK 281)
EXCITABLE BOY — Warren Zevon (Elektra Asylum K 13140)
PUT IT ON THE NEWS — Four Tops (ABC 4235)
IS YOUR LOVE IN VAIN — Bob Dylan (CBS 6718)
RAT TRAP — Boomtown Rats (Ensign ENY 16)

MUSIC WEEK

next in LINE

"It's The Falling In Love"	K12314
CAROLE BAYER SAGER	
"Thank You For Being A Friend"	K13135
ANDREW GOLD	
"Gordon's Not a Moron"	POG 003
JULIE & GORDON	Pogo
"You Can't Put Your Arms Round A Memory"	ARE 3
JOHNNY THUNDERS	

NEW SINGLE

GLADYS KNIGHT & THE PIPS

'It's A Better Than Good Time'

7" version BDS478
12" version BDSL478

BUY IT HERE NOW!

QUINCY JONES

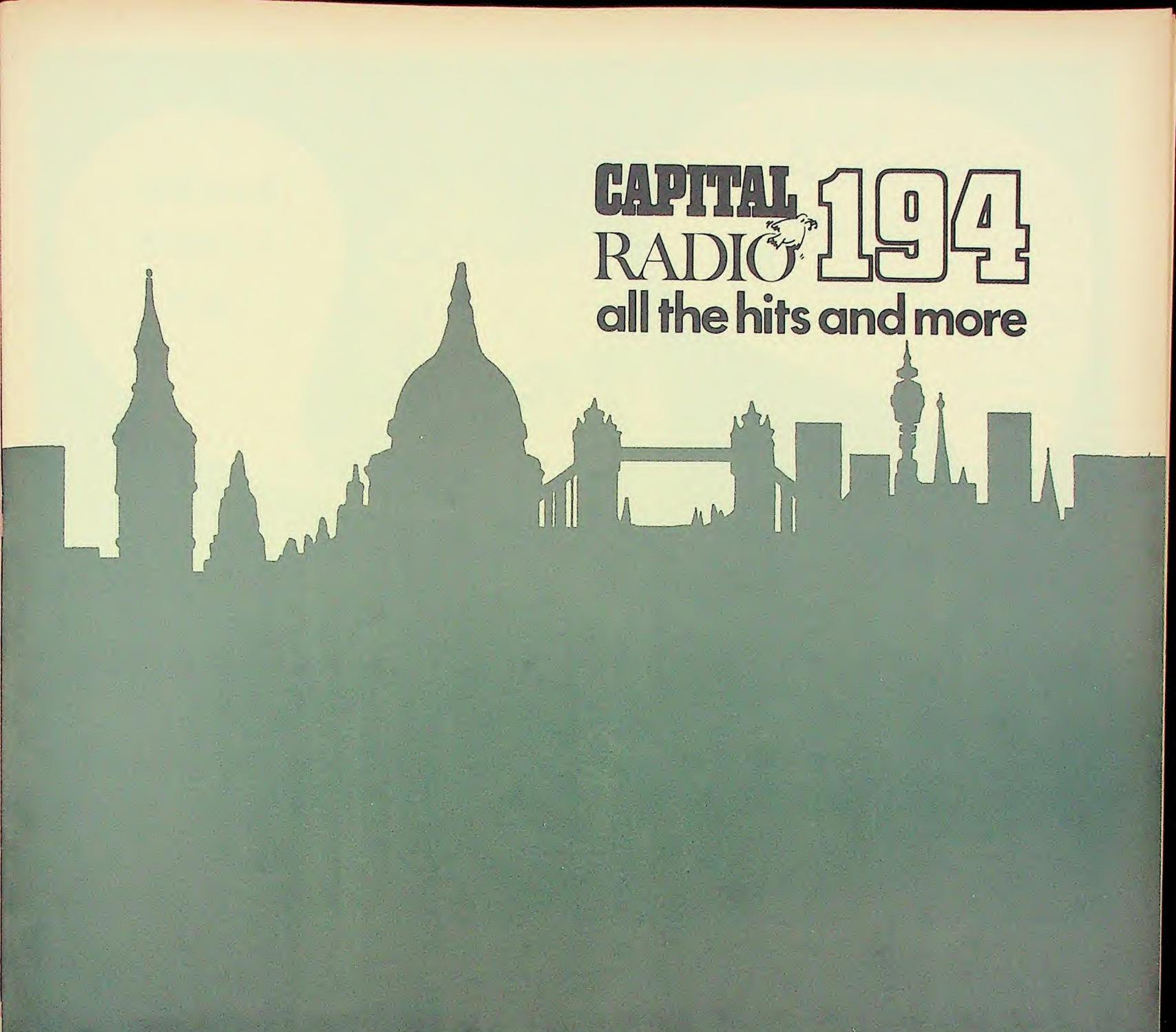
SINGLES CHART

TOP 75

WEEK ENDING OCTOBER 14 1978

1	1	SUMMER NIGHTS	John Travolta/Olivia Newton John	RSO 18
2	2	LOVE DON'T LIVE HERE ANYMORE	Rose Royce	Whitfield K 17236
3	9	RASPUTIN	Boney M	Atlantic/Hansa K 11192
4	6	LUCKY STARS	Dean Friedman	Lifesong LS 402
5	3	GREASE	Frankie Valli	RSO 12
6	7	I CAN'T STOP LOVING YOU	Leo Sayer	Chrysalis CHS 2240
7	17	SWEET TALKIN' WOMAN	Electric Light Orchestra	Jet 121
8	36	SANDY	John Travolta	Midsong/Polydor POSP 6
9	8	YOU MAKE ME FEEL (MIGHTY REAL)	Sylvester	Fantasy FTC 160
10	18	NOW THAT WE'VE FOUND LOVE	Third World	Island WIP 6457
11	16	A ROSE HAS TO DIE	Dooleys	GTO GT 229
12	5	SUMMER NIGHT CITY	Abba	Epic EPC 6595
13	23	BLAME IT ON THE BOOGIE	Jacksons	Epic EPC 6683
14	15	TALKING IN YOUR SLEEP	Crystal Gayle	United Artists UP 36422
15	4	DREADLOCK HOLIDAY	10cc	Mercury 6008 035
16	10	KISS YOU ALL OVER	Exile	RAK 279
17	12	THREE TIMES A LADY	Communards	Motown/TMG 1113

35	31	YOU'RE THE ONE THAT I WANT	Hylda Baker/Arthur Mulnard	Pye 7N 46121
36	60	ONE FOR YOU ONE FOR ME	Jonathan King	GTO GT 237
37	NEW	HURRY UP HARRY	Sham 69	Polydor POSP 7
38	32	BLAME IT ON THE BOOGIE	Mick Jackson	Atlantic K 11102
39	47	DON'T COME CLOSE	Ramones	Sire SRE 1031
40	44	EVE OF THE WAR	Jeff Wayne's War Of The Worlds	CBS 6496
41	29	BRITISH HUSTLE/PEACE ON EARTH	Hi Tension	Island WIP 6446
42	64	FOOL (IF YOU THINK IT'S OVER)	Chris Rea	Magnet MAG 111
43	63	DON'T LOOK BACK	Boston	Epic EPC 6653
44	66	GOT TO GET YOU INTO MY LIFE	Earth Wind & Fire	CBS 6553
45	53	BURN	Deep Purple	Purple PUR 137
46	46	MIDDLE OF THE NIGHT	Brotherhood Of Man	Pye 7N 46117
47	28	IT'S RAINING	Darts	Magnet MAG 126
48	NEW	HARD ROAD	Black Sabbath	Vertigo SAB 002
49	48	DOWN AT THE DOCTORS	Dr. Feelgood	United Artists UP 36444
50	42	HOLLYWOOD NIGHTS	Bob Seger	Capitol CL 16004
51	51	HEADS DOWN NO NONSENSE MINDLESS BOOGIE	Alberto Y Lost Trios Paranoias	Logo GO 323
52	75	CAN'T STAND LOSING YOU	Police	A&M AMS 7381
53	33	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John	RSO 006
54	61	MONTEGO BAY	Sugar Cane	Ariola Hansa AHA 524
55	24	FORGET ABOUT YOU	Motors	Virgin VS 222
56	74	ONE FOR YOU ONE FOR ME	La Bionda	Philips 6198 227
57	35	GALAXY OF LOVE	Crown Heights Affair	Philips 6168 801
58	38	BAMA BOOGIE WOOGIE	Cleveland Eron	Gulf GULS 62

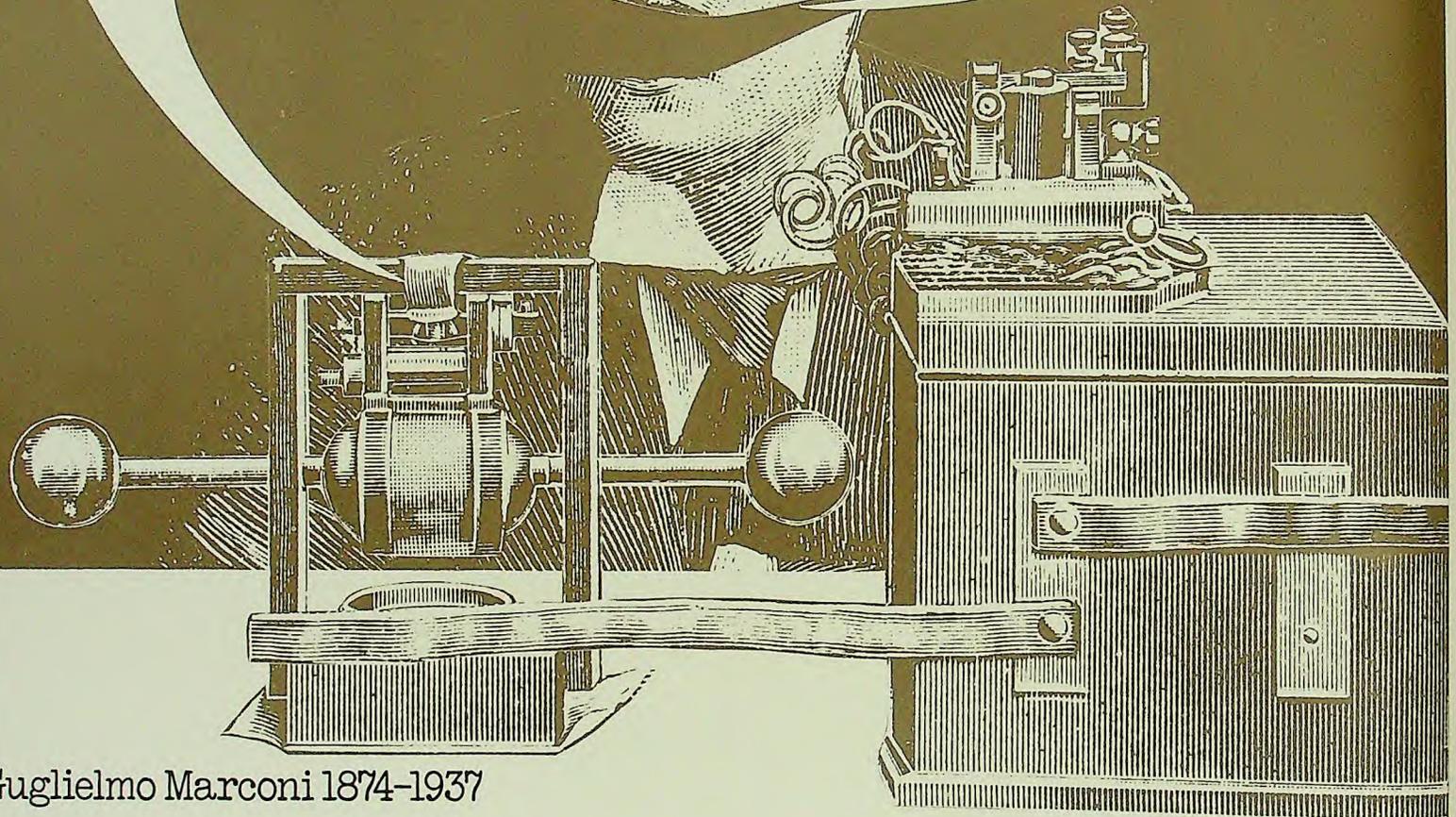


CAPITAL
RADIO **194**
all the hits and more

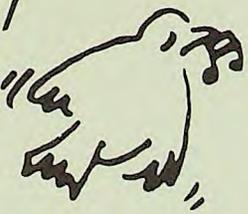
**FIVE YEARS OF
CAPITAL RADIO**
A Music Week Tribute

Capital Radio 
in tune with
London 

Mama Mia!
but will it
fly??



Guglielmo Marconi 1874-1937

KEEP FLAPPIN' 

Congratulations
on five years success
from

wea



CAPITAL 5TH ANNIVERSARY

CAPITAL: THE FIRST FIVE YEARS

CAPITAL RADIO celebrates five years of broadcasting next week. When it came on the air on October 16, 1973, it was not just new — It was among the first of a fresh generation of commercial radio stations in the UK.

The popularity of the pirate stations, though most would now by comparison seem amateurish operations, proved that the listening

public still had a voracious appetite for radio and that it was not satisfied with the services it was getting from the BBC. Having scuppered the pirates, the government was then pressured to set up a legal commercial alternative and it empowered the Independent Broadcasting Authority (an

expanded version of the Independent Television Authority) to organise an Independent Local Radio network.

Capital was granted the licence for London to provide entertainment, in the unique ILR position of having a complementary news station, LBC, in the same area. At the beginning life was tough for these ILR pioneers — the studios were not finished and staff were sleeping on camp beds. Advertisers needed convincing that radio commercials were an effective method of promoting sales. The three day week came along and both listening figures and revenue failed to achieve required limits. There were times when the viability of the whole operation was in question.

All the problems of the past can be forgotten on October 16, though,

as Capital is now successfully established both with advertisers and listeners.

Capital's chairman, Sir Richard Attenborough, confirms Capital's success: "Five years ago I had the privilege of saying, on air, 'This, for the very first time, is Capital Radio'. Since then like Nelson's Column and Bow Bells, we have become, I believe an integral part of the London scene. Naturally there have been problems along the way but now, with a phenomenal five million regular listeners, the Capital Sound can be truly said to have achieved its own popular and vibrant identity. This is especially true for young Londoners. Of those aged between 15 and 24, an incredible four out of five tune in to Capital every week. We have therefore, achieved a radio

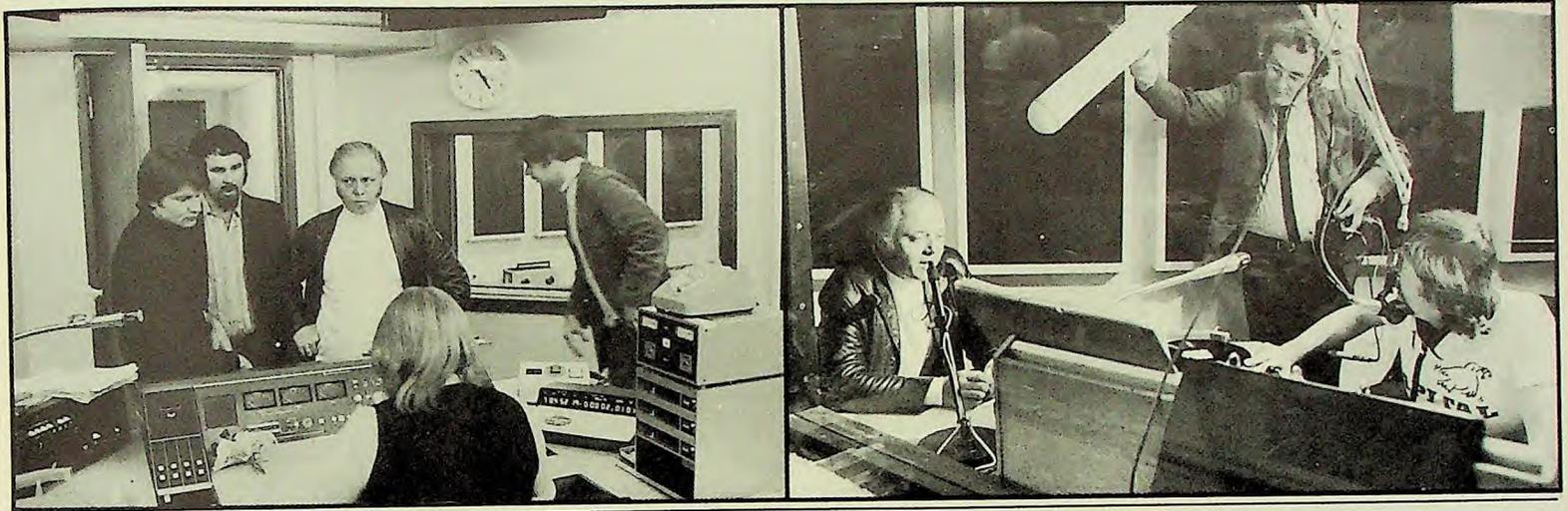
station which not only has enormous audience appeal but is also viable financially."

Looking to future, he says: "Now that these foundations are firmly laid, we hope to spend the next five years expanding and improving our contribution to the community we serve and I know that the staff at Capital, under John Whitney, the managing director, will succeed in this ambition."

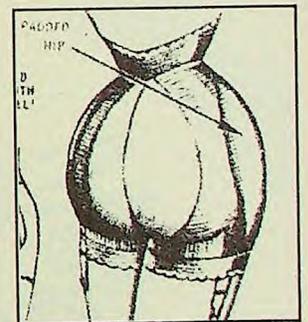
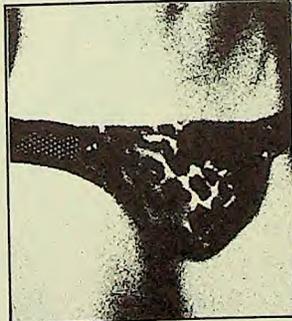
AS THE studio clock showed that there were less than eight minutes to go before Capital Radio made its debut on the airwaves of London, (below left) an anxious looking Sir Richard Attenborough, Capital's chairman, must have been wondering what the listeners' reaction would be to this entirely new concept in broadcasting in this country — and whether the venture he was heading would be a financial success.

At 5am (below, right) it was too late for worrying as Sir Richard (left) announced: "This, for the very first time, is Capital Radio," and the first music based Independent Local Radio station was properly launched. As Sir Richard spoke, David Symonds, Capital's first breakfast show presenter, was waiting to play the National Anthem followed by Bridge Over Troubled Water, which a year later was voted as number one in the Capital Hot 100.

Supplement Editor:
David Dalton.
Production Editor:
Tony Bradman.



thank you for your support over the last 5 years



hope we can count on it for the next 5 years



CAPITAL 5TH ANNIVERSARY

AS MANAGING director from the beginning (and also programme controller from 1976 until last month), John Whitney has been the guiding hand at the top that has shaped Capital Radio during the station's first five successful years. His own career has been equally colourful. His first commercial venture was to record barmitzvahs on to a wax disc in a van outside a synagogue and then try to sell it for 21 shillings as the relatives came out. In 1964 he co-founded and chaired the Local Radio Association (recently re-formed), which was formed to lobby for the introduction of commercial radio in the UK.

Here he talks to *MW's* broadcasting editor David Dalton about Capital's first five years.

Whitney: we're through the difficult period

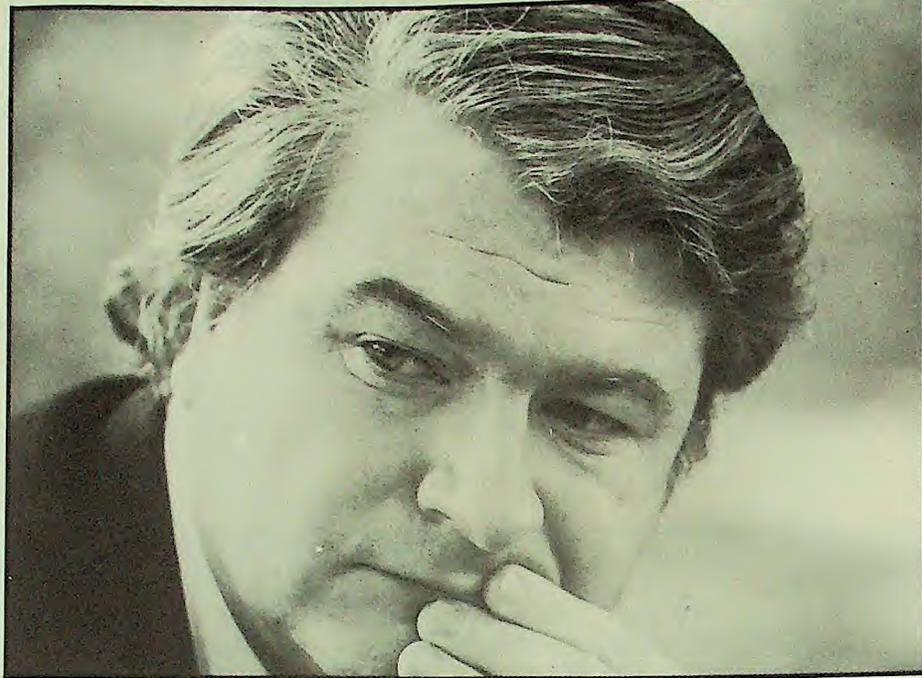
What are the achievements Capital has made of which you are most proud?

The concepts which have most involved the listener, such as Operation Drake, O level books and Help A London Child.

Any regrets?

It sounds terribly arrogant to say no. I suppose one regret is that we weren't able to develop drama, but that's going to come.

How has Capital arrived at the identity it has now?



Not through a suck it and see approach. Meticulous research has led to the shape of our programme schedules. We have a very sophisticated research system which lets us know who is listening, and when, and research manager Colin Day has demonstrated how it can be put to good use. There are programmes we know have limited audience appeal but we go for greater impact in these.

Has Capital reached the height of its development?

There is no area of output set and where we are completely happy. I

can see all sorts of exciting developments in the range of music and live output. Now we've got a big audience, we can add different dimensions — something we have wanted to do from the start.

Has ILR developed as you would have hoped?

I think it should have expanded faster, earlier. It is disappointing that a smaller proportion of advertising money is allocated to radio in the UK than in other countries.

What do you think is the reason for the advertisers' caution?

National coverage is not yet complete and until it is, certain advertisers will not consider using radio as an advertising medium. The more radio stations, the better it would be for all of us.

Even if there were more London stations?

Yes — I'm competitive minded so I couldn't say otherwise. It all helps to increase interest in radio.

Would you agree that you have been lucky in having the advantage of being based in London?

No. It's difficult to establish local radio in London. The IBA had the

choice of starting from somewhere small or of going for broke and setting up in the large towns. They decided to go for broke and I'm glad they did.

What audience were you aiming at? In newspaper terms we wanted the readers of the *Mirror* and the *Sun* with some from the *Mail* and the *Express*, plus a few from the *Telegraph*, *Times* and the *Guardian* — and maybe even one from the *Financial Times*. That's not to say we get your average listener.

How is your relationship with the IBA?

Always very cordial. That is not to say there aren't differences. We have arguments and sometimes very fierce ones but that's the way it should be. There is the helpful element as well as the regulatory body and they are learning from us as we are from them. Capital is also a success story for the IBA as they started from scratch the same as we did.

Are you very aware of being in competition with the BBC?

Very much so and we monitor closely what they do, for the better you know your adversary, the better you are able to combat him. One main difference is that the BBC is for listeners, whereas we're with listeners.

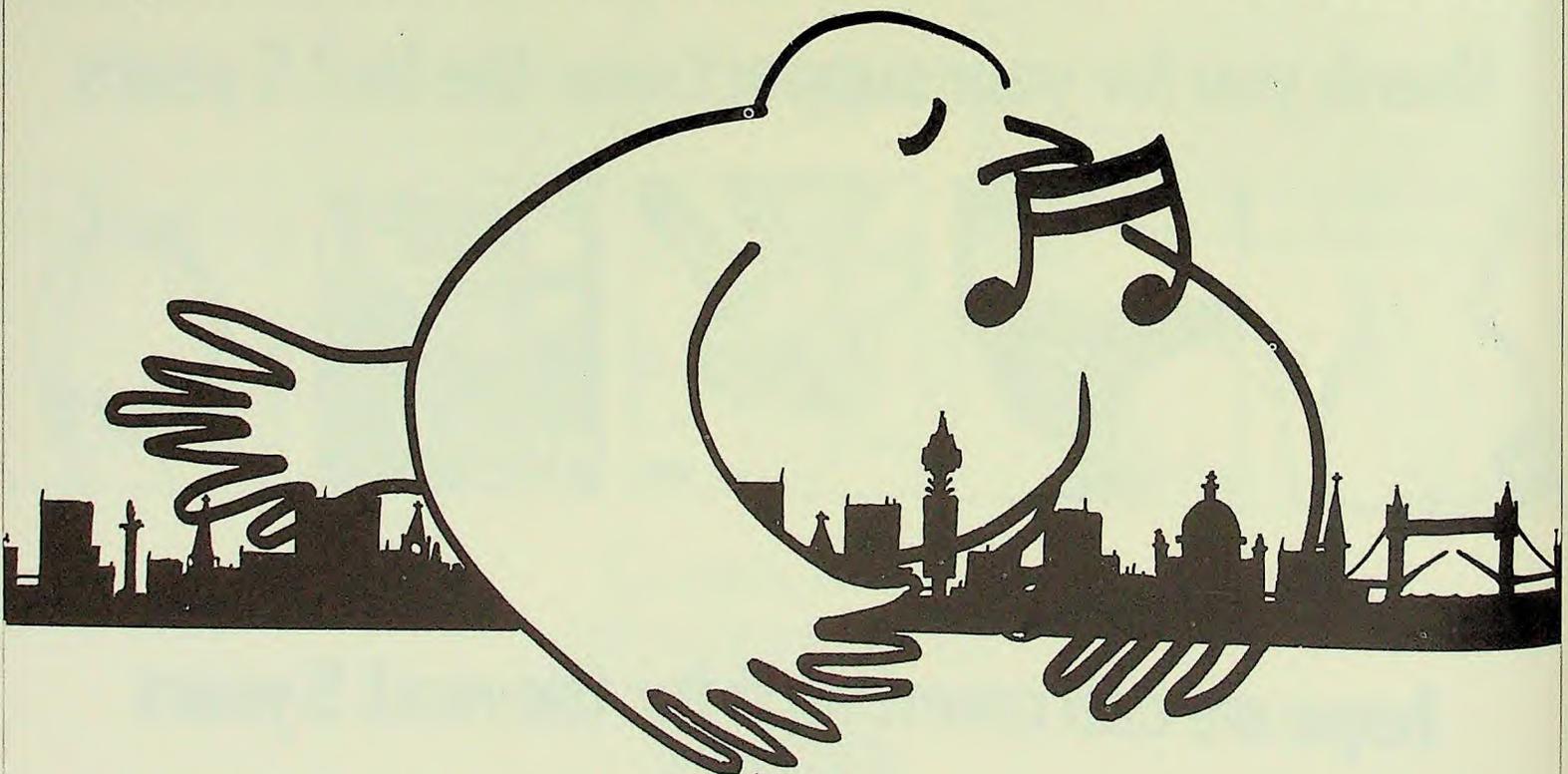
After five years of growing success, do you foresee a bright future for Capital and ILR?

If the economy provides a stable platform and the political objections to the right sort of expansion for ILR are overcome, we should be well set. I think Capital has passed through the difficult period.

What were you doing on Capital's very first day and where will you be on its fifth birthday?

As Dave Symonds played *Bridge Over Troubled Water*, I was standing in the studio with shaking legs. I'll be celebrating the birthday at a big party the station is having.

Capital Radio taking care of London.



Chrysalis
Records & Tapes

RCA



CAPITAL 5TH ANNIVERSARY

THESE FIRST five eventful years have seen many changes at Capital. Aidan Day has witnessed them all and, in fact, instigated many of them.

He is the sort of energetic character who can neither stand still, nor let things and people around him just tick over. "There is something exciting about radio," he enthuses. "There were always new things happening in the beginning and there are still fresh things happening all the time now. But when I joined six weeks before we went on air, it was frightening — staff were sleeping on camp beds here. The first weekend on air was the most horrific of my life in radio. It was so hectic, at one point I was editing a Labi Siffre concert and I took one reel into the studio and put it on just as the previous one ran out."

Although the excitement is still there, quite a few aspects of Capital have changed. That can be seen just by glancing at the programme schedules from then and now on page 14. But in the early days Aidan Day's prime concern was the music, and that too has changed. "We started out with a different philosophy to the one we have now," he explains. "We went for a softer sound initially, with soft rock like Simon & Garfunkel and The Eagles. I felt it was right but the audience didn't seem to agree and in January, 1974, we changed round to a Top 40 format. Now that we have a big Top 40 following, we are able to be more adventurous. It's a pity that there are a lot of good records around that are not right for radio."

Changing the music policy and going for what some would term the soft option of a Top 40 format may have seemed to be a hasty decision after just three months, and a sad one too. But Day has always been a realist and does not feel that a radio station can afford to ignore audience

The realistic Aidan Day



figures. "We've got to take notice of them. Because we are a commercial station we've got to have an audience to survive and to be of value. I don't believe in what can be called 'ghetto' radio. People just do not want to learn Serbo Croat at breakfast and you have to tailor the station's style to suit the audience. Capital's style came very much from John Whitney, the managing director."

Day has never backed away from taking decisions. Even though Tim

Blackmore has taken over responsibility for music, it is still Day who decides what goes out on the air and he does not take this burden lightly. He comments: "I don't believe in democracy in radio — I believe in judgement. But people here have ideas and some of them good ones, like the Hall of Fame which Roger Scott thought of."

Day has a high regard for Scott and the rest of the presentation team. "The team has got better," he

AIDAN DAY is Capital's programme controller, having moved up from programme director last month when managing director, John Whitney, gave up the position. Until the summer of last year he was music director taking responsibility since Capital's birth for the playlist and all musical output. He was fourteen years at the BBC, starting out as a filing clerk and ending up as a Radio One producer. He left in March, 1973, as he was bored and started his own recording studio — Scorpio — which just happened to be under Capital's own recording studio — Scorpio — whether it is true or not, the tale of his joining Capital Euston Tower site. Apparently, enraged at falling debris knocking lumps out of his studio ceiling, he went to investigate and found that workmen were constructing a new radio station. Intrigued, he sought out the men responsible to offer them the services of his studios and ended up being offered the job of music director. He describes the changes he has seen in the last five years to David Dalton.

asserts. "Disc jockeys intrude into people's homes and lives and so they mustn't be too obtrusive. They shouldn't be too important — certainly not more important than the music they are presenting. All the djs we have at Capital are professionals and practise economy of words — our major competitors don't practise that."

It is not difficult to realise that Day is a plain speaker, a fact which the record companies found out right at the start of Capital's first five years. "Our relationship with the music industry is good — it's a stable one. When we started, I said we wanted no promotion men at Capital unless they had something to say and fortunately that arrangement has worked out very well."

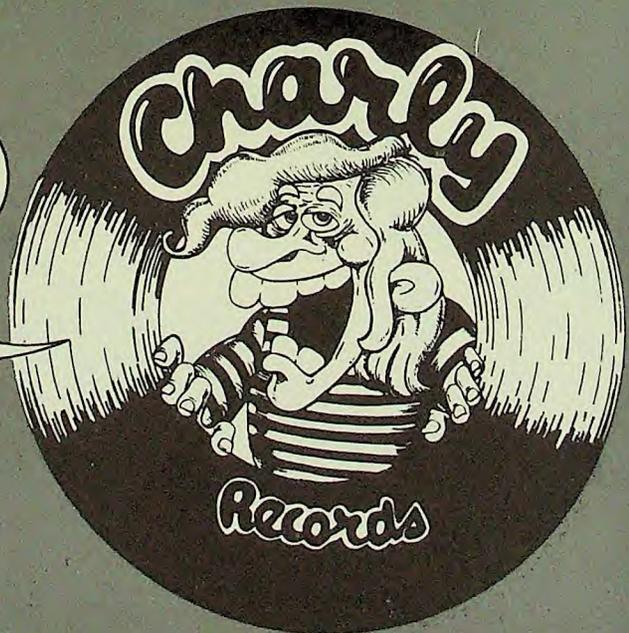
A more visible aspect of Capital's relationship with the music industry is the series of London concert promotions which has developed under Day's direction, through the actual working of the concerts is left to chief engineer Gerry O'Reilly. Capital has been involved with concert promotion on a large scale for eighteen months and now co-promotes at least one a week, whether classical or rock. Day is trying to get together a big concert for old folk and a Carpenters Christmas concert provides one of

Day's fondest memories of the past five years. He recalls the huge public response to the station's Tickets For Toys appeal.

Day and the rest of the team at Capital are currently studying the last JICRAR audience figures in detail and his reaction is: "Very satisfying. From last year we targeted for certain things and made them." The problem now for Day is what conclusions to draw from them and to decide whether any changes need to be made to the programming, but questioned about the future he answers: "Who knows? The exciting thing about radio is that it is endless. There are always people with fresh ideas. One thing we are definitely looking at is a new way of presenting drama which we hope to be ready with shortly. It's essential to come up with something different all the time or people will lose interest."

The latest change at Capital was a personal one for Day as he became programme controller, a role relinquished by managing director Whitney. Although he did not want to be listening to records all day all his life, he does regret one effect of his elevation in the last couple of years. "I like to be involved and I miss being in the studio. I did a jingles package with Mike Smith recently just to keep my hand in."

**CONGRATULATIONS
CAPITAL RADIO, ESPECIALLY
ROGER SCOTT—
MAY THE ROCK
KEEP ROLLIN'!**



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WALKER RADIO 199

Stuck On You

Happy 5th Birthday from all your friends
at United Artists Records



CAPITAL 5TH ANNIVERSARY

Capital's most wanted man

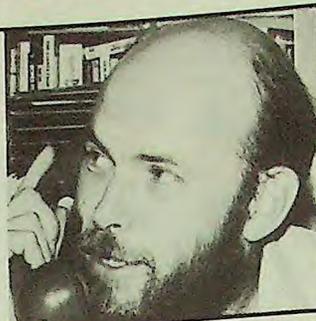
FIVE YEARS ago horrified record company promotion executives met to discuss Capital's shock directive that pluggers were not welcome in their building and all records should be left at the reception desk.

Happily relations between record companies and the station are now on a firm and friendly footing, though a pluggers' general observation would be that Tim Blackmore is still a difficult man to get to.

Blackmore is certainly aware of the promotion men's problem. "It's very fair for record companies to demand that I be accessible," he says. "But they must appreciate the variety of administrative problems I have when people are off sick or on leave and also the number of projects I'm involved in, such as with the Mecca and *The Observer*, on top of listening to what is going to go on the playlist. One drawback is that I have no time to just sit back and consider. I had my secretary go back through my diary for three months and she found that I had seen 113 different promotion men in that time — several more than once. In all there are about 150-160 people trying to get to me. She also checked my phone calls on Thursday and Friday, my busiest time as we are putting together the playlist then, and the average was one promotion phone call every six minutes."

From those figures it is clear that there is no lack of communication between Blackmore and the record companies. And he would like to think that he is fully aware of the records available. "I have always listened to every single that has come out," he says. "I can't pretend I listen to all albums but individual producers and presenters do a certain amount of that and, after all,

ALTHOUGH AIDAN Day is still ultimately in charge of Capital's music output, the day to day responsibility for scheduling music and compiling the playlist rests with executive producer Tim Blackmore, who joined Capital from Radio One in June last year. Talking to DAVID DALTON, he outlines Capital's music policy and attempts to reconcile the pressures from the record companies with the need to satisfy the listeners. Blackmore joined the BBC as a trainee studio technician in 1962 and in the old Gramophone Department at the beginning of Radio One he spent two and a half years as producer of Tony Blackburn's Breakfast Show and after that reckons he worked with every dj except Jimmy Young. He also spent eighteen months away from BBC writing *The Story Of Pop*.



singles are the front line of Capital's musical content."

Since coming to Capital, Blackmore has been largely responsible for the musical identity of the station. How does he see that identity? "Pop/rock, and I would like to think quality rock. The only category we don't cover is teeny bop. I can't claim it's my idea. It was fashioned a long time ago by Aidan and others before I came here." And does he feel, having been both inside and outside the station in its first five years, that the music policy has been successful? "That is the only conclusion I can draw from the audience figures which have gone up consistently over the past three years."

Capital's output is almost entirely music and the mainstay of that output is the singles playlist — the top current 45s Blackmore believes deserve maximum exposure and the listeners would most want to hear. Blackmore puts together the playlist at the end of each week and weighs a number of factors and opinions when considering a new record.

"Obviously I look at the sales chart and take in all the other influences — the producers and presenters have their own suggestions. At the end of the day it's down to a gut feeling and I have to satisfy myself that the average listener will enjoy listening to the record. Personal preferences do come into it but you learn to discipline yourself. You have to remember that you are choosing particular music for a particular audience. The principal question I ask myself about a record is: Will it make people feel good? When I listen to a new one, I try to imagine myself turning on the radio first thing in the morning with the alarm going, or in a car stuck in traffic, or as a housewife doing the ironing. We must not be intimidated by sales charts and we won't necessarily play a disc just because it's moving up on sales."

Blackmore believes the Capital audience is drawn from across the spectrum but does not feel that the playlist should necessarily reflect all areas of popular music, commenting: "We are not looking

for extremes and tend to avoid music which is too abrasive."

He makes the point that Capital is not necessarily aiming at the same people as the record companies. "While the record companies are often looking to get across to a particular group of record buyers, we are aiming at various groups of record buyers and are searching for a disc that crosses all those barriers, such as Alan Price's *Just For You*. The disco market is an example of music which sells well but doesn't get a lot of radio play. It's great for party listening but not if you're sitting on your own. We also get criticism that we don't play enough music from the new bands. Again, although the music is full of energy, it's not necessarily a good radio sound and these records are generally selling to people who aren't available during the day."

The musical policy was largely set before Blackmore arrived at Capital and the schedules are fairly settled. "In the mornings we cater for casual listeners who are shaving or having breakfast and give them playlist

material and well known oldies. Going through the day a few little surprises are added — special ingredients to supplement the playlist such as album tracks, *Loveline* at lunchtime, *Three O'Clock Thrill* and the *Hall of Fame*. The daytime philosophy is very much playlist based but the evening broadens out to include specialist programmes. The mass audience has gone to television so we might as well go for the audience prepared to make a special effort to listen to a particular programme, such as Nicky Horne's rock programme."

The disc jockeys are not strictly scheduled record by record. Playlist records are, Blackmore explains, kept in a trolley, separated into Climbers and groups A/B/C. A dj would play a disc from one section then place it at the back of that section to prevent repetition. He might choose the first one or flick through to, say, the fifth according to his own choice. Blackmore further explains: "The ratio of plays from each group varies from programme to programme and is fairly free, though every jock and producer is aware of what we're expecting. As an example the Breakfast Show between 8am and 8.30am would run: section A/B/Oldie/Climber/A/C/Oldie. There is much more freedom for the specialised programmes in the evening. Nicky Horne, for instance, plays exactly what he wants, though obviously we might talk to him if we think there is something he's not covering."

Blackmore joined Capital at what he saw as an exciting stage of development for the UK radio industry but he does not see Capital changing greatly in the next five years. "People see Capital now as their radio station and identify with it the way it is."

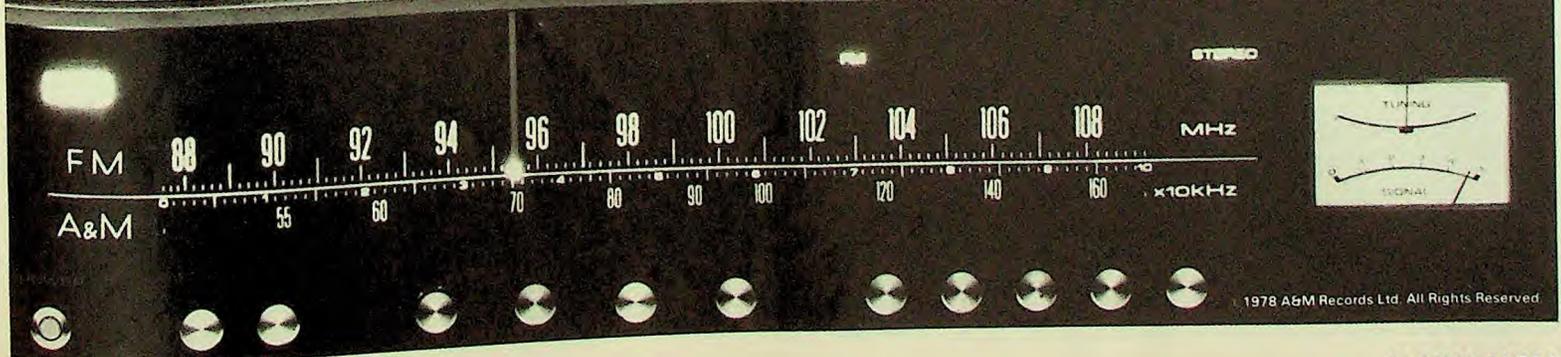
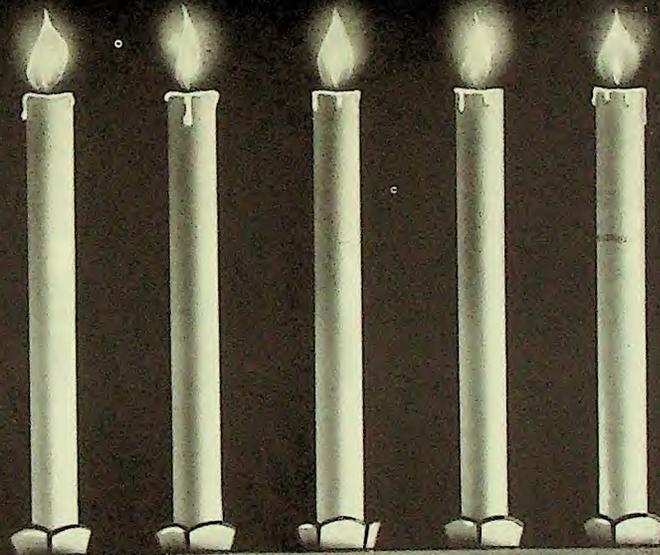
...heres 1,821 Unbirthday Greetings

from Charisma
The Mad Hatter Platter People



Capital

All the best from A&M Records



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CAPITAL 5TH ANNIVERSARY

CAPITAL — THE FACTS AND FIGURES

CAPITAL'S TOP TEN PROGRAMMES

- 1 Graham Dene (6-9am weekdays) 2.1 million listeners
- 2 Peter Young (9-12 noon Saturday) 1.7 million listeners
- 3 Tony Myatt (9-11am Sunday) 1.6 million listeners
- 4 Gerald Harper (11-2pm Sunday) 1.4 million listeners
- 5 Roger Scott (3-7pm weekdays) 1.4 million listeners
- 6 Michael Aspel (9-12 noon weekdays) 1.2 million listeners
- 7 Kerry Juby (6-9am weekends) 1.1 million listeners
- 8 Kenny Everett (12-3pm Saturday) 1.1 million listeners
- 9 Dave Cash (12-3pm weekdays) 1.0 million listeners
- 10 UK Top 30 (2-4pm Sunday) 0.6 million listeners

Source: RSGB/JICRAR survey, April 1978.

ALMOST FIVE million people each week listen to Capital, according to the RSGB/JICRAR survey carried out in April this year. This impressive audience figure makes the job of selling Capital airtime, and so providing the advertising revenue which makes the whole operation possible, much easier.

The task of persuading record companies, liquor merchants, super-mar-

advertise on Capital falls to sales director Tony Vickers' sales department, plus the independent company Broadcast Marketing Services headed by managing director Mike Vanderkar. Two JICRAR statistics which should be of particular interest to record companies claim that Capital reaches 69 per cent of all under 35-year-olds in London and 82% of Londoners aged 15 to 24.

OTHER FIGURES

	Population '000	Reach '000	%
ADULTS (15 +)	9,688	4,145	43
MEN	4,627	2,072	45
WOMEN	5,061	2,073	41
HOUSEWIVES	4,452	1,661	37
CHILDREN	1,890	838	44

Reach: Unduplicated number and percentage listening to Capital across an average week.

MANY MILESTONES have been passed in this first eventful five years on the air and it is fascinating to recall some of the figures achieved in this time.

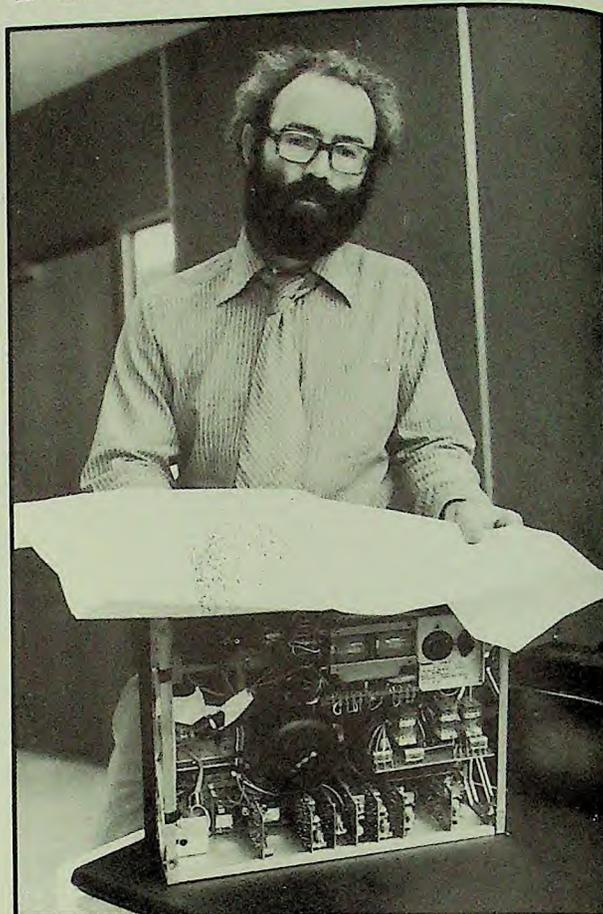
Whatever opinions may be on the choice of music, the amount broadcast has certainly been tremendous, taking in 104,000 individual singles and album tracks since the very first record — Bridge Over Troubled Water by Simon and Garfunkel — was played five years ago. Since the first commercial — for Birds Eye fish fingers — 3,500 different products have been advertised. Well over 7,000 listeners have telephoned Open Line and other phone-in programmes and talked on the air.

Off-air activities have produced similarly impressive statistics. The station's Help A London Child fund campaign has now collected £125,000. Helpline has taken 136,000 calls in the two years it has been running, providing a confidential telephone advice and information service 24 hours a day, seven days a week.

On a busy day about 2,000 people might visit the foyer at Euston Tower though staff have lost count of the total number of visitors in the last five years. The foyer at Euston Tower is the closest contact most listeners have with Capital and a great number have taken advantage of the facilities available there. Some 120,000 copies of the flat share list have been given out to those seeking accommodation, while 10,767 have come in to consult the Employment Services Agency staff who man a desk in the foyer. Since the spring of 1976, when the station first interested itself in helping young people to find jobs, 24,767 have also telephoned the special jobfinder number. Also housed in the foyer is the Capital shop which has sold more than 200,000 T-shirts and given away two million car stickers.

CAPITAL HAS always been at the forefront of new developments in radio and recently launched a series of polls on important news events called Capital's Radio Referendum. The first poll, conducted by Marplan and presented on air by Jane Walmsley throughout one Thursday, was on the subject of the Ford workers strike and one of the greatest compliments paid to the project was a Treasury request for the full figures for the Chancellor to study.

The results of the poll indicated that 68 per cent thought the Ford men should accept the five per cent offer, while 81 per cent thought that the workers were wrong to strike. After the poll the results were debated on London Today, Lord George Brown devoted his Capital Commentary to it and finally Len Murray was on Open Line to answer listeners' questions.



CHIEF ENGINEER Gerry O'Reilly is responsible for Capital's live output, from rock to classical music. His involvement with the Wren Orchestra is explained on page 22.

CONCERTS & PROMOTIONS

IT IS DIFFICULT to travel to any part of London, and even further afield without being reminded of the tremendous part Capital Radio plays in many people's lives. Everywhere you go there seem to be people wearing Capital T-shirts, sweatshirts or jumpers, driving cars bearing Capital stickers, and listening to Capital on the car radio — Or even motorcyclists wearing Capital reflective orange vests on their way to a Capital co-promoted concert.

A live London concert is one of the most overt and yet least publicised ways in which the station presents itself to the public, with the performances introduced by a Capital dj and often recorded for later transmission. The man responsible for arranging these co-promotions with London's top promoters is chief engineer Gerry O'Reilly. His responsibilities cover all the station's live interests ranging from rock shows, such as the Sunday Night At The Lane series, to classical performances by the Wren Orchestra (covered in depth by MW classical editor Val Falloon on page 22 of the supplement).

Some of the London concerts Capital has been involved with in the past five years have included performances by: Roy Orbison, Richard Digance, The Bellamy Brothers, Flintlock, Nina Simone, The Carpenters, The Supremes, Horslips, The Bothy Band, The Average White Band, David Essex, Frankie Miller's Full House, The Small Faces, Don McLean, Tommy Makem & Liam Clancy, Carole Bayer Sager, Tavares, Loudon Wainwright III, Climax Blues Band, Sad Cafe, Chris de Burgh, Donna Summer, Rich Kids, Ralph McTell, Smokey Robinson, The Drifters, Barbara Dickson, The Chieftains, The Chi-Lites, Gilbert O'Sullivan, John Martyn, Gary Glitter, Fairport Convention, John Otway & Wild Willy Barrett.



HAPPY BIRTHDAY FROM ARISTA



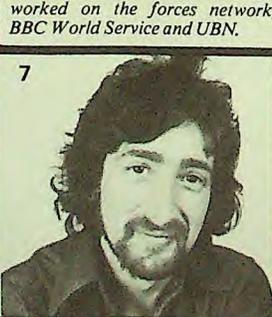
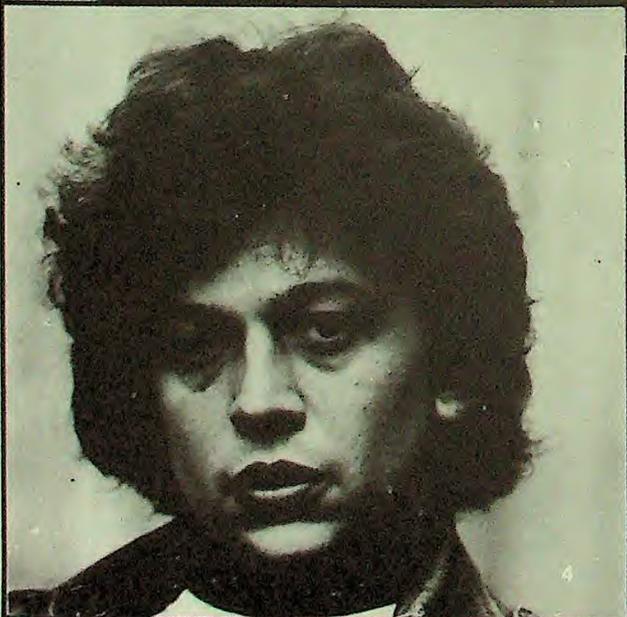
CAPITAL 5TH ANNIVERSARY



5



6



STUDIO ONE — the main studio where most of the action takes place.

NOT JUST A P

ADRIAN LOVE: (17) Ex-programme director of the other London ILR station LBC known for his adroit handling of both listeners and personalities alike on his evening phone-in *Open Line* and Sunday arts programme *Alternatives*. He gained his radio experience with pirate Radio City, BBC Light Programme and World Service, and UBN, which proved more interesting than his first job of selling suits for Burtons. A lapsed bass player and singer.

DUNCAN JOHNSON: (12) Ontario-born Johnson worked in radio and TV in Canada before coming to the UK to join successively Radio London, Radio One, Radio North Sea, Luxembourg, BBC Radio One and finally Capital. Has perhaps the least enviable slot playing music through the early hours on *Night Flight* and also hosts *Afternoon Delight* on Saturday.

NICKY HORNE: (7) Short dj with the tall task of wooing the album orientated audience with his weeknight show *Your Mother Wouldn't Like It*. He shoulders the responsibility well and has built up a good rock reputation in his five years at Capital. He joined the station from Radio One and also worked on the forces network, BBC World Service and UBN.

DAVE CASH: (5) There from the beginning and his lunchtime show quickly became an institution with its *Cash Countdown* and then *Cash On Delivery* competitions. Like several other Capital jocks he made his name on Radio One and in 1969 won the Carl Allen Award for the best disc jockey.

MAGGIE NORDEN: (3) Joined Capital as a trainee in its first year and is now the station's main on air link with its teenage audience. As well as other talk shows, she presents *Hullabaloo*, interviewing pop groups, looking at new trends and giving young djs and young journalists their own chance at the microphone.

MIKE ALLEN: (14) A professional guitarist and a hair cosmetic salesman before he took the plunge into radio with BBC *Medway* in 1970. Hosts the *Late Show* and *Backseat Boogie* on Saturday night, while off air he has his own mobile disco claimed as one of the most sophisticated in the world.

KERRY JUBY: (4) One of the least well known Capital djs, perhaps because he hates having his picture taken. However, a retiring nature does not come through on his weekend breakfast shows.

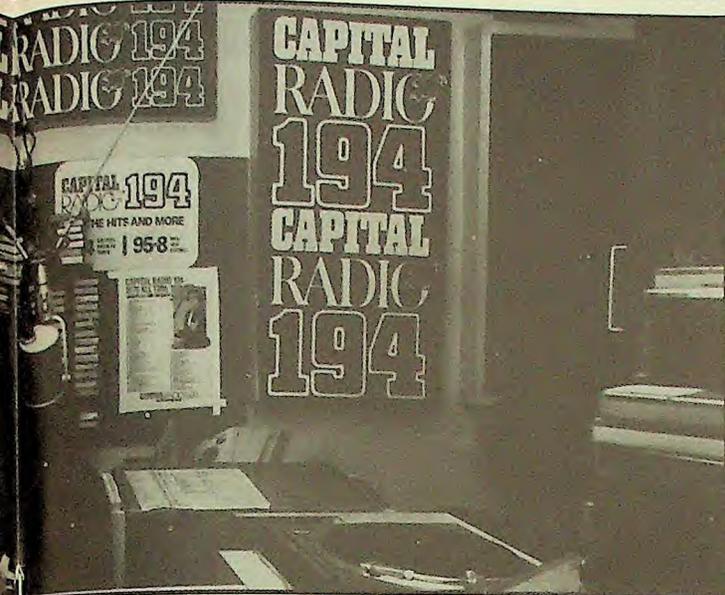
DAVID BRIGGS: (10) Capital via local newspapers and magazines before joining the British Tourist Authority Radio Department making programmes about Britain for overseas. You name it and he does it, including co-presenting *Hullabaloo* and producing the magazine programme *London Today*. His latest caper is to join the first Capital sponsored adventurers on *Operation Drake*.

KENNY EVERETT: (15) One of Capital's jewels with a singular style outrageous enough to strike fear into the heart of faint-hearted management. After deciding against becoming an African missionary, a spell in advertising and his first job as a dj with Radio London, Everett had a long flirtation with *Aunty Beeb* which never really blossomed into a love affair. He left Radio One once of his own accord and another time at the BBC's request. His zany sense humour makes any radio show he is involved in much more than just than a series of records connected by chat. Current slot for Everett, *Captain Kremmen* and "The World's Worst Records" is lunchtime on Saturday and Capital's neighbours Thames TV have attempted to transfer the Everett character to the small screen.

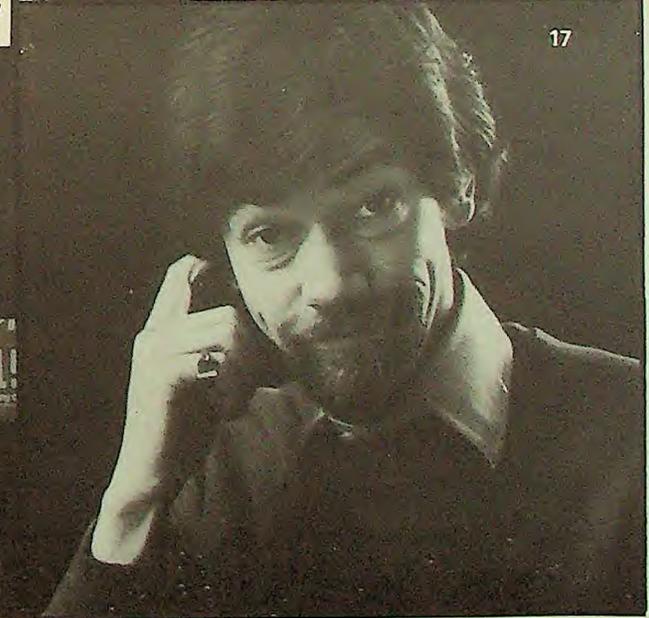
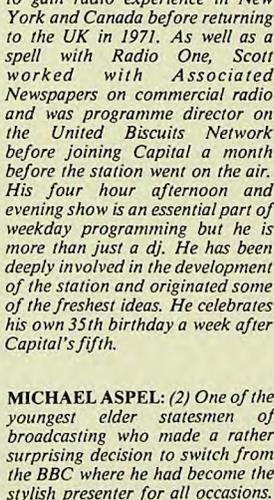
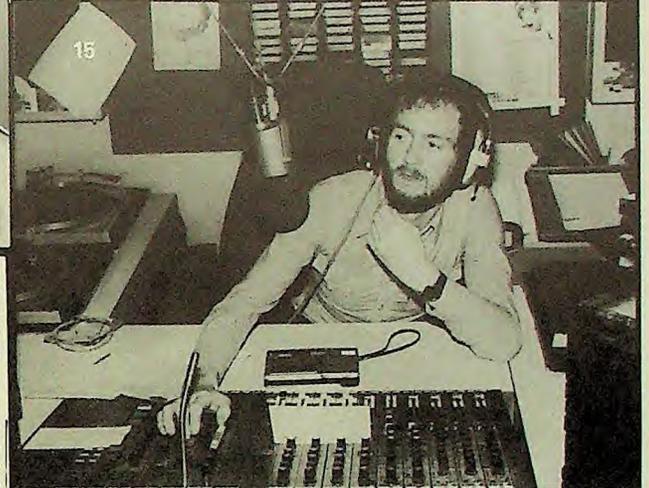


CAPITAL'S PRODUCERS — the people behind the scenes largely unknown to the air. Assembled here are (left to right) Eddie Pumer (Tony Myatt, *The Collection*) producer, Cathy Jarvis (*Open Line*), David Briggs (*Hullabaloo* and *London Today*) Booker (Michael Aspel and Kenny Everett).

CAPITAL 5TH ANNIVERSARY



PRETTY VOICE



TONY MYATT: (8) Born and educated in Ceylon before moving to Hong Kong where he started out as journalist on the South China Morning Post. He was a TV and commercial radio presenter in Hong Kong before coming to London and Capital via the BBC. Myatt had an afternoon show five years ago but his soothing tones are perhaps best suited to the Late Show and his Solid Gold Sunday morning show.

GREG EDWARDS: (13) West Indian born Edwards has the sort of transatlantic voice many love to hate but they would have to admit that he lends a certain style to the presentation of Soul Spectrum on Saturday night which encompasses soul and reggae. He was promotion manager at CBS before joining Capital.

PETER YOUNG: (6) Another graduate of the United Biscuit Network who joined Capital in 1975 and now hosts Night Flight and the Countdown programme on Saturday.

ROGER SCOTT: (16) Known as Bob Baker in his pre-Capital days in which he left the merchant navy to gain radio experience in New York and Canada before returning to the UK in 1971. As well as a spell with Radio One, Scott worked with Associated Newspapers on commercial radio and was programme director on the United Biscuits Network before joining Capital a month before the station went on the air. His four hour afternoon and evening show is an essential part of weekday programming but he is more than just a dj. He has been deeply involved in the development of the station and originated some of the freshest ideas. He celebrates his own 35th birthday a week after Capital's fifth.

GERALD HARPER: (9) A touch of class as TV's Hadleigh woos weekend female listeners with some refined chat and gifts of champagne and roses. Any doubters believing his arrival at Capital was a stunt from the station and a passing fancy of Harper's should look at his consistently strong audience figure and his huge post bag.

MIKE SMITH: (no picture) New boy who is to be named as a permanent addition at Capital's birthday party. He has spent most of the summer filling in as a holiday relief dj at Capital and at times has worked through almost a whole weekend when illness added to holiday shortages. Despite being dj dogsbody he has remained chirpy and cheerful throughout and should have a bright future ahead of him. Gained broadcasting experience at the BBC and at Brands Hatch.

MICHAEL ASPEL: (2) One of the youngest elder statesmen of broadcasting who made a rather surprising decision to switch from the BBC where he had become the stylish presenter for all occasions. His unbounded charm is directed at listeners each weekday morning.

IAN DAVIDSON: (11) Australian Davidson maintains the Commonwealth link joining up with stations around the world in London Link International at 2am on Saturday morning. He also gets to meet the audience on outside promotions with the Capital fun bus. His first job was with a music publisher in Sydney.



known to the public whose work is nevertheless vital in getting the programmes on the Collection), Paul Blencowe (Mardi Gras, Night Flight), Tim Blackmore (executive don Today), Mike Childs (Afternoon Delight), Stuart Lee (Graham Dene) and Simon

CAPITAL 5TH ANNIVERSARY

All our yesterdays...

THE FIRST reaction in comparing the two lists of programme details must be: Where has all the acting gone? It was realised fairly quickly that the noble idea of slotting comedy and drama in amongst the music was not the best way for a new station to build up an audience. Capital now appreciates where the strength

of its daytime schedule lies and maintains a steady diet of popular music. The serials have been replaced by more audience participation (admittedly in the

very early days of the initial programming, it would have been foolish to rely too heavily on an unknown audience actually participating) in the form of more competitions and phone-ins.

Gone is David Symonds, so is Monty Modlyn with his roving reports, and now Graham Dene presents a more conventional Breakfast Show. Also departed are Tommy Vance and Joan Shenton in the 9am to noon slot, though the Swap Shop idea has been re-discovered by BBC television and made into a very successful vehicle for Noel Edmunds. There is no room for serials in Michael Aspel's show. Dave Cash is still delivering at lunchtime, though his Countdown competition has been modified to become the COD quiz with contestants in the studio. With an extra hour on his show Cash now hands over to Roger Scott whose programme is two hours longer,

THE VERY first programme outline set alongside a recent programme schedule provides a fascinating comparison between the way a typical Capital weekday was initially envisaged and the look of the station's output today. *MW* broadcasting editor **DAVID DALTON** notes the main differences.

starting earlier and finishing later. Tony Myatt squeezed out, now hosts the Late Show.

Nicky Horne is still there with two hours of album oriented rock in Your Mother Wouldn't Like It,

though Horne has leapfrogged the Open Line phone-in programme, now the domain of Adrian Love. Presumably Mother didn't like it quite so early in the evening.

Specialised music programmes, such as in the Music, Music, Music slot, are now strictly for the weekend, if at all. Bold choice for a presenter, Marsha Hunt, has since left as have Sean Kelly and Sarah Ward, though Night Flight flies on, starting at the later time of 2am.

Then...

MONDAY TO FRIDAY

6 a.m. *Music — and David Symonds*, with news and weather checks every half hour, and Monty Modlyn out and about London in a radio car reporting and interviewing. "Surprise package" and extra news on the half hour until...

9 a.m. to 12 noon *Music — and Tommy Vance and Joan Shenton*, with what's happening in London today, and "Swap Shop" when listeners phone-in to swap goods... and at 10.05 a.m., five minutes of "She and Me", starring Lois Maxwell and Ina Clough. More music and then at 11 a.m. "The Bedsitter", a serial starring Peggy Mount.

12 noon *Music — and Dave Cash*, with "Cash Countdown" a phone-in competition for big prizes.

2 p.m. to 4 p.m. *Music — and Tony Myatt*, with a chance for listeners to show their talents on the air, and Charles II's romantic involvements at 2.15 p.m. "A King and his Mistresses", starring William Franklyn.

4 p.m. to 6 p.m. *Music — and Roger Scott*, the latest travel and traffic news for your drive home. Capital's "Rent-a-Gran" brings help where you ask for it, and at

5.55 p.m. "Honey Adair", radio's first strip cartoon, starring Miriam Karlin and Rosalind Shanks — delectable detective.

6 p.m. *London's Day*: Sue Denny and Simon Prebble sum up today and explore tomorrow.

6.30 p.m. *Your Mother Wouldn't Like It*: leave your mind behind as Nicky Horne takes the controls for two hours of solid rock MUSIC.

8.30 p.m. *Open Line*: phone in on 388 1255 for advice, argument and comment with guests and other listeners.

10 p.m. *Music Music Music*, one and a half hours of specialised sounds: *Monday* — classical; *Tuesday* — ethnic; *Wednesday* — jazz; *Thursday* — country; *Friday* — rock and roll.

11.30 p.m. *Marsha and Friends*: Marsha Hunt, who rocketed to fame in *Hair*, presents reviews and controversial interviews with London's people and celebrities.

12.30 a.m. *Night Flight* introduced by Sean Kelly and Sarah Ward... late-night music, open line (on 388 1255) for night owls to air problems, ask advice, have a chat. Right through the night and the wee, small hours of the morning, MUSIC that's easy to listen to, melodic and relaxing.

...and now

6 a.m. *Graham Dene's Breakfast Show (S) Music*. All the Hits and more, plus some oldies. Star Oldie (a favourite record requested by a listener in writing) at 7.03, Laughline (a daily joke phoned in by a listener on 01-388 7218) at 8.03, 8.40. Double or Quits competition with a listener on the line (write in to take part). Frequent time checks.

9 a.m. *Michael Aspel (S) Music*. 10-10.30. Phone-in dedications (01-484 5255) Liz Wickham at 10.45 with Helpline News. Between 11.15 & 11.45 phone-in competitions on 01-484-5255.

12 noon *Dave Cash (S) Music* with Cash on Delivery. 1-1.20 The C.O.D. Quiz with five different contestants in the studio each day. 1.20 Music (mostly LPs). 1.30 Love Letter record dedications. News and weather at 12, 1 p.m., & 2 p.m. Headlines and weather at 12.30, 1.30, and 2.30.

3 p.m. *Roger Scott (S) Hall of Fame Music* — some of the suggestions that listeners have sent in for inclusion in our list of the Top 500 favourite records in the last 25 years. Since the start of rock 'n' roll. 4.30 The

Shadows Singles File, 5 p.m. Hitline — The ten most requested records as voted by Capital listeners on the 24 hour Hitline phone (01-300 7571), News & weather at 3 p.m., 4 p.m., 5 p.m., 8 p.m. Traffic reports throughout the afternoon.

7 p.m. *London Today (S)* Interviews and reports on the topics of the day. Plus regular features. Monday night is gardening night when Cyril Fletcher gives useful gardening hints.

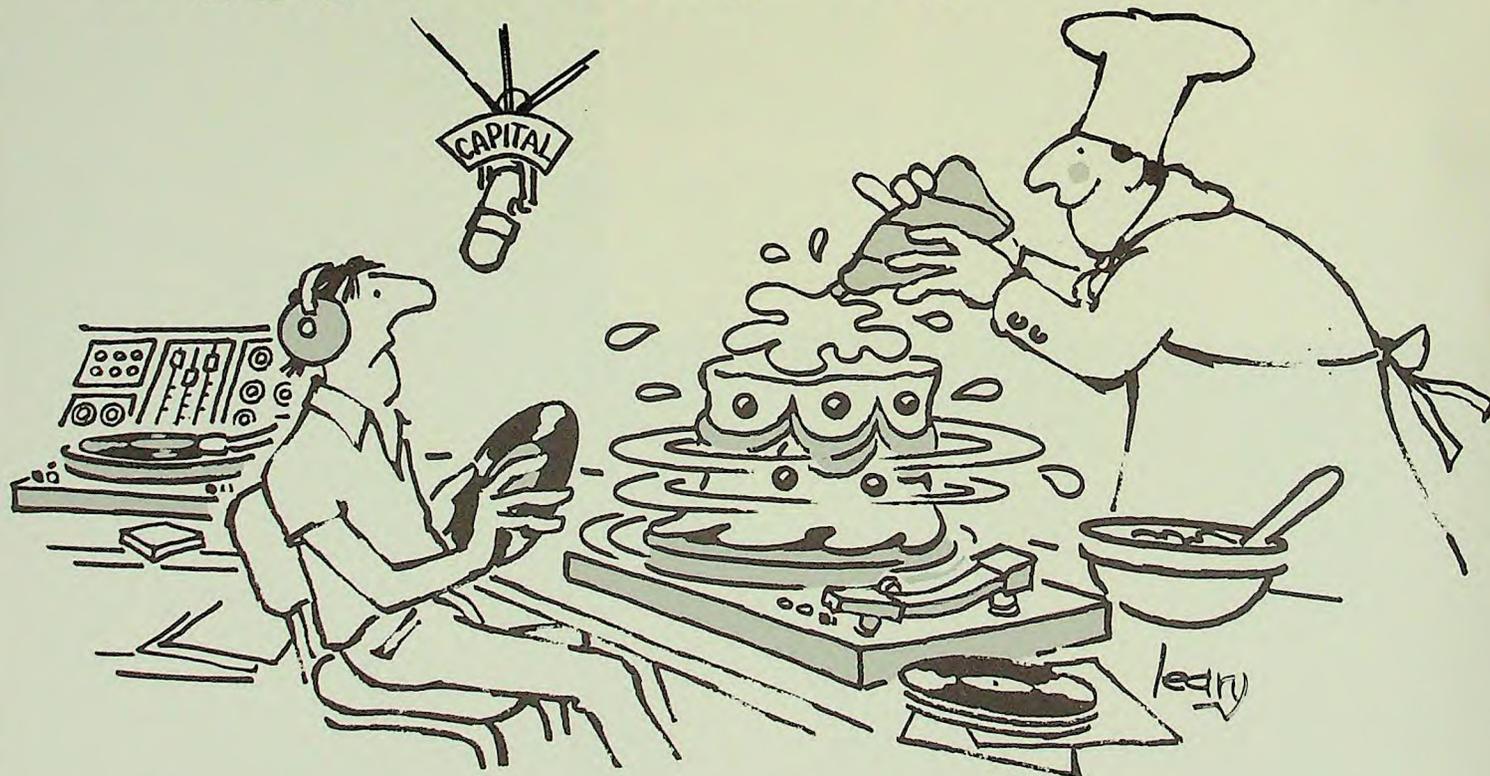
7.30 *Adrian Love's Open Line (S)* Phone-in on 01-484 5255 to take part. News & weather at 8 p.m. Headlines and weather at 7.30 and 8.30 p.m. Occasional guests or phone-in on any subject.

9 p.m. *Nicky Horne's Your Mother Wouldn't Like (S)* Rock Music.

11 p.m. *Tony Myatt's Late Show (S) Music*. Beat the Intro competition at 11.20 & 11.40. The Shadows Singles File (repeat) at 12.10. The Mystery Tune phone-in competition with a snowballing prize of albums at 12.40. Featured album of the week at 12.15. Listeners can phone in their dedications at 12.50 on 01-484 5255.

Tuesday 2 a.m. *Mike Smith's Night Flight (S)*.

Happy Birthday Capital Radio



from all at Ariola Records



**Congratulations from
one hit maker to another**



EMI Records (UK) 20 Manchester Square, London W1A 1ES, Tel: 01-486 4488

CAPITAL 5TH ANNIVERSARY CARRY ON, CAPITAL

THE MORE recent version of the fun bus (pictured right) showing the change to 194 metres medium wave. The happy occupants are (left to right) David Briggs, Mike Allen, Graham Dene, Maggie Norden, Peter Young, Adrian Love, Tommy Vance, and Duncan Johnson.

QUEEN FOR the day, Kenny Everett, (far right) at a Christmas charity event. He has managed to preserve his unique personality at Capital.

NO, NOT a queue of applicants aspiring to become Capital djs (below). This line of people stretching round Euston Tower were hoping to get tickets being given away for the filming of a tennis movie, *Players*, at Wimbledon this summer.

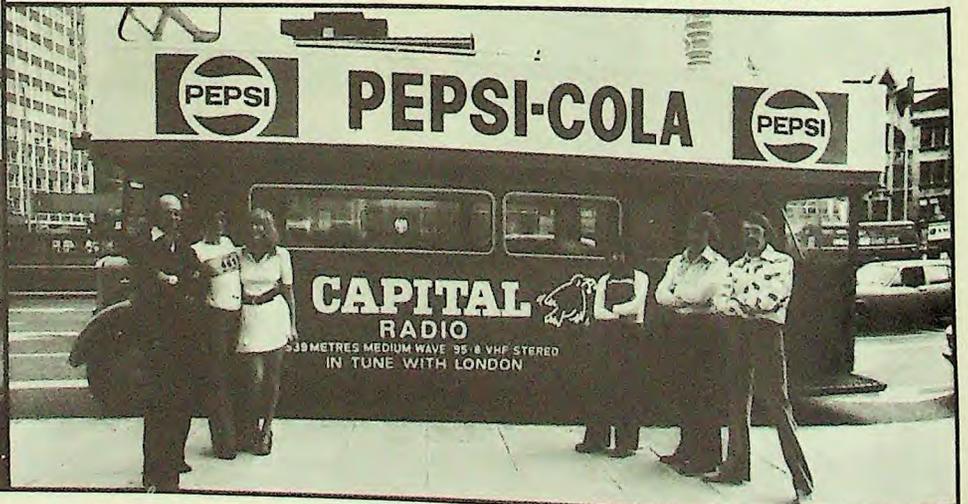


FIVE OF the originals (left) seated on the stairs of the Piccadilly premises used by Capital while Euston Tower was being completed. Roger Scott is behind (left to right) Aidan Day, Dave Symonds and Tommy Vance, with Nicky Horne in front.

THE OLD Capital fun bus (below) bearing the original 539 metres medium wave setting, with (left to right) Tony Wyatt, Dave Cash, Sarah Ward, Nicky Horne, Michael Aspel and Tommy Vance.

VISITING MEMBERS of 10cc (above, left) seemed to approve of Capital's All Time Top 100 compiled in 1976. Perhaps that was because their song — *I'm Not In Love* — was voted top (Left to right) Lol Creme, Nicky Horne, Eric Stewart and Kevin Godley.

ONE OF the more bizarre institutions from Capital's past is Betty's Bike (above right) on which producer Simon Booker (seen here) and others rode round the capital sending back traffic reports and other news.



Like a good claret
you get more expensive with age.



But after the fifth glass, who's counting?

... Milne congratulate Capital Records and all its clients.
... 5 years success
... wea Records and all its clients.

CAPITAL 5TH ANNIVERSARY

A LOCAL radio station such as Capital is in the very powerful position of being able to perform good deeds on a grand scale either by utilising its own financial and administrative resources, or by drawing on its greatest resource — its audience. No radio station takes this responsibility more seriously than Capital and highlighted here are three of the worthy projects most eagerly pursued by the station in the last five years.

Helping Londoners to help themselves

THE LATEST project Capital has become involved in is Operation Drake. Capital is sending one young Londoner aged 17 to 23 on each of the nine phases of the two year venture known as Operation Drake.

Following the route taken by Sir Francis Drake 400 years ago, the brigantine Eye of the Wind sets sail from Plymouth on October 22 with three young explorers chosen by the station from more than 10,000 applicants. The other six will be chosen next year.

Going off on the first phase of the adventure will be Capital producer

David Briggs, co-presenter of Capital's Hullabaloo programme with Maggie Norden. David Briggs may well continue with Operation Drake if the first phase proves a success, sending back broadcasts by satellite it is hoped. Other organisations in other parts of the country are also nominating young explorers so that there will be 24 on each phase of the venture, which is going to undertake scientific studies, exploration and ecological work.

While TV and radio companies in the regions outside London, as well as newspapers, have sponsored a young explorer, Capital's £100,000 involvement with Operation Drake

extends beyond mere sponsorship. Capital is producing wall charts, brochures and other material to enable schools to follow what is going on.

In co-operation with the Scientific Exploration Society a series of lectures on each phase of the venture, together with audio visual presentations will be given in halls throughout London (much as the present Music on Your Doorstep series of concerts by the Wren Orchestra is organised). Author Warren Tute (co-writer of D Day and author of Hitler the Last Ten Days) has been appointed liaison man with Operation Drake and Roger Scott has been following the preparations, week by week in his Wednesday afternoon programme.

Competitions tied up with Operation Drake and brochures now being produced will contain details of these plus Operation Drake crosswords, maps to follow the route as check lists for avid listeners to mark off as they hear various items mentioned on air.

Since Operation Drake's work encompasses such a wide sphere of activities from marine biology to building, navigation to medical help, map making to animal conservation, Capital feels that the venture will interest a large number of its audience and the education possibilities, endless. But most of all the station feels that the excitement of it all should make excellent radio.

THE CAMPAIGN of which Capital is probably most proud is the Help A London Child fund, now in its fourth year. Tens of thousands of pounds have been raised and on Easter Saturday 1978, the fourth Help A London Child fund was launched when listeners were invited to phone in and take part in an on-air auction, promising to send money.

Mrs. Thatcher's scarf went for £45, Andre Previn's baton went for £50 and Coronation Street's Ena Sharples sent a hairnet which raised £15. Capital's own Crafty Cook promised to cook a dinner party for the highest bidder and added £300 to the total. Listeners also phoned in pledging money for records.

In the past listeners have always sent in more money than they have promised and this year was no exception. Listeners wrote explaining that they tried to get through on the phones over Easter, found the lines jammed, but sent money anyway. £125,000 has now been raised.

The Help A London Child Appeal is run by Capital Radio to raise money for charitable organisations which then help London's needy children in many different ways. The money is being distributed in consultation with the Central Appeals Advisory Committee of the IBA.

Numerous charities have benefited from grants, including Music Therapy to the tune of £1,000 this year. Money has also gone to provide holidays for deprived children, coaches for the handicapped, boats for a dockland youth club, toys for orphans plus many other causes.

Making use of diseased elms

ONE OF the more artistic schemes sponsored by Capital Radio was the sculpting of the Capital Elms by students from Chelsea School of Art.

Early in May, three diseased elm trees standing to the north of the Serpentine in Hyde Park, were handed over to eight first year students working under the direction of Nicholas Pope, a freelance sculptor, and with full co-operation of those in charge of the park.

The idea was first mooted by the impresario Ian Hunter, who wrote to The Times in October of last year saying: "Many fine elm trees stand diseased, awaiting the axe in parks up and down the country. I would like to suggest that before they are indiscriminately cut down, certain trunks in selected spots be retained in an upright position . . . a great deal of interest would be created by the sight of sculptors working on these trunks."

John Whitney, Managing Director of Capital Radio,

followed up the suggestion saying: "For some good to come out of the arboreal disaster of the century seems to me to be quite admirable . . . we would be prepared not only to arouse public interest in the scheme but to put our hands in our pockets to turn these eyesores into something of beauty. The opportunities to see artists and craftsmen at work are rare and I believe the imagination of London would be caught by Mr Hunter's scheme."

The Royal Parks Sculpture Committee was enthusiastic and the Chelsea students started work on this eight week project.

Capital's John Whitney said at the time: "Too much craft work today goes on behind closed doors. At Capital we see this as a great opportunity to learn how a sculptor goes about his work and to draw it to the attention of London, following the work step by step on the radio, encouraging people to go and see it."

M ^{More} ANY CAPITAL ANNIVERSARIES

MCA RECORDS



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A slice of listening London could be just what your product or service needs. In five years Capital Radio has built a loyal audience of 5,000,000 listeners a week that includes 1½ million young adults and well over 1½ million housewives. Costs per thousand are better value than ever. If you want to hear more of why

Capital Radio takes the cake, ring Philip Pinnegar at Capital Radio on 01-388 1288 or call Broadcast Marketing Services on 01-839 4151.

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CAPITAL 5TH ANNIVERSARY

What the industry thinks

John Thompson, director of radio, IBA

THE IBA has watched Capital's progress with the greatest interest. We have noted the way the station has adapted itself very skilfully to a London audience. We wish it well for the future. At the IBA we reckon we have a quick and constructive relationship with the station.

Jonathan King, occasional dj on Capital

I THINK Capital does a superb job at what it has to do but I wish it would stop simulcasting — trying to please both the medium wave and the VHF audiences. It could fulfil what Radio London would be if it had any balls behind it, that is a strong VHF station playing album tracks. Unfortunately it suffers from the same problem as Radio One in that it tries to be all things to all men. Having said all that, Capital is forward thinking and not narrow minded and every new idea gets discussed intelligently. I am always made extremely welcome whenever I visit the station and I love my spells as a Capital dj — I'm able to feel very relaxed. I received several thousand letters from listeners just in the two weeks I did recently — an indication of the massive following it has in London. It is very difficult for a London based station to get a definable community spirit as London is not like other areas but Capital manages to achieve a great balance between being a community station and a very professional music station.

Andy Heath of Andy Heath Music

I'VE BEEN greatly impressed by the

LOVE IT or hate it, you cannot ignore Capital Radio and here David Dalton has gathered some opinions from those deeply concerned in radio and music.

maturity and independence that Capital Radio shows in its programming, which continues to have a style which is all its own. I still feel there is more room for adventurous programming, which I would dearly like to see and hear over the next five years.

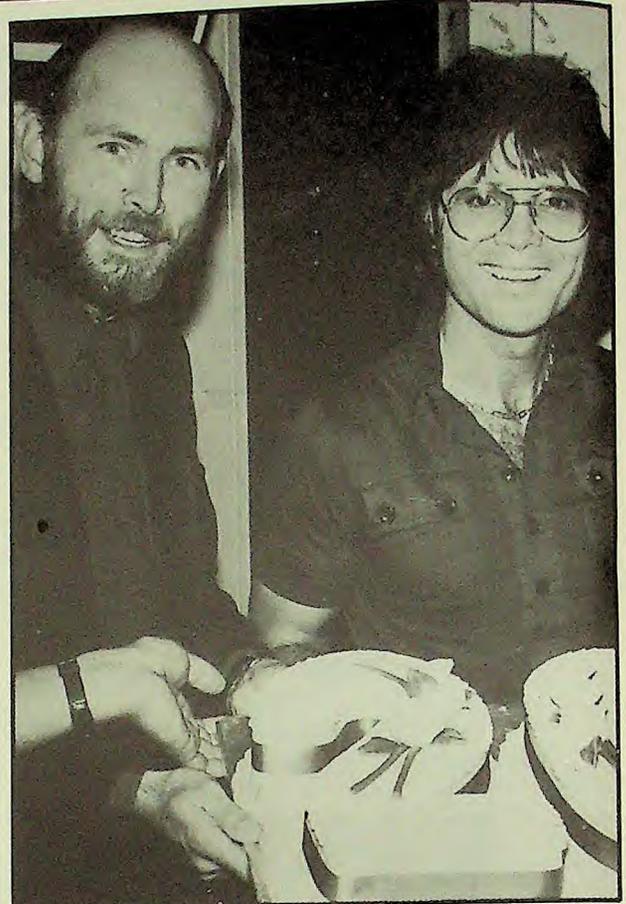
Mike Vanderkar, managing director of Broadcast Marketing Services, Capital's national sales representative.

CAPITAL HAS been extremely successful going from strength to strength and yet is still fantastic value for advertisers. We've been associated for roughly three years and the changes in that time have been just amazing — the amount of revenue is so much in excess of what it was. The station is far more dynamic and has rightly taken its place as a major advertising medium in London alongside the TV stations. There have been large price increases recently but these are totally justified by the success of the station in attracting a huge audience. Any medium with the size of following Capital has deserves the

prices it is charging and people should consider Capital more than they do when thinking of advertising. Also it is a major force for promoting records throughout London. The great success that I admire most is the way it has coped with the tremendous problem of communicating with 12½ million people, while remaining a local station with a warm character that Londoners can identify with.

Paul Clark, promotion manager GTO Records.

THE FIVE years have gone very quickly. I think the station has been very conscious of putting over the Capital image all the time — there's never any doubt that it's Capital Radio that you're listening to. Apart from the very strong identity, I suppose it's because of the music they play. I have to work in a professional capacity with them and I have always found them a very professional outfit. If I had to compare Capital with Radio One, which is also based in London, at One there are five or six people concerned with the playlist that you have to see in a week, and if you miss one of those, it's not so important. Whereas at Capital the playlist is all down to one guy and if you miss him, your record could miss the playlist, though I'm not saying he doesn't listen to all the records. It's harder to get to that one guy but Capital seems happy to keep it that way. They certainly seem to be very accurate with the singles they choose, it is a fact that Capital sells records in the London area because I've been told by dealers that they are influenced by what it plays.

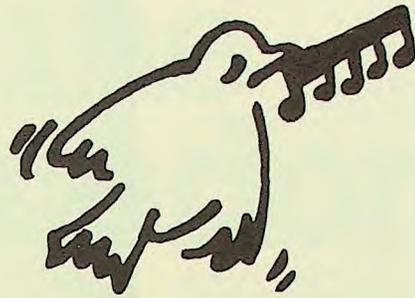


CAPITAL SHOWED that it enjoys celebrating other people's birthdays as well as its own when executive producer Tim Blackmore (left) recently presented Cliff Richard with a special birthday cake iced in Capital blue to mark his twenty years in showbusiness. He talked about his career on air with Roger Scott, who played many of Richard's best known hits. Richard is just one of the many stars Capital has played host to in its first five years.

**'Ope yer don't land on yer fife and drum
in the field of wheat after you've drunk
our fine and dandy at your Jacks alive
gay and hearty'**

**You're Londons pride from your
Chinas at Anchor.**





Capital cockney sparrow
Flying straight as an arrow
Right to No. 1 in our Top Cock'n Hen
You're more in tune with London
Than the capital's Big Ben!

Happy Birthday



CAPITAL 5TH ANNIVERSARY

Capital's Wren: not just a pet song-bird

CAPITAL'S ASSOCIATION with the Wren solidly backs up its classical airtime — two hours on Sunday evenings. This is no longer simply a station spending some of its regulations three per cent of revenue on backing live music.

This is a business-like venture into the competitive classical performance world, with the deal formalised by last month's news of State Records signing the Wren. Three discs have now been released on State's new Prima label, and the Wren — and Capital — will be taking a keen interest in sales achieving their targets.

Capital's role is now dual: first, the straight sponsorship of concerts and the hire of the orchestra for broadcasts; second, a half share in what both parties expect to become a marketable performing ensemble. To this end, a general manager has been appointed. He is Herbert Sternberg, formerly with the Wavendon All Music Plan.

The current Music On Your Doorstep concerts include a series by the Wren titled From Mozart to McCartney, with the Mozart concerto changed for each of the ten concerts in London boroughs, though only one of these will be broadcast. But the Wren has also played the prestige venues — the RFH, QEH and the Albert Hall, as well as performing outside the capital. How does the Wren expect to succeed in a crowded field, pitched against powerful international established orchestras, with the knowledge that London orchestras run into huge deficits despite Arts Council and industrial support?

The excellent reviews of the Wren give the key to one of the reasons for its quick acceptance by audiences: the quality of the musicians. Big orchestras are democratic, with the core of the players permanent members, and other musicians brought in as the occasion demands, or of course, left out. The result is that London is full of experienced players with top orchestral qualifications and the desire — and time — to freelance. The Wren is, simply, a freelance orchestra.

There are no members as such. It has its pick of musicians that play because they want to and like the repertoire — and the good fees. From a business point of view, it means the Wren has no overheads,

no top-heavy administration costs and the ability to see cash results from their efforts.

This is quite a jump from those first three broadcasts from the Mermaid Theatre. Which were sponsored by Capital after an approach by Snell, and the Wren plans to sustain a proper London season and become an established force in the city.

The Wren's founder, conductor and artistic director is Howard Snell. He was chairman of the LSO and its principal trumpet player before a car crash four years ago put him flat on his back for three months. During convalescence, he began to re-think his musical future.

"I was bogged down in administration," he said. "In music, politics, to me, are irrelevant: I am only interested in performance." Snell had reached the peak of his profession and, looking around for something else to do began conducting his local amateur orchestra, the Erato in Sutton. It soon became clear that conducting was to be his next career.

"Obviously no-one was going to offer me a job conducting a top orchestra," he said, "I had to provide my own opportunity. I learned with the Erato, a very good orchestra, though with enough scope for me to practice. So I decided to form my own group." (He still conducts the Erato — still at this own expense).

Importance of repertoire

The idea for the Wren — his wife suggested the name — came from the London freelance system. "This is the ideal place to find top freelance musicians," continued Snell. "With these, the best musicians in London, we think this formula can produce the best orchestra in London." The flexibility of the Wren also keeps administration costs down, as it goes from chamber to full orchestra as the repertoire demands. No longer limited to sponsored concerts and broadcasts, the Wren plans to tour and to invite other conductors for major London venues.

An important point with any commercially-minded orchestra is what it plays. One of the reasons Capital decided to go ahead with a half-share a year or so ago was control over repertoire. Fortunately Snell and Capital seem to see eye to

eye on what is marketable, and Snell expressed this realistic view:

"Anything outside the norm will kill an orchestra stone dead. However, we have already been quite adventurous — we are not playing music for the lowest common denominator. As well as Haydn, Beethoven and Mozart we play Prokofiev, Copland, Stravinsky, Lennox Berkeley and Gershwin — and we will be doing Bernstein's West Side Story suite, for example. We steer clear of the highly specialised early music field, but we will have a stake in contemporary music."

The Wren has commissioned a symphony — his first — from Carl Davis, with the brief that it must have a London theme and be "approachable" (Davis does write readily understood works, and soundtrack music). The Wren expects it to be performed more than once.

"We must approach it in a businesslike way," Snell added. "We don't want to get involved in abstract music. But I also believe that today's contemporary music can be tomorrow's classics. Mozart, Schubert and many others had their music rejected in their own times, with orchestras complaining that it was too difficult and even tuneless!" Snell added that some composers need reminding to reach out a hand to the public: "I can't stand the 'artist in an ivory tower' view".

As well as the problems of performing, marketing the orchestra and establishing it internationally, did Snell have initial problems of acceptance by the musicians? Orchestral players are renowned for being cynical about new conductors.

"I'd learnt conducting at the business end during my time with the LSO," Snell explains. "The only major conductor I have not played under is von Karajan."

"I must say that the Wren players have been no problem at all and are

very helpful — a lot more helpful than I was as a musician!" Snell has now put away his instruments and may sell them. Conducting and running the Wren are now his sole occupations, with the administration to be taken off his hands on the arrival of Sternberg in November.

With Snell on the Wren board are Capital's Aidan Day, Terry Oates, Richard Shops' m.d. Jack Maxwell and Capital's chief engineer Gerry O'Reilly. O'Reilly's title is deceptive; he is responsible for outside broadcasts — rock and classical — such as the Sunday Night at the Lane series, and responsible for these concerts' promotion. His association with the Wren dates back from the first concerts — not the only classical performances sponsored by Capital. Others have been with the RPO, for example, the Leningrad Philharmonic on October 4 and upcoming events such as the visit of the Vienna Philharmonic.

Classical Correction

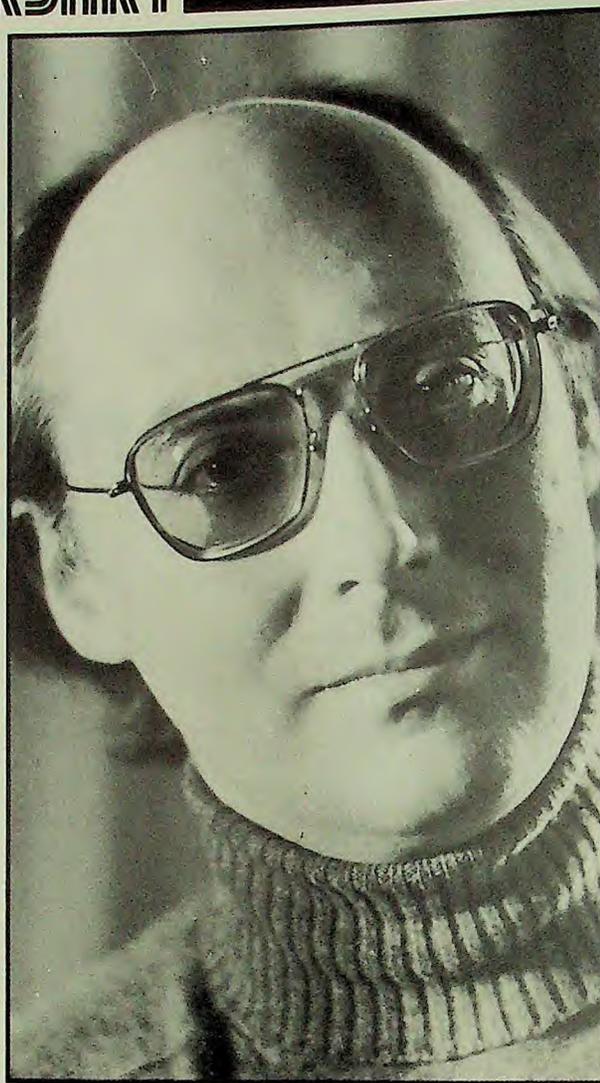
Classical airtime consists of the Sunday night show Classical Collection by Tim Blackmore, produced by Eddie Pumer, mostly record reviews and concerts. These are mostly with the Wren. Enlarging on Capital's share in the Wren, O'Reilly said, "We wanted a formal involvement so that we could have a say in the repertoire, the venues, and the time and dates of concerts. Though the orchestra has international plans, London will always be in its home base."

"After the original broadcasts, Capital sponsored six more concerts," explained O'Reilly. "After longer discussions, we formalised the arrangements and formed the Wren Orchestra Ltd."

Capital also deliberated long and hard over the choice of record

CAPITAL'S CONNECTION with the Wren Orchestra began two years ago with a one-off sponsorship of broadcast concerts, and is now a full-time commitment, with the station owning 50 per cent of the Wren Orchestra Ltd since the spring. Here VAL FALLOON looks at the background to this arrangement which, as well as emphasising Capital's role in the London classical music field, see the station as part-owner of what is intended to become an important international orchestra.

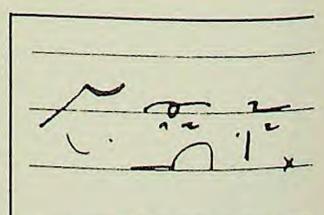
Howard Snell: founder, conductor and artistic director of the Wren.



The other Dylan

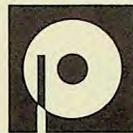
CAPITAL IS to present a Dylan Thomas anniversary concert in November, to mark 25 years since the poet's death. The concert, titled A Garland For Dylan Thomas, will be performed at the Wembley Conference Centre in London on November 9 and recorded for broadcast on Capital. Compere will be Michael Aspel and an audience of well over 2,000 is expected.

Several leading performers will appear. Kenneth Bowen (tenor) with William Mathias (piano) will perform excerpts from Fields of Praise, a song cycle by Mathias based on Thomas' poetry. Dannie Abse will read poetry and prose by Dylan Thomas and some of his own work; the Gabrieli strings, Equale Brass and Kenneth Bowen will perform Stravinsky's In Memoriam. The concert will conclude with Stan Tracey's jazz suite inspired by Under Milk Wood. Artists here are the Stan Tracey quartet and Donald Houston.



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All Platinum



WELL IT FEELS LIKE BLOODY FIVE YEARS.

FIVE YEARS!?! WE'VE DONE IT IN EIGHTEEN MONTHS! Tee hee!

TOP HITS
CHRIS REA
10 WITH A BULLET!

Congratulations! from Gus Dudgeon and all at *Moonlight*

Since 6a.m. on October 21st 1973...



a lot of water's flowed under this 'bridge'.

Capital Radio opened with Simon and Garfunkel's
'Bridge Over Troubled Water' and we've been
making waves together ever since.

Here are a few Capital 'currents':

CBS Records

David Essex
Marilyn McCoo &
Billy Davis Jr.
Abba
Jeff Wayne
Bob Dylan
Neil Diamond

Brave New World
Shine On Silver Moon
Summer Night City
Eve Of The War
Is Your Love In Vain
Let Me Take You
In My Arms Again

Kenny Loggins
O'Jays
Boz Scaggs
GTO Records
Dean Friedman
Jonathan King

Whenever I Call
You Friend
Brandy
It's Over
Lucky Stars
One For You,
One For Me



L.A. CONNECTION
FO
PICTURE THIS
10

"LOVE, I NEVER HAD IT SO GOOD"
AMS 7385
FUNK AMERICA
Three Track Single

*Daryl Hall
John Oates*

New single:
The Last Time (PB9324).
From the album:
Along The Red Edge.
Revised: PL 12804. Cassette: PK 12804.
Produced by David Foster.

REI

Management and direction
Tommy Motola

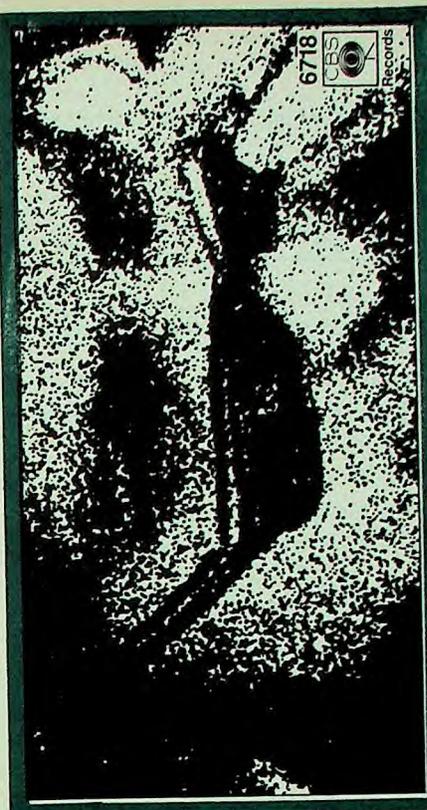
BOB DYLAN

NEW SINGLE

'Is Your Love In Vain?'

18	14	PICTURE THIS	Blondie	Chrysalis CHS 2242	59	40	A. CONNECTION	Polydor 20066 9688
19	11	OH WHAT A CIRCUS	David Essex	Mercury 6007 185	60	57	SHAME	RCA PC 1122
20	27	MEXICAN GIRL	Smokie	RAK 283	61	56	I GO TO PIECES (EVERYTIME)	Casino Classics CC 3
21	19	HONG KONG GARDEN	Siouxie & The Banshees	Polydor 2059 052	62	37	I THOUGHT IT WAS YOU	CBS 6530
22	NEW	RAT TRAP	Boombtown Rats	Ensign ENY 16	63	59	IT'S A BETTER THAN GOOD TIME	Buddah BDS 478
23	20	AGAIN AND AGAIN	Status Quo	Vertigo QUO 1	64	NEW	GET IT WHILE YOU CAN	Polydor RUN 7
24	30	EVER FALLEN IN LOVE (With Someone You Shouldn't)	Buzzcocks	United Artists UP 36455	65	43	DAYLIGHT KATY	Warner Brothers K 17214
25	22	WINKER'S SONG	Ivor Biggin	Beggars Banquet BOP 1	66	NEW	COMING HOME	Harvest HAR 5168
26	13	JILTED JOHN	Jilted John	EMI International INT 567	67	25	AN EVERLASTING LOVE	RSO 015
27	41	DIPPETY DAY	Father Abraham & The Smurfs	Decca F 13798	68	56	JUKE BOX GYPSY	Mercury 6007 187
28	21	RIVERS OF BABYLON/BROWN GIRL IN THE RING	Boney M	Atlantic/Hansa K 11120	69	70	SGT. PEPPERS LONELY HEARTS CLUB BAND	Parlophone R6022
29	NEW	MACARTHUR PARK	Donna Summer	Casablanca CAN 131	70	54	AND THE BAND PLAYED ON	Ensign ENY 15
30	26	DAVID WATTS/A BOMB IN WARDOUR STREET	Jam	Polydor 2059 054	71	58	WHAT YOU WAITING FOR	MCA 382
31	34	RESPECTABLE	Rolling Stones	EMI 2861	72	NEW	THANK YOU FOR BEING A FRIEND	Asylum K 13135
32	39	BRANDY	O'Jays	Philadelphia PIR 6658	73	49	SUPERNATURE	Atlantic K 11089
33	45	GIVIN' UP GIVIN' IN	Three Degrees	Ariola ARO 130	74	50	GOT A FEELING	Casablanca CAN 127
34	NEW	DARLIN'	Frankie Miller	Chrysalis CHS 2255	75	71	SWEET SUBURBIA	Virgin VS 227

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6718
CBS
Records

AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: PART TIME LOVE — Elton John (Rocket XPRES 1)
Roger Moffat: EVEN NOW — Barry Manilow (Arista ARIST 220)
Johnny Moran: IT'S FOR YOU — Robin Trower (Chrysalis CHS 2256)
Colin Slade: RAT TRAP — Boomtown Rats (Ensign ENY 16)
Ray Stewart: THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
Bill Crozier: GET DOWNSHEP — Barron Knights (Epic EPC 6703)
Martin Kelner: EXCITABLE BOY — Warren Zevon (Asylum K 13140)

ADD ONS

YOU'RE A PART OF ME — Gene Cotton (Ariola ARO 137)
BRAVE NEW WORLD — David Essex (CBS 6705)
WHAT A NIGHT — City Boy (Vertigo 6059 211)
DOWN IN THE TUBE STATION AT MIDNIGHT — Jam (Polydor POSP 8)

Metro Radio

NEWCASTLE

ADD ONS

DRIFTWOOD — Moody Blues (Decca F 13809)
(YOU GOTTA WALK) DON'T LOOK BACK — Peter Tosh (EMI 2859)
DON'T WALK AWAY — Elaine Paige (EMI 2862)
PART TIME LOVE — Elton John (Rocket XPRES 1)
MACARTHUR PARK — Donna Summer (Casablanca CAN 131)
IT'S FOR YOU — Robin Trower Band (Chrysalis CHS 2256)
BRAVE NEW WORLD — David Essex (CBS 6705)
RAT TRAP — Boomtown Rats (Ensign ENY 16)
SANDY — John Travolta (Polydor POSP 6)
CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
PRETTY LITTLE ANGEL EYES — Curtis Lee (Charly CYS 1042)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: TELL ME TO MY FACE — Dan Fogelberg/Tim Weisberg (Epic EPC 6707)
Anihea Clarke: THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
Keith Rogers: BRAVE NEW WORLD — David Essex (CBS 6705)
Patrick Eade: DON'T LOOK BACK — Peter Tosh (EMI 2859)
Bernard Mulhern: EVEN NOW — Barry Manilow (Arista ARIST 220)
Tony Valence: PUT IT ON THE NEWS — Four Tops (ABC 4325)
Nigel Rennie: YOU DON'T LOVE ME ANY MORE — Eddie Rabbit (Asylum K 12319)

ADD ONS

WHAT A NIGHT — City Boy (Vertigo 6059 211)
THE WARRIOR — Ipi Tombi Original Soundcast (Ipi Tombi IPTI)
RAT TRAP — Boomtown Rats (Ensign ENY 16)
HURRY UP HARRY — Sham 69 (Polydor POSP 7)
PART TIME LOVER — Elton John (Rocket XPRES 1)
DOWN IN THE TUBE STATION AT MIDNIGHT — The Jam (Polydor POSP 8)

Piccadilly Radio

MANCHESTER

ADD ONS

PART TIME LOVE — Elton John (Rocket XPRES 1)
EYES OF LAURA MARS — Barbra Streisand (CBS 6657)
IT'S REALLY YOU — Tarney Spencer Band (A&M AMS 7386)
GIVE ME SHAKESPEARE — Sailor (Epic EPC 6695)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: FUN TIME — Joe Cocker (Asylum K 13138)
Colin Mason: IT'S REALLY YOU — Tony Spencer Band (A&M AMS 7386)
Jon Hawkins: PUT IT ON THE NEWS — Four Tops (ABC 4325)
Stuart Freeman: WHEN I CALL YOU FRIEND — Kenny Loggins (CBS 6551)
Peter Quinn: THE WILD PLACES — Duncan Browne (Logo 329)
John Sacks: THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)

ADD ONS

SANDY — John Travolta (Polydor POSP 6)
GIVIN' UP GIVIN' IN — Three Degrees (Ariola ARO 30)
TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)

Radio Tees

TEESIDE

ADD ONS

DRIFTWOOD — Moody Blues (Decca F 13809)
SWEET TALKIN' WOMAN — Electric Light Orchestra (Jet JET 121)
GOT TO GET YOU INTO MY LIFE — Earth Wind And Fire (CBS 6553)
DON'T LET GO — Tony Orlando (Elektra K 12311)
DRAGGING CHAINS — Max Merritt (Polydor 2059 062)
CALIFORNIA DREAMING — Colorado (Pinnacle PIN 67)
THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
HOW CAN I EXIST — Rags (MCA 381)
SARAH SMILES — Bram Tchaikovsky (Criminal SWAG 3)
YOU NEVER DONE IT LIKE THAT — Captain and Tennille (A&M AMS 7384)
ROCK N ROLL BOLERO — Slade (Barn 2014 127)
FUN TIME — Joe Cocker (Asylum K 13138)
WE GOT LOVE — Yvonne Keeley/Steve Flanagan (Ariola 133)

Radio Trent

NOTTINGHAM

SANDY — John Travolta (Polydor POSP 6)
PART TIME LOVE — Elton John (Rocket XPRES 1)
RIGHT DOWN THE LINE — Gerry Rafferty (United Artists UA 36445)
DARLIN' — Frankie Miller (Chrysalis CHS 2255)
THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
DON'T LOOK BACK — Boston (Epic EPC 6653)
SGT. PEPPER'S LONELY HEARTS CLUB BAND — Beatles (Parlophone R6022)

Radio 210

THAMES VALLEY

THEME FROM THE INCREDIBLE HULK — Billy Sherrill (Epic EPC 6582)
TAKE MY HEART — Sherbet (Epic EPC 6732)
ONE FOR YOU ONE FOR ME — Jonathan King (GTO GT 237)
CALL ME IF YOU FEEL THE NEED — The Weltons (Decca F13800)
FUN TIME — Joe Cocker (Asylum K 13138)
ISN'T SHE LOVELY — Freddie Cole (Decca F13791)
THIS TIME — Jim Rafferty (Decca F13797)
YOU'RE MINE NOW — Nigel Martinez (State 81)
TRY IT ON — Herb Reed and Sweet River (PVK 17)
BOOGIE BRASS BAND — Conway Twitty (MCA 389)
GOIN' DOWN — Andy Desmond (Ariola ARO 138)
NO STRINGS — The Midnite Follies Orchestra (EMI/Odeon 101)
DIPPETY DAY — Father Abraham (Decca 13798)

Radio Victory

PORTSMOUTH

DOWN IN THE TUBE STATION AT MIDNIGHT — Jam (Polydor POSP 8)
PART TIME LOVE — Elton John (Rocket XPRES 1)
IT'S FOR YOU — Robin Trower (Chrysalis CHS 2256)
EXCITABLE BOY — Warren Zevon (Asylum K 13140)
BRAVE NEW WORLD — David Essex (CBS 6705)
MIRROR STAR — Fabulous Poodles (Pye 7N 46118)
THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
RAT TRAP — Boomtown Rats (Ensign ENY 16)
(YOU GOTTA WALK) DON'T LOOK BACK — Peter Tosh (EMI 2859)

BBC Blackburn

HIT PICKS

Jude Bunker: I LOVE YOU TOO — Alan Price (Jet 124)
Rob Salvidge: DRIFTWOOD — Moody Blues (Decca F 13809)
Kath Dutton: PART TIME LOVE — Elton John (Rocket XPRES 1)
Phil Scott: SOMEBODY TO LOVE — Neil Lancaster (GTO GT 238)
Trevor Hall: LOVING YOU WAS EASY — Gary Benson (Arista ARIST 216)
Pat Gibson: EYES OF LAURA MARS — Barbra Streisand (CBS 6657)
Gerald Jackson: OUT IN THE JUNGLE — John Glover (Electric WOT 25)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: ONE MORE FOOL — Poacher (RK 1014)
John Howden: LET'S SPEND THE NIGHT TOGETHER — Melanie Harrold (DJM DJS 10876)
Pam Gillard: WE GOT LOVE — Yvonne Keeley/Steve Flanagan (Ariola ARO 133)
Dave Sanders: MIDNIGHT OVER ENGLAND — John Glover (Electric WOT 25)

BBC Merseyside

PERSONAL PICKS

Billy Butler: ONE IN A MILLION — Conway Twitty (MCA 389)
Terry Lennaine: GET IT WHILE YOU CAN — Olympic Runners (Polydor RUN 7/RUN 12)
Dave Porter: IT'S FOR YOU — Robin Trower (Chrysalis CHS 2256)
Phil Ross: URBAN KIDS — Chelsea (Step Forward SF 8)

BBC Oxford

Dave Freeman: CALIFORNIA SUN — K. K. Black (Aura)
Tim Mallett: ONE FOR YOU ONE FOR ME — La Bionda (Mercury 9199 895)
Brian Boyes: MACARTHUR PARK — Donna Summer (Casablanca CAN 131)

BBC Ulster

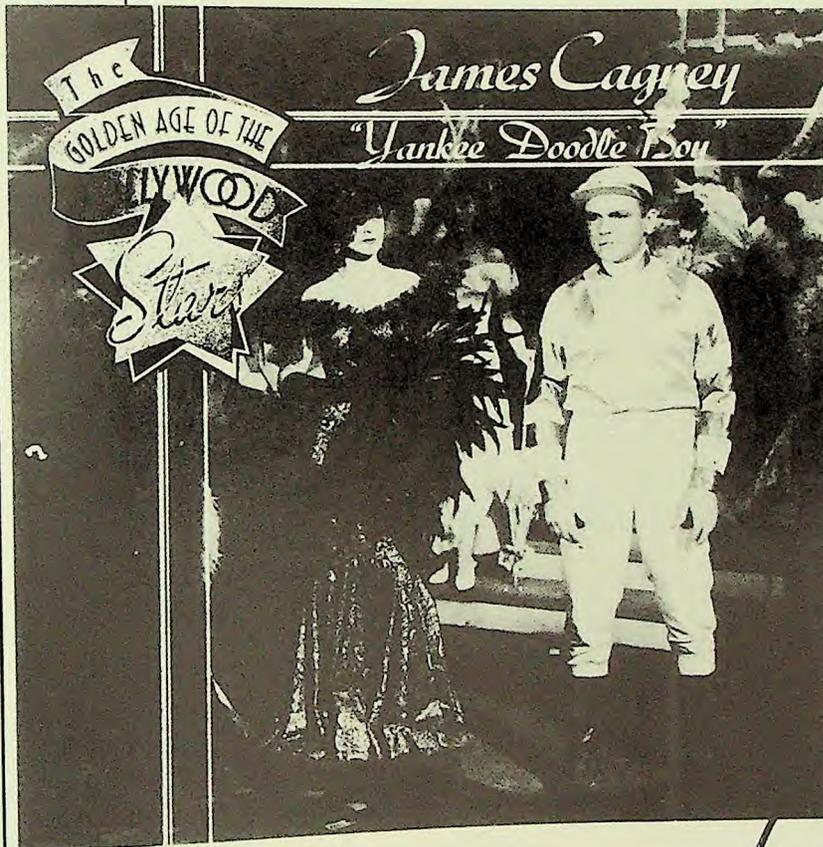
ADD ONS

BEN — Laurie Hertz (Crashed CAR 2)
THE WILD PLACES — Duncan Browne (Logo 329)
WHILE I'M STILL YOUNG — Autographs (Rak 281)
LISTEN TO HER HEART — Tom Petty and The Heartbreakers (Island WIP 6455)
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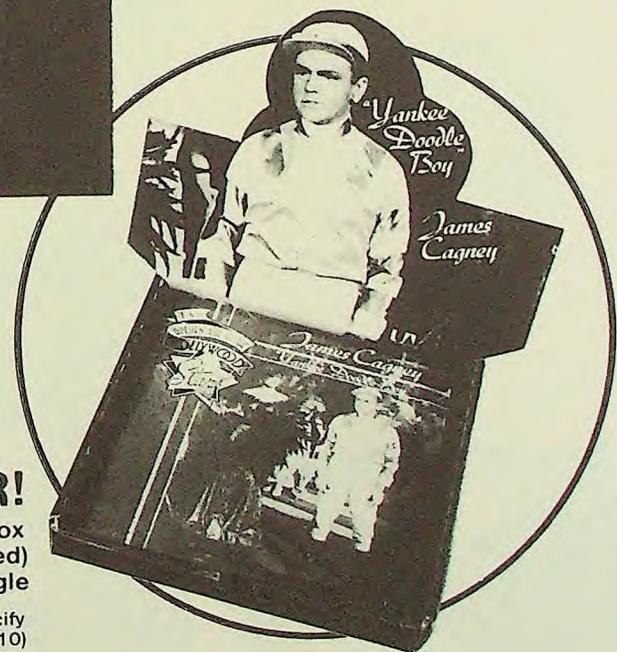
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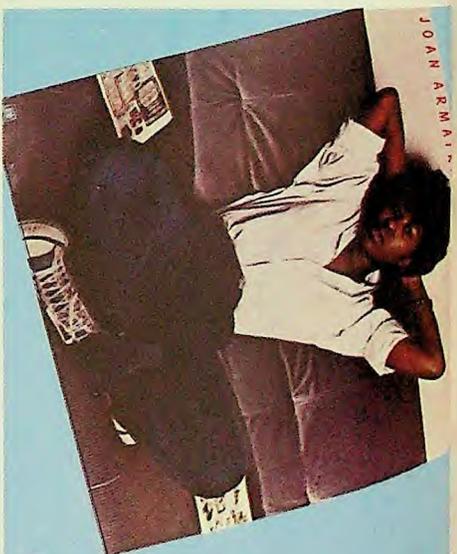
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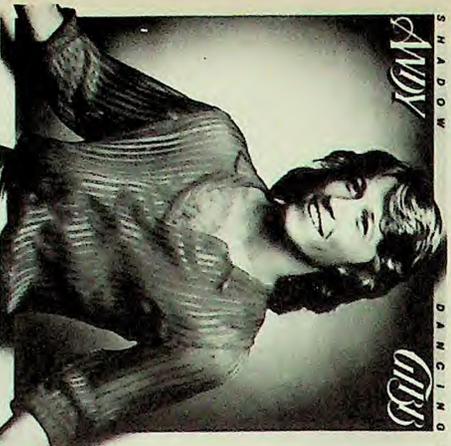



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MUSIC WEEK FACT SHEETS

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
STIFF LITTLE FINGERS 78 R.P.M. Rough Trade RT 004 (Rough Trade)	OCT 6	None	Picture bag which like disc label confusing in credits. John Peel "push". Picture bag UK tour with Tom Robinson Band.	Flip, Alternative Ulster gets front bag prominence with pic, words suggesting purely that because of airplay difficulties on former. Both sides though, strong, well put together, with A side attraction in title hook. Lyric of B no real depth beyond initial statement. Sales, new wave, youthful consumers.
PETER TOSH (You Gotta Walk) Don't Look Back EMI 2859 (EMI)	SEPT 29	None	Considerable media press for artist signed by Stones for Rolling Stones label, pressed, distributed EMI (UK) Tour from October 25 with LP, late October, Bush Doctor.	Jagger support on vocals, other worthies accompanying. Reggae with commercial plus. Song with several strengths, particularly hypnotic beat, excellent chorus. Well crafted with surely hit written across it. One of best records for months.
ERROL DUNKLEY Runaway Child Manic PFUL 1101	SEPT 29	None	12" limited edition, disco version in colour sleeve with artist pic. Particularly interesting for rhythm section that of major reggae hit artist, Tapper Zukie.	In extended form both sides display subtle, tasteful variations of pace, instrumental embellishment around basic reggae beat. Main title little slow in building but progressively becomes delight. Flip, When I Fall In Love shares love forever lyric with Nat 'King' Cole classic. Edited version not heard but hard to see effectiveness in this form. In 12", deserves major reggae-disco sales. Excellent.
JOHN PAUL YOUNG The Day That My Heart Caught Fire Arista 134 (Pye)	SEPT 22	Love Is In The Air (5, 1978)	Immediate pick-up, Keith Skues, Hallam, Brian McSharry, Pennine. Previous hit recent, this, like that should find extra push from discos. Radio One, Peter Powell, Record of the Week (from October 2).	Catchy, funk like Love Is In The Air. Almost, at one point, builds up as if expecting line from former song but escapes into its own identity. Young's rather dry vocals again pleasing. Hit.
BILLY JO SPEARS 57 Chevrolet United Artists UP 36434 (EMI)	SEPT 29	Blanket On The Ground (6, 1975); What I've Got In Mind (4, 1976); Sing Me An Old Fashioned Song (34, 1976)	Tour from October 28, Ipswich (28), Norwich (29), Peterborough (30), Dublin (31); November, Belfast (1), Croydon (2), Southport (4), Taunton (6), Portsmouth (9), Chelmsford (10), Coventry (11), Middlesbrough (12), Inverness (13). Expected usual coverage country music papers.	Lady with commercial country touch on fast paced catchy number which should do her sales some good. From LP, Lonely Hearts Club (UAS 30150).
LA BIONDA One For You, One For Me Mercury 6198 227 (Phonodisc) 7" Mercury 9199 895 (Phonodisc) 12"	SEPT 29	None	Already familiar tune through first issued version by Jonathan King (GT). Immediate response from radio for above, Record of the Week, Simon Bates; Radio One playlist. Twin spin with King version, Luxembourg. 12" version ideal for disco promotion.	Perhaps King decided his recording from male back-up on chorus which sounds like himself double-tracked. Infectious rhythm allied to catchy title riff which should see this version at least Top 20 possible. Another Mercury hit in current festa time.
BRENDA LEE Let's Jump The Broomstick EP MCA MCEP 4 (Mono)	SEPT 29	12 (1961), Sweet Nothin's (4, 1960) plus 21 others.	Picture bag EP, artist featured front, back; brief sleeve notes which avoid two non-charting tracks of EP	Title cut plus Sweet Nothin's A side with flip waste of vinyl. Although must for golden oldie section why do MCA keep molesting commercial possibilities of continuing stream of oldies by inclusion of irrelevant B sides?
HAWKLORDS PS1 Power Charisma HL 001 (Phonodisc)	OCT 6	Under former name, Hawkwind, Silver Machine (3, 1972), Urban Guerilla (39, 1973).	Considerable consumer music press, particularly because of name change; major tour, 37 dates in major UK cities with back-up advertising with mention album, single. Radio, press interviews. New LP, 25 Years On.	Spirited rock 45, commercial enough in chorus to give Top 75 possibilities, rich in arrangement with praiseworthy variation of instrument emphasis in back-up. Only fault, sudden lowering of sound near end of disc which in radio terms forms wind-down of DJ's effort to keep programme pace.
CAROL DOUGLAS Let's Get Down To Doin' It Tonight Midson International BURN 7 (Phonodisc)	OCT 6	Night Fever (66, 1978)	Press bio, pics; disco concentration with doubtless interest maintained from recent artist mini-success.	Previous release, GUL PUNCHY, brass opening would have increased chart potential for lack lustre, jaded, opening minute should help send dancers off to bar. Total originality of title commentary on disc itself but creativity not necessity of hit disco material. Plus factor, punchy title line but will need major disco push.
DAVIE JONES AND THE KING BEES Liza Jane Decca F 13807 (Selecta)	OCT 6	Under David Bowie, 18 hits.	Extensive press bio with humour or deliberate attempt at persuading unsuspecting that artist new teen phenomenon, with write-up placing action in seemingly current context. Youthful photos enclosed should gain extra copy insertion. No interviews promised.	Display prominently 'vintage', debut disc Bowie - raw R&B of time, suggesting time for revival of mid-1960's era. Spirited, with sales resting in value to fan for does not have commerciality of previous Decca issue of Bowie oldie, Laughing Gnome (6, 1973).
BUNNY MALONEY Baby I've Been Missing You Gull GUL 85 (Pye)	OCT 20	None	Extensive disco serving with heavy import sales putting records into UK black music paper charts.	Jamaican with Irish name produces sure fire disco-club hit. Reggae may be dominating musical idiom but, twice heard, that fades against hypnotic nature of repetitive title line sung by sensuous ladies which give disc, with luck, strong cross-over possibilities. GUL showed complete hat-trick of picking up good material lying around, adding to Carol Brown, Cleveland Eaton

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
AFRO CUBAN BAND Rhythm Of Life Arista SPART 1069 (Phonodisc)	OCT 6 Album quickly follows on heels of single (issued 12") with foretaste of possible UK reaction from instant success of single, album, US East Coast where national break-out hoped.	Debut LP on Arista but previous success elsewhere on US, R&B, disco charts.	Known US disco outfit, particularly New York's top, Studio 54. Known for introducing new musical elements into traditional disco music with synthesis of black, latin, jazz, pop music. Produced by mixture of duo Michael Zager - Jerry Love, already proven team in hit stakes with Zager's Band success, Let's All Chant.	Extensive working of disco field with red sleeve for 12", black vinyl Rhythm Of Life 45 plus flip You're Like, both from LP. Reported 15,000 copies sold first six days New York. Special bio with stress on involvement of Michael Zager - Jerry Love. Press information from company.	Relentless pressure continuous until S2T2 with beat of following cut picking up from previous. Very strong opening cut forms single, Rhythm Of Life which should chart giving added impetus for LP sales. Second cut first side features brass whilst piano used extensively in usual disco record break away from vocals, third, final track of first side. Pacey opener of side two in usual disco mould before last two cuts concentrate more heavily than previous, latin feel. Throughout record, sing-a-long lines for DJ-audience. Vocals doubled, save for fine lead girl vocal, S1T2, Black Widow Woman. Production always clean with precision timing of break for what is after all disc definitely aimed at clubs-discos and superbly succeeds, even if not so different as publicity literature would suggest. In-store play, S1T1. Watch disco charts but suggest single, album to DJs.
BARCLAY JAMES HARVEST X11 Polydor POLD 5006 (Phonodisc)	SEPT 15 Group began tour of UK, Europe, September 27 with 18 concerts, 16 venues in Britain	Present, 12th LP with first tour, Harvest plus, now deleted, Early Morning Onwards (Starline SRS 5126). Remainder (outside of John Lees' solo album, A Major Fancy - Harvest Heritage SHSM 2018) on Polydor including The Best Of Barclay James Harvest (SHSM 2013), released 1977	Group formed 1966 from Blues Keepers, fully professional following year. Over years built up large cult following without achieving major international status. Joined progressive Harvest label when formed with new label signing 1974 following bad period for group year previous. Amazingly retained original personnel intact. Popular in Europe where big-time sales found in German market for 10th LP, Gone To Earth. Now embarked on yet another sell-out tour.	Class lavish promotional kit for media, outlining all aspects of group; personal PR handled by Forbes Cameron (061 833 0382). UK tour, Oxford (11), Manchester (13, 14), Leicester (15), Ipswich (16), Brighton (17), then European dates with tour having started, September 27 and venues, Preston, Liverpool, Sheffield, Newcastle, Edinburgh, Aberdeen, Derby, Birmingham, London, Bristol. Trade, consumer press ads, posters relating to gigs with album ad, concert playing from new LP, some press interviews including Manchester Evening News story, pop page, October 10.	In terms of back catalogue, most promising for above average sales with number of strong cuts. Familiar orchestral - rock sound interweaving as usual, with consequent laid back vocals, spacey, floating appeal, but more impressive increased starkness, tightness in much material. Good opening cut with attack on vocals allied to well built up strong sound. Here one short quiet interlude could have been expanded when song confines rather than, as is case, receiving lengthened interpretation as means of playing out disc. Song, A Tale Of Two Cities S1T3 with lyrics mentioning rock stars, events, should have special media interest, although vocals slightly muffled, indistinct. Last three cuts, side 2, illustrate familiar BJH trademark orchestra-rock. With LP comes large scale poster with well printed, large type-face reproduction of lyrics which should please fans. With sell-out tour, guaranteed locality sales. Certainly group show no signs of jadedness.
HAWKLORDS Hawklords Charisma CDS 4014 (Phonodisc)	OCT 6 Group began major UK tour, October 6 under new name (formerly Hawkwind) with background of extensive consumer music press, radio coverage.	Under Hawkwind, on United Artists label with 45 hits, Silver Machine, Urban Guerilla Among UA issued LPs: In Search Of Space (1971), Doremi Fasol Latido (1972), Space Ritual Live (recorded London, Liverpool 1972). Signed Charisma, 1976, LP, Ascending Sounds, Amazing Music, 1977, Quark Strangeness And Charm. UA compilation, 1977, Masters Of The Universe	Derived from Hawkwind, with change 1978 when decision that of breaking new ground rather than be identified with earlier styles. Original formed, first record 1970. Acrued tag of "people's band", being perhaps last surviving remnant of late 1960's, underground, philosophy/life style outfit. Known for playing anywhere, free. Recorded material, constantly released, number of band changes, indecision it would seem in recent over style with 1977 reversion to familiar but now displaced idea.	Extensive press bio, information. New name, reason for, interviews, considerable space music press. Extensive UK tour began October 6 with to come Middlesbrough (11), London (13), Milton Keynes (14), Croydon (15), Portsmouth (16), Birmingham (17), Bristol (20), St Albans (21), Ipswich (22), Leicester (23), Sheffield (24), Bradford (25), Stoke (27), Painsley (28), Poole (29), London (Nov 1), Malvern (2), Cambridge (3), Ilford (4), Reading (5), Cardiff (6), Gloucester (8), Folkestone (9), Derby (10), Hemel Hempstead (13), Glasgow (15), Carlisle (16), Lancaster (17), Blackburn (19), Wolverhampton (22), Plymouth (23), Uxbridge (24). New show for tour, including six-strong dancers team. Radio, press interviews. Trade, consumer music press ads, posters, stickers. Concert posters with invariable playing of LP at event.	Not particularly evident supposed change of style. Space theme idea, heavily associated with band, persists, as found S1T2, S2T2. Immediate LP lift from extended version of present strong 45, PSI Power. Well arranged track running order with little slackening of seeming relentless drive, often with power residing in strong drums, good vocals. Good LP which with live gig play should not disappoint considerable following. If there is 'new' then perhaps in pacy rhythmic feel to familiar space theme, S1T2 and body music, S2T4. Above average, expected sales will depend on single which does have definite general commercial appeal. In-store play, the first cut, PSI Power.
FRANK ZAPPA Studio Tan Discreet K 59210 (WEA)	OCT 6 Material made available from America for simultaneous UK-US release	Numerous albums available with initial, Verve label from Freak Out to famous 1950's recreation material, Cruising With Ruben And The Jets. Thence Reprise covering Uncle Meat to The Grand Wazoo. Since, albums on Discreet with compilation, Mothermania (Verve). Most interesting on Discreet, Apostrophe (K 59201). Zappa/Mothers, Rovy & Elsewhere (K69201), One Size Fits All (K 59207). Excellent Disco Boy, Golden Superstars (Atlantic K 69019)	1940 born, member Soul Giants, renamed Mothers (invention later added by MGM) heard, signed, with heavy outlay on debut LP. Became cult followed US, East Coast; general notice with Sgt. Pepper parodied on cover We're Only In It For The Money (Verve). Quasi-sociological lyrics - themes, variety of musical style with jazz influence very strong on many albums over years. New Mothers formed 1970, solo work, disastrous European tour 1971. Mid 1970's lyrics less diffuse, material became clearer.	Fanzine comic style cover should draw interest. General company servicing of various outlets. No special promotional effort notified at copy time but obviously if initial reaction from sales warrant further attention this will be given. Zappa has large cut following, certainly the record should be in stock although it may not be product which charts in best selling lists.	Album from apparent mass of unreleased Zappa material with again rumour suggesting not previously available due to lack of commercial appeal. Certainly not a record likely to cause new friends for artist. Basically album run-out for Zappa's orchestra studio aspirations. Lack of real focus for those not versed in sound save for Let Me Take You To The Beach, S1T1 which though disco in basic texture suffers from Zappa's inherent love for changing anything which might easily be classified, here change in structure with loss of more obvious beat destroys chance of edging down to appeal in more popular market. Lengthy Revised Music For Guitars And Low Budget Orchestra with momentary breaks of clean sounding guitar, interesting percussion, woodwind and piano, stands out, found S2T2. Zappa rarely fails. This not one occasion but overall appeal limited, certainly little likely for programming in present radio set-up.

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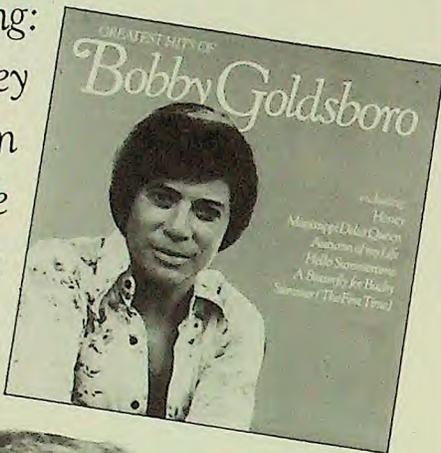


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CLASSICAL

Unicorn is on the up again

by NICOLAS SOAMES
UNICORN RECORDS, which began its tenth anniversary year somewhat masochistically by deleting its entire catalogue, has already become once again an important figure among the small record companies since its relaunch in March.

Nearly 30 records are currently available, and John Goldsmith, the director who founded the company, plans to double that by next year. Half of the catalogue will then be new discs, and half re-issues.

Just how ambitious this newly revived Unicorn is can be seen by the major Grieg project which took place week.

The public presentation was on all-Grieg programme centred on excerpts from incidental music written to Ibsen's *Peer Gynt*, performed in the Royal Albert Hall by the LSO, and the Oslo Philharmonic Choir, conducted by Per Dreier.

But for days before, the same forces were making history by recording all 32 items written for *Peer Gynt* for the first time. Some of the pieces were only discovered in a library in Norway last year.

The project — promoted jointly by the Norwegian Cultural Foundation and Unicorn — also includes the first commercial recording of a one-act opera by Grieg, *Olav Trygvesson*.

What's more, Unicorn is rush-releasing to make this two-disc set (RHS 361-362) available before Christmas, as part of their varied batch of November releases.

One of the most potentially interesting of the other four released is the premiere recording of *John and The Magic Music Man*, a work in the *Peter and the Wolf* vein by Antony Hopkins.

Though perhaps best known for his talks on Radio 3 — this year, incidentally, marks the 25th anniversary of *Talking About Music* — Hopkins has composed consistently and RHS 360 is devoted entirely to his music for children.

On one side he conducts the Philharmonia Orchestra and narrates in *John and the Magic Music Man*, and on the other he introduces a children's guide to the instruments of the orchestra, including many excerpts from

popular classics. The disc comes with a sleeve designed specially by the children's book illustrator, Lora Lockhart-Smith.

The other new disc coming next month is also an unusual one, featuring piano music by Miklos Rozsa, played by Eric Parkin, on UNS 259. Rozsa is best known for his film music — *Ben Hur*, *El Cid*, *Quo Vadis* — but he has written a considerable amount of concert music too, which is in the romantic tradition.

There are two re-issues, the Nielsen and Mozart Clarinet Concertos, played by John McCaw with the NPO under Raymond Leppard (UNS 239) and, in collaboration with EMI, the enormous Baroque Sonata played superbly by the Australian pianist Roger Woodward, (UNS 263).

There will probably be no more releases until January or February next year, but Goldsmith feels that Unicorn has achieved what it set out to do in 1978, which was to create a firm base for expansion into the next decade.

Throughout its existence, the label has received critical acclaim and sold well, with Furtwangler recordings, as well as discs featuring Jascha Horenstein, Reginald Woodall, and the music of Nielsen and Panufnik showing the variety of its aims.

But it has been dogged by distribution snags, and in its time moved from Decca to EMI to Transatlantic, which was then taken over by Logo. But since Unicorn set up its own distribution company, based in an old stable in a Leicestershire village, and re-launched its records on the market in March, everything has run much more smoothly.

In addition, the records themselves have been of a much higher quality since they have been mastered and pressed by Phonogram in Holland.

"It costs us more, but we feel that the results have really been worth it," said Mr Goldsmith. The label is now being launched, under licence, in the United States.

Over the next few years, Unicorn intends to build up its catalogue — which contained over 100 records before the dramatic deletion this year — continuing its tradition of variety, in general, and Nielsen, in particular.

EDITED
by
VAL FALLOON

Briefs...

LORIN MAAZEL with the Philharmonia starts London's first complete cycle of Mahler symphonies at the RFH on November 2, 9, 12 and 14, and at the Albert Hall on November 5. The cycle continues next year with concerts in May and June, at the same halls — Dame Janet Baker will sing the *Kindertotenlieder* on November 2.

DOUGLAS CRAIG, Sadler's Wells Theatre Director and clerk to the governors, has been appointed director of the Opera and Drama School at the RCM — he had previously been working at the college part-time, and will maintain a "watching brief" at Sadler's Wells until a successor is appointed.

TWO DEBUTS at the RFH on October 16 — the Richard Hickox Singers and Orchestra perform Bach's B Minor Mass with soloists including Norma Burrowes and John Shirley-Quirk — also a debut for concert promoters AHP whose usual venues are churches, cathedrals, castles and arts centres... AHP also has a Vivaldi 300th anniversary concert at St. Martin-in-the-Fields on October 11 and Vladimir Ashkenazy with the ECO at Poole Arts Centre on October 31.

IN THE Studios last week were Frederica von Stade, Jose Carreras, Samuel Ramey, and Philharmonia, the Ambrosian Singers and Jesus Lopez-Cobos, among others. The event was the recording of Rossini's *Otello* for Philips.

MICHAEL ROSE, Adrian Leaper and Ezra Rachlin are the three musical directors of the newly-formed Cambridge Symphony Orchestra, and it is hoped that one of these will take up the post permanently. The orchestra was formed from East Anglia musicians, with all committee members musicians, and local businessmen.

IN ITS 21st year, the London Bach Society breaks new ground in its performance of Cantatas Nos. 3 and 89 at the QEH on October 28. The ensemble began its series of the composer's church cantatas 20 years ago. Other works in this programme are two Bruckner motets and Handel's *Dixit Dominus*.

DG's September release has been delayed. Some product is now available and more will be shipped as soon as possible. All orders received have been processed. October releases will be announced shortly.

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- BELLINI: I Puritani
Tullio Serafin/Various Soloists
SLS 5140 (TC-SLS 5140)
- BRAHMS: Four Songs, Op. 121
Cecil Aronowitz/Andre Previn/Janet Baker
ASD 3605 (TC-ASD 3605)
- BRAHMS: Violin Concerto In D
Otto Klemperer/David Oistrakh/French National Radio Orchestra
SXLP 30264 (TC-SXLP 30264)
- BRITISH CONCERT POPS
George Weldon/Philharmonia/Royal Philharmonic Orchestra
SXLP 30243 (TC-SXLP 30243)
- DEBUSSY: Iberia
Ibert: Escales
Ravel: Alborada del gracioso
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SXLP 30263 (TC-SXLP 30263)
- ELGAR: Symphony No. 1
Sir John Barbirolli/Philharmonia Orchestra
SXLP 30268 (TC-SXLP 30268)
- FAURE: Requiem, Op. 48
Louis Fremaux/City Of Birmingham Symphony Orchestra
ASD 3501 (TC-ASD 3501)
- GILBERT & SULLIVAN: Iolanthe
Sir Malcolm Sargent/Various Soloists
SXDW 3047 (TC2-SXDW 3047)
- HAYDN: Symphonies No. 101 (The Clock) & No. 102 in B flat
Sir Thomas Beecham/Royal Philharmonic Orchestra
SXLP 30265 (TC-SXLP 30265)
- GRIEG & SCHUMANN: Piano Concertos in A minor
Klaus Tennstedt/Horacio Gutierrez/London Philharmonic Orchestra
ASD 3521 (TC-ASD 3521)
- JOHN FIELD: Nocturnes
Daniel Adni
ASD 3599
- MENDELSSOHN: Elijah
Sir Malcolm Sargent/Various Soloists
RLS 730
- MAHLER: Symphony No. 1 in D
Klaus Tennstedt/London Philharmonic Orchestra
ASD 3541 (TC-ASD 3541)
- PROKOFIEV: Sinfonia Concertante
Sir Malcolm Sargent/Mstislav Rostropovitch/Royal Philharmonic Orchestra
SXLP 30266 (TC-SXLP 30266)
- RACHMANINOV: Liturgy of St. John Chrysostom, Op. 31.
Mikhail Milkov/Chorus of the Bulgarian Radio/Various Soloists
SLS 5130 (TC-SLS 5130)
- VERDI: Nabucco
Riccardo Muti/Philharmonia Orchestra/Various Soloists
SLS 5132 (TC-SLS 5132)
- SIBELIUS: The Seven Symphonies
Paavo Berglund/Bournemouth Symphony Orchestra
SLS 5129 (TC-SLS 5129)
- SCHUMANN: Fantasiestucke, Op. 73
Daniel Shafran/Felix Gottlieb
ASD 3566
- STRAVINSKY
Simon Rattle/Northern Sinfonia Orchestra
ASD 3604 (TC-ASD 3604)
- SCHUBERT: Symphony No. 9
Sir John Barbirolli/Halle Orchestra
SXLP 30267 (TC-SXLP 30267)
- TCHAIKOVSKY: Romeo & Juliet - Fantasy Overture
Mstislav Rostropovitch/London Philharmonic Orchestra
ASD 3567 (TC-ASD 3567)
- 6 PHILIPS
BACH: Organ Works
Wolfgang Rubsam
6570 069
- BEETHOVEN: Symphony No. 6
Kurt Masur
6570 066
- BEETHOVEN: Complete works for violin & orchestra
Arthur Grumiaux
6570 051
- BEETHOVEN: Symphony No. 9
Kurt Masur
6570 012
- BEETHOVEN: Piano Concerto No. 5
Haitink/Brendel/London Philharmonic Orchestra
9500 243
- BEETHOVEN: Symphony No. 7
Bernard Haitink/London Philharmonic Orchestra
6500 987
- HAYDN: Symphonies 92 & 104
Neville Marriner
9500 304
- HAYDN: L'Isola Disabitata
Antal Dorati
6700 119
- LISZT: Symphonic Poems & Preludes
Bernard Haitink
6570 056
- MENDELSSOHN: Midsummer Nights Dream
Bernard Haitink
6570 021
- MOZART: Symphony 35 & 40
Neville Marriner
6570 022
- RACHMANINOV: Piano Concerto No. 2
Edo de Waart
6570 046
- SCHUBERT: Rosamunde
Bernard Haitink
6570 053
- TCHAIKOVSKY: Piano Concerto No. 1, Violin Concerto
Edo de Waart
6570 028
- VIVALDI: Edition Vols 1-4
6768 007/050/010
- 7 RED SEAL (RCA)
FOUR SEASONS INTERLUDES
Benjamin Britten
RL 12744
- TASHI PLAYS SCHUBERT TROUT
Tashi
RL 11882
- 8 UNITED ARTISTS
IGOR OISTRAKH PLAYS PAGANINI
Igor Oistrakh/Natalia Zertaslova
UACL 10003
- MOZART: String Quartets Vol. IV
Dimov Quartet
UACL 10004
- MOZART: String Quartets Vol. III
Dimov Quartet
UACL 10000
- SONGS TO POEMS BY PUSHKIN
Irina Arkhipova/Natalia Rassudova/Igor Guselnikov
UACL 10002
- VIOLIN CONCERTOS
Leonid Kogan/Pavel Kogan/Elisaveta Gilels/Soloists Ensemble of Moscow Radio Symphony Orchestra
UACL 10001

It's only natural

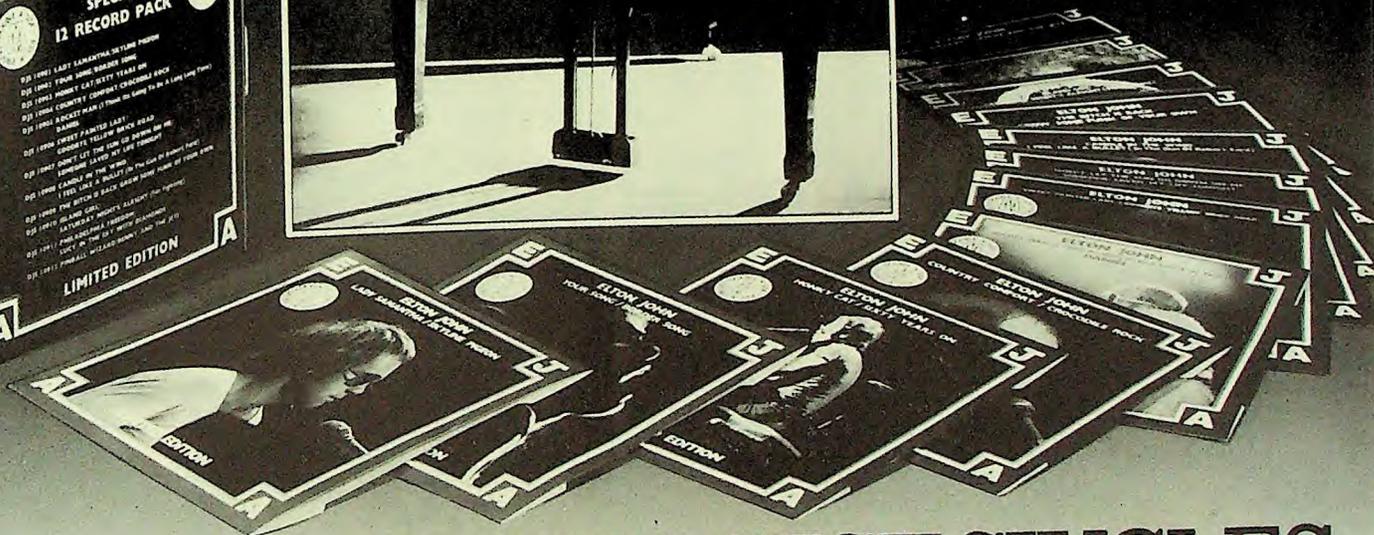
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RECORDS
AND TAPES



ALBUM REVIEWS

BLACK SABBATH
 Never Say Die. Phonogram 9102.
 Producers: Black Sabbath. Ten years on and still providing the inevitable Black Sabbath goods. Plenty of hard-driving heavy metal in the classic Sabs mould, but with enough variation in the tracks to give the album (and the listener) lighter relief. With the success of their last single and a fairly comprehensive marketing back-up from Phonogram, this album could prove very profitable for an evergreen band — there are enough stalwart fans out there anyway, and this could pull in some new additions.

CORTINAS
 True Romances. CBS Records. CBS 82831. Producer: Martin Birch. Debut album of soft punk from a band who have been out of the public eye for some time now. Dead pan vocals coupled with simple but catchy arrangements gives the album some interesting moments, and the opening track, Heartache is particularly strong. While current music press advertising is obviously going to help, the band's promise of further live appearances needs to be fulfilled if the album is going to move.

THE ABYSSINIANS
 Arise Frontline FL 1019. Producers: Donald and Linford Manning. Virgin's Front Line is proving itself to be a very good label indeed, and this latest album from quality reggae trio The Abyssinians very definitely does not let the side down. Backed by some of Jamaica's finest, this vocal trio exercises some familiar Rasta themes in music of great power and drive. The last album, Forward On To Zion was a classic of its genre, and this album surpasses that. Mightiest tracks — Wicked Men and South African Enlistment.

CHANTER SISTERS
 Shoulder to Shoulder. Safari. Long 4. Producer: Hugh Burns. Distributed through Pye. Very difficult to imagine this duo being anything other than a fairly classy cabaret act, and this new LP does nothing to dispel the feeling that it would all be much more interesting and exciting if you had a meal, a drink and something to watch at the same time. Most tracks written by Doreen, and the vocal style is the slick, sometimes rather strident, swing/blues/rock harmony the girls are already known for.

THIRD WORLD
 Third World. Island ILPS 9554. Producers: Alex Sadkin and Third World. Class reggae from a band that should soon be on a level with the man who made it all possible, Bob Marley. Third World's music is different and haunting, and that combination comes across strongly on this album — steady, tight rocking reggae, so even if the monotony of the lyrics and subject matter might pall after a while there's still enough in the sound to keep the listener interested. Star track — Journey To Addis.

STEPHANE GRAPELLI
 Uptown Dance. CBS 82959. Producer: Ettore Stratta. A most apt title for a man and his music that seem to gain in humour and zest for living in inverse proportion to age. A marvellous album of swinging jazz violin, but then what else could you expect from the master? An excellent set of musicians helps out, including such worthies as Hugh McCracken and Steve Gadd. Grappelli has legions of fans out there and this album should prove a pretty steady seller. Star tracks — Baubles, Bangles and Beads and Shadows.

BLACKWELL
 Boogie Down. Rampage Page 3. Veteran musical director Charles Blackwell has produced an album of songs, disco music which would find its market amongst younger record buyers. Radio exposure would be useful but it is also more than likely that the album will stand or fall on disco promotion alone.

JOAN ARMATRADING
 To the Limit. A&M AMLH 64732. Producer: Glyn Johns. The gentle genius of the lady goes on and on. Her voice and her songs are as fine as ever, both dealing with poetry and emotion — but without any hint of schmaltz. Now that the Great British Public has decided that Ms. Armatrading can be rich and famous as well as just a superb artist, this new LP should go high.

ELTON JOHN
 A Single Man. Rocket TRAIN 1. Produced by Elton John and Clive Franks. Having heard this — Elton's first product through his new deal with Phonogram — in the unreal surroundings of a studio playback session it was comforting to play it at home and have initial impressions confirmed that it is indeed a superb album. Elton's new song-writing partnership with Gary Osborne (successful TV jingle writer and part writer of War Of The Worlds) has given him a new lease of life and though a mixture of styles and sounds it is satisfying whole and even after a couple of plays each track clicks in your memory bank — a sure sign of a hit album. Part Time Love is the first single though Return To Paradise or Georgia might be even more commercial and the six-minute instrumental-with-chorus Song For Guy has great poignance when you know it was written for Rocket's messenger boy who was killed in a road accident.

First Bowie compilation?

DAVID BOWIE
 Stage. RCA PL 02913. Producers: Artist and Tony Visconti. What amounts to the first Bowie compilation. 2LP of recordings made during the recent world tour, including cuts from all four previous LPs. Bowie gives his audiences the hits (Heroes, Ziggy, Atmosphere, Station To Station Beauty And The Beast and the rest); they infuse the vinyl with adoration. Obviously a hit LP on the strength of faithful fans, but tracklisting will also sell it to many who might find studio LPs a mite tedious.

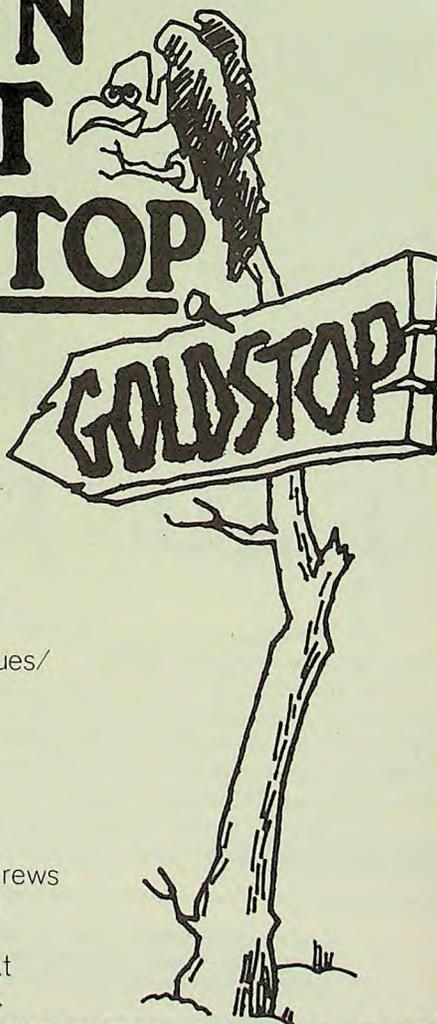
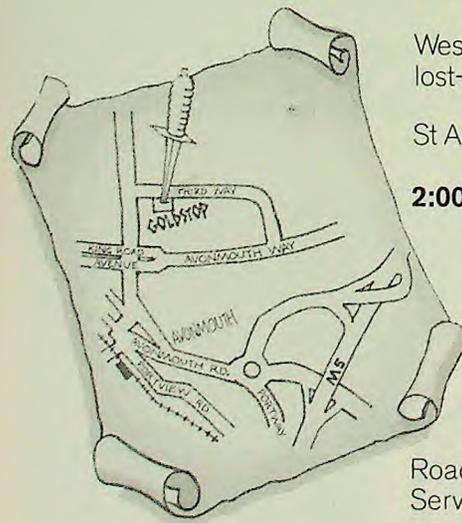


CITY BOY
 Book Early. Vertigo 9102 028. Producer: Robert John Lange. Following hot on the heels of the band's first hit single, 5.7.0.5, City Boy's debut LP should consolidate even more their reputation as one of the UK's most promising new groups. In fact, City Boy have been building up a strong reputation for themselves during the last 18 months and producer Lange (who has also worked with Generation X and Graham Parker and The Rumour) has got some good results from the recording studios.

VARIOUS
 Convoy. Capitol E-ST 24590. Music from the film which is currently doing pretty respectable box office. Album amounts to a compilation of well-known songs by well-known artists, and could sell on its own merits as a compilation of strong (mostly country rock) tracks, but the connection with the film can only help. Apart from the hit Convoy by C. W. McCall, tracks include previous charters from Crystal Gayle, Kenny Rogers, Billie Jo Spears and others.

ANDREW CRONSHAW
 Wader in the Flood. Transatlantic LTRA 508. Producers: Artist and Bill Leader. Cronshaw is a highly gifted musician whose qualities would have made him a commercial giant if used for rock or soul. He uses them in folk music; but this fine LP comes close to the point where, if it were given a hearing in-store (especially at a season when in previous years Oldfield's In Dulce Jubilo and Steeley's Gaudete were huge hits) it could win impulse buyers of all shades of taste.

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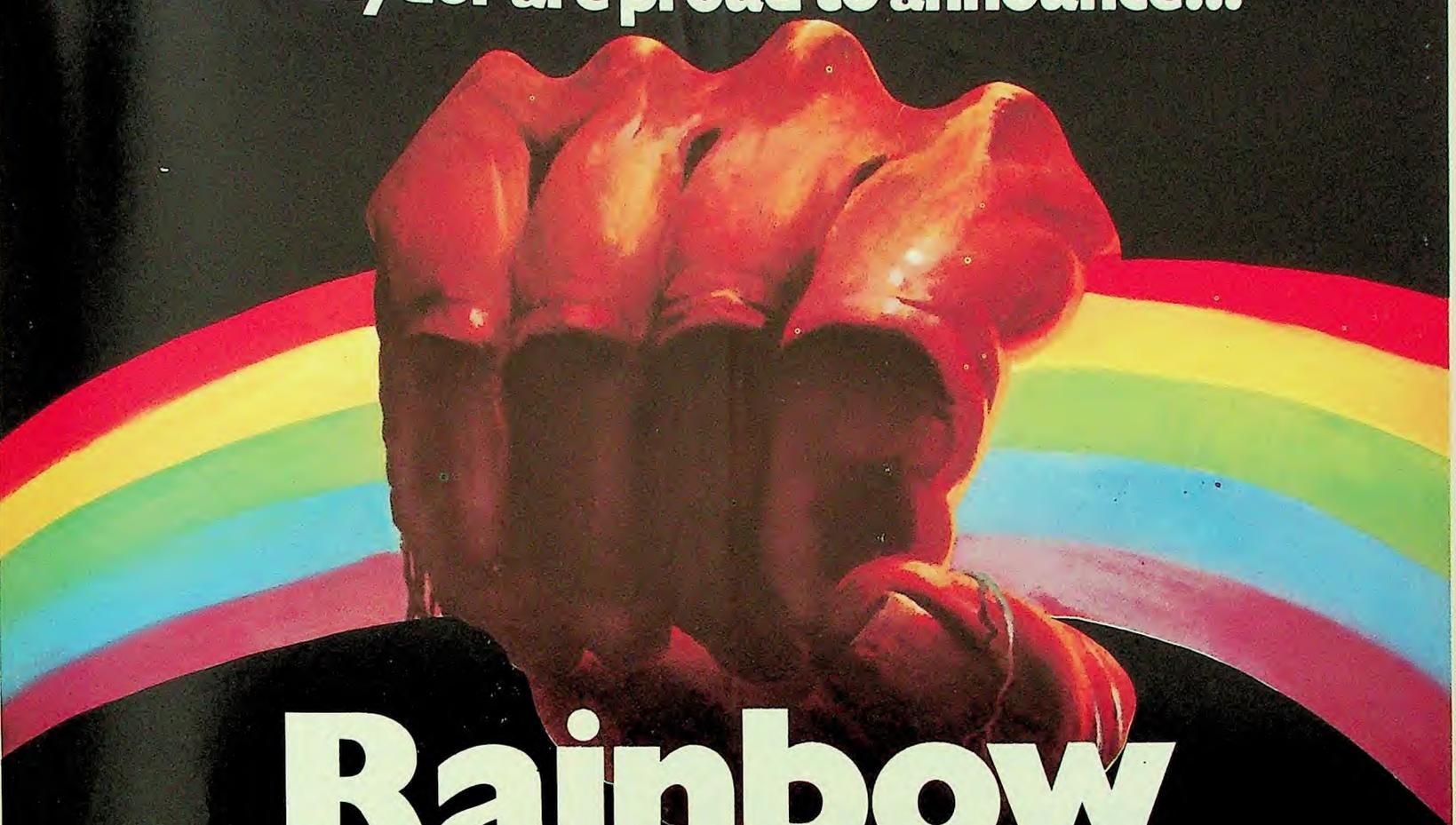
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CHARTS

US CHARTS

Singles

1	1	KISS YOU ALL OVER, Exile	19	22	LIKE THAT, Captain and Tennille
2	3	HOT CHILD IN THE CITY, Nick Gilder	20	26	WHO ARE YOU, The Who
3	2	BOOGIE OOGIE OOGIE, Taste of Honey			DOUBLE VISION Foreigner
4	4	DON'T LOOK BACK, Boston			
5	6	REMINISCING, Little River Band			
6	9	YOU NEED ME, Ann Murray			
7	8	LOVE IS IN THE AIR, John Paul Young			
8	10	WHENEVER I CALL YOU FRIEND, Kenny Loggins			
9	5	SUMMER NIGHTS, John Travolta/Olivia Newton John			
10	7	HOPELESSLY DEVOTED TO YOU, Olivia Newton John			
11	21	MACARTHUR PARK, Donna Summer			
12	12	HOLLYWOOD NIGHTS, Bob Seger			
13	14	RIGHT DOWN THE LINE, Gerry Rafferty			
14	16	HOW MUCH I FEEL, Ambrosia			
15	17	GET OFF, Foxy			
16	18	BACK IN THE USA, Linda Ronstadt			
17	19	SHE'S ALWAYS A WOMAN, Billy Joel			
18	20	YOU NEVER DONE IT			

Albums

1	2	GREASE, Soundtrack
2	1	DON'T LOOK BACK, Boston
3	3	DOUBLE VISION, Foreigner
4	4	WHO ARE YOU, The Who
5	5	SOME GIRLS, Rolling Stones
6	6	A TASTE OF HONEY, Taste of Honey
7	7	NIGHTWATCH, Kenny Loggins
8	10	TWIN SONS OF DIFFERENT MOTHERS, Dan Fogelberg/Tim Weisberg
9	12	LIVE AND MORE, Donna Summer
10	30	LIVING IN THE USA, Linda Ronstadt
11	11	THE STRANGER, Billy Joel
12	13	NATURAL HIGH, Commodores
13	14	STRANGER IN TOWN, Bob Seger/Silver Bullet Band
14	15	GET OFF, Foxy
15	19	PIECES OF EIGHT, Styx
16	18	MIXED EMOTIONS, Exile
17	17	COME GET IT, Rick James

Courtesy of Billboard

18	20	SKYNYRD'S FIRST . . . AND LAST, Lynyrd Skynyrd
19	21	SLEEPER CATCHER, Little River Band
20	8	SGT. PEPPER'S LONELY HEARTS CLUB BAND, Soundtrack

Portugal

SINGLES

(courtesy Musica & Som)

1	ONE FOR YOU ONE FOR ME - La Bionda (Philips)
2	RIVERS OF BABYLON - Boney M (Ariola)
3	CANCAO BROIBIDA - Marco Paulo (EMI)
4	STAYIN' ALIVE - Bee Gees (RSO)
5	CRY TO ME - Sergio e Madi (Rossil)
6	TERRA DA MARIA - Roberto Leal (Roda)
7	UM PORTUGUES - Linda de Souza (Carrere)
8	WUTHERING HEIGHTS - Kate Bush (EMI)
9	MY LIFE - Michael Sullivan (Rossil)
10	LET'S ALL CHANT - Michael Zager Band (Private Stock)

DISCO CHART

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

1	(3)	WHAT YOU WAITIN' FOR, Stargard (MCA 12MCA 382, 12in)
2	(6)	INSTANT REPLAY, Dan Hartman (Blue Sky SKY 6706, 7in/2Z 82773-3, US import 12in)
3	(7)	PRANCE ON/CYCLOPS, Eddie Henderson (Capitol 12CL 16015, 12in/Tower EST 11846, LP)
4	(12)	GIVING IT BACK, Phil Hurtt (Fantasy D-105, US import 12in)
5	(1)	HOT SHOT, Karen Young (Atlantic K 11180, 12in)
6	(24)	IT SEEMS TO HANG ON, Ashford & Simpson (Warner Bros K 17237)
7	(5)	CAN'T YOU SEE ME, Roy Ayers (Polydor 2391365, LP)
8	(19)	DANCE (DISCO HEAT), Sylvester (Fantasy FT 549, LP/D-102, US import 12in)
9	(18)	BAMA BOOGIE WOOGIE, Cleveland Eaton (Gull GULS 63-12, 12in)
10	(2)	LET'S START THE DANCE, Hamilton Bohannon (Mercury 9199830, 12in)
11	(9)	IN THE BUSH, Musique (Prelude PRL 12158, US import LP)
12	(11)	BLACK IS THE COLOUR, Wilbert Longmire (Tappan Zee JC 35365, US import LP)
13	(4)	AIN'T WE FUNKIN' NOW, Brothers (Funk A&Merica AMSP 7379, 12in)
14	(21)	BLAME IT ON THE BOOGIE, Mick Jackson (Atlantic K 11101)
15	(8)	LET THE MUSIC PLAY, Charles Earland (Mercury 919983, 12in)
16	(14)	HOW DO YOU DO, Al Hudson (ABC 4229, 12in)
17	(13)	NO GOODBYES, Curtis Mayfield (Curtom OUK 5022, US import LP)
18	(23)	PLATO'S RETREAT, Joe Thomas (TK TKR 6049, 7in/TK D 94, US import 12in)
19	(30)	MONTEGO BAY, Sugar Cane (Ariola Hansa AHAD 524-12, 12in)
20	(25)	DISCO DANCING, Stanley Turrentine (Fantasy F-9563, US import LP)
21	(—)	TAKE THAT TO THE BANK, Shalamar (Solar BXL 1-2895, US import LP)
22	(15)	BETTER THINGS TO COME, Nigel Martinez (State STAT 81, 12in)
23	(16)	EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder (Fantasy WMOT D-103, US import 12in)
24	(27)	YOU, Samuel Jonathan Johnson (Columbia 23-10798, US import 12in)
25	(31)	ONLY YOU, Teddy Pendergrass (Philadelphia PIR 12-6713, 12in)

1	BROWN GIRL IN THE RING, Far Musikverlag/Blue Mountain
2	THREE TIMES A LADY, Jobete
3	DREADLOCK HOLIDAY, St. Annes
4	OH WHAT A CIRCUS, Evita
5	GREASE, Chappell/RSO
6	YOU'RE THE ONE THAT I WANT, Famous Chappell
7	RIVERS OF BABYLON, Far Musikverlag/Blue Mountain
8	AGAIN AND AGAIN, Shawbury/Eaton/EMI
9	SUMMER NIGHT CITY, Bocu
10	AN EVERLASTING LOVE, RSO/Chappell
11	IT'S RAINING, Magnet
12	KISS YOU ALL OVER, Chinnichap/RAK
13	FOREVER AUTUMN, Leeds/Jeff Wayne



14	I THOUGHT IT WAS YOU, Panache/Wah Watson
14	WHO ARE YOU, Eel Pie/Essex
16	IT'S ONLY MAKE BELIEVE, FD & H
17	FORGET ABOUT YOU, Island
18	BABY STOP CRYING, Big Ben
19	ANNIE'S SONG, Winterhill
19	5705, Zomba/City Boy/Chappell

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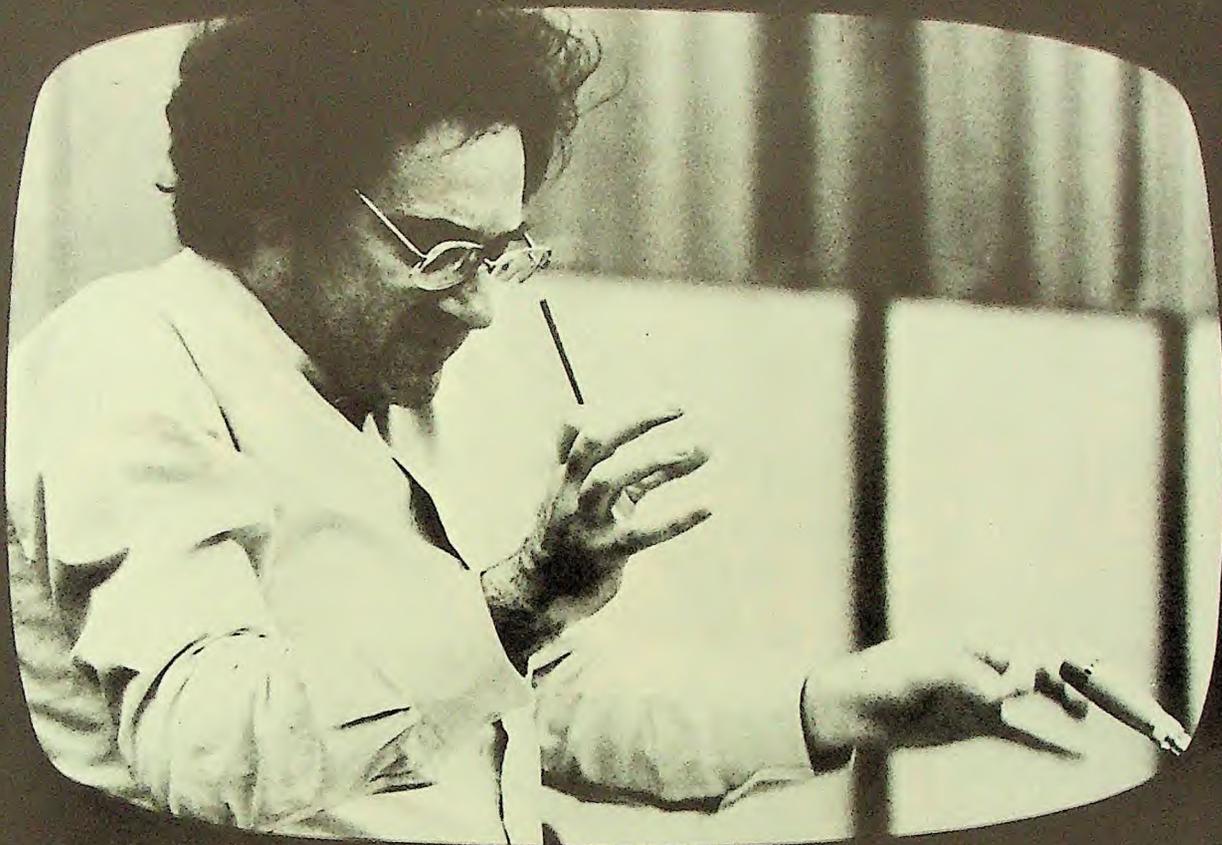
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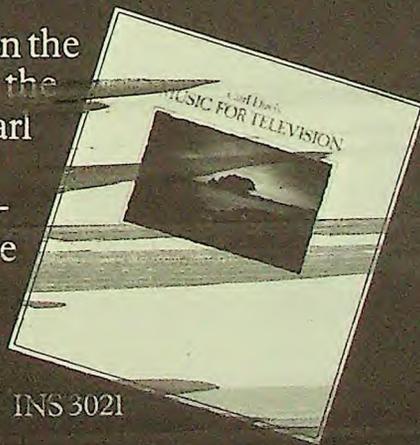
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RELEASES MUSIC WEEK

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BAKER, Adrian I
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 WEATHER REPORT R
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DISTRIBUTORS CODE

A - Pye, C - CBS, W - WEA, E - EMI, F - Phonic, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Cydo Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream, Q - Charmdale, G - Lightning

DOWN BY THE WATER, Boogie Tonight, CLAUDJA BARRY, Lollipop LOLLY 3 (F)
 DOWN SOUTH JUNKING, Lend A Helping Hand, LYNRYD SKYNYRD, MCA MCP 101 (E)
 DREADLOCK DON'T DEAL IN WEDLOCK, Pthilius Pubis, JAH WOBBLE, Virgin VOLE 9 (C)
 DRIVERS SEAT, Slide Away, SNIFF 'N' TEARS, Chiswick CHIS 105 (E)

ELVIS & MARILYN, Anita Bryant, LEON RUSSELL, Paradise K 17244 (K)
 EXCITABLE BOY, Vera Cruz, WARREN ZEVON, Elektra 'Asylum K 13140 (W)

HARD ROAD, Symptoms Of The Universe, BLACK SABBATH, Vertigo SAB 2 (F)
 HEY GIRL, Real Teeth Are Out, GRUPPO SPORTIVO, Epic EPC 6767 (C)
 HOT BLOODED, Tramontane, FOREIGNER, Atlantic K 11167 (W)
 HYLDA, You Never Can Tell, PETER PRICE, Pye 7N 46125 (A)

I CAN FEEL LOVE, Who's Crying Now, PERRY CLAYTON, Response SR 524 (A)
 I'LL KEEP YOU SATISFIED, Feel Like Dancing, ADRIAN BAKER, MCA 395 (E)
 I LOST MY HEART TO A STARSHIP TROOPER, Do Do Do, SARAH BRIGHTMAN & THE HOT GOSSIPS, Ariola 'Hansa AHA 527 (A)
 INSTANT REPLAY, Instant Replay (Replayed), DAN HEARTMAN, SKY 6706 (C)

LIGHT UP MY EYES, Don't Cry, SOVEREIGN, EMI 2872 (E)

MR. BASS MAN, I'm A Nut, VARIOUS, MCA MCP 5 (E)
 ODD JOB MAN, I Just Wanna Make You Feel Good, ROBIN BANKS, GM GMS 9051 (W)

PART TIME LOVE, I Cry At Night, ELTON JOHN, Rocket Xpress 1 (F)
 PRANCE ON, Say You Will, EDDIE HENDERSON, Capitol 12CL 16015 (E)
 PRISONER OF YOUR LOVE, Join In The Dance, PLAYER, RSO 20 (F)
 PROMISED LAND, Streets Of Fire, BRUCE SPRINGSTEEN, CBS 6720 (C)
 PUBLIC IMAGE, The Cowboy Song, PUBLIC IMAGE LIMITED, Virgin VS 228 (C)

QUIET MAN, Cross Fade, ULTRAVOX, Island WIP 6459 (E)

RAT TRAP, So Strange, BOOMTOWN RATS, Ensign ENY 16 (F)
 RIVER PEOPLE, BirdLand, WEATHER REPORT, CBS 6743 (C)
 ROCK & ROLL FOOL, Ounce Of Sense, NICK VAN EDE, Barn 2014 128 (F)
 ROCK 'N' ROLL REST HOME, Piano Man, LEIGH STIRLING, Pennine PSS 146 (Wynd-Up)

SHAKE YOUR BODY, Penelope, GARY BARTZ, Capitol 12CL 15999 (E)
 SHOOTING STAR, Talking About Love, DOLLAR, EMI 2871 (E)
 SHOW BUSINESS, Better Days Ahead, ARIST 215 (F)
 SLEEPING LIKE A BABY NOW, All Rocketed Out, GRATEFUL AMARILLO (PETER OLIVER), DJM DJS 10877 (C)
 SOMETIMES I FEEL LOW, Love Is Infectious, JAPAN, Ariola 'Hansa AHA 529 (A)
 SOONER THE BETTER, I Want To Celebrate Our Love, CHIPS, Decca F 13802 (S)
 SPRING RAIN, Reggae Strings, INNER CITY EXPRESS, Ebony EYE 15 (R)
 SUMMERTIME BLUES, All Guitars, FLYING LIZARDS, Virgin VS 230 (C)

TELL ME TO MY FACE, Lazy Susan, DAN FOGELBERG/TIM WISEBERG, Epic EPC 6707 (C)

THE CREEPER, The Creeper Pt. 2, PUMPKIN DELIVERY, Creole CR 155 (C/CR)
 THERE NEVER BE, You Pull The Switch, SWITCH, Motown 12TMG 1123 (E)
 THE TOAD, Lighthouse, STRUGGLE, Creole CR 158 (C/CR)
 THE WARRIOR, The Warrior, ORIGINAL SOUNDTRACK/PULSE, Ipi Tombi 'PT 1/12' 'PT 1S (Spartan Records)
 TWILIGHT TIME, I Can't Believe, T. FORD & THE BONESHAKERS, Splash CP 23 (E)

UNIVERSAL LOVE, Everybody's Gotta Do Something, J.A.L.N. BAND, Magnet MAG 131 (E)

WATCHING TV, Life's So Cruel, CHARLIE, Polydor 2059 069 (F)
 WHEN THIS PUB CLOSES, Iron Bird, TOMMY MORRISON, Real ARE 5 (W)
 WIFES IN ORBIT, Yik Yak, RED CRAYOLA, Radar ADA 22 (W)

YOU DON'T LOVE ME ANYMORE, Caroline, EDDIE RABBITT, Elektra 'Asylum K 12319 (W)
 YOU GOT A HARD TIME COMING, Home's Where The Hurt Is, LOUDSPEAKERS, Ebony EYE 14 (R)
 YOU'RE GONNA MISS ME, Tried To Hide, 14 FLOOR ELEVATOR, Radar ADA 13 (W)

TOTAL ISSUED

Singles notified by major manufacturers for W/E 13th October 1978.

	This Week	This Month	This Year
EMI	6 (5)	11 (5)	220 (398)
EMI (LRD)	10 (4)	14 (4)	200 (10)
Dacca	1 (1)	2 (1)	49 (78)
Pye	4 (5)	9 (5)	196 (121)
Polydor	3 (5)	8 (5)	178 (194)
CBS	7 (6)	13 (6)	246 (219)
Phonogram	4 (4)	8 (4)	137 (141)
RCA	2 (0)	2 (0)	102 (140)
WEA	9 (9)	18 (9)	304 (185)
Others	16 (8)	24 (8)	625 (619)
Total	62 (47)	109 (47)	2257 (2105)

LISTINGS

AB

A LITTLE BIT OF REGGAE, A Little Bit Of Reggae Pt. 2, IN CROWD, Cactus CT 114 (C/CR)
 ALL OF THE WORLD IS FALLING IN LOVE, If You Were My Woman, BAY CITY ROLLERS, Arista ARIST 212 (F)
 AUTUMN LOVE, Searching, HI TENSION, Island WIP 6462 (E)
 BEYOND THE CLOUDS, Geromine, QUARTZ, Pye 7NL 25797 (A)
 BICYCLE RACE, Fat Bottom Girls, QUEEN, EMI 2870 (E)
 BLACK SHAHEEN, When The Seagull Flies, RHEAD BROTHERS, EMI 2869 (E)
 BRAVE NEW WORLD, Streeffight, DAVID ESSEX, CBS 6705 (C)

C

CHANGE OF HEART, Hey Deanie, ERIC CARMEN, Arista ARIST 219 (F)
 COME BACK TO ME, Cheatah, URIAH HEEP, Bronze BRO 62 (E)
 CRAZY FOR MY LADY, Can't Buy My Soul, JOHN SPENCER, Beggar's Banquet BEG 12 (E)

D

DISCO DANCING, Heritage, STANLEY TURRENTINE, Fantasy FTC 162/12FC 162 (E)
 DOLPHIN DIVE, Dolphin Dive Instrumental, WAVES, Epic EPC 6722 (C)
 DON'T FORGET THE BEER DEAR, The Douglas Walk, JACK DOUGLAS, Response SR 523 (A)
 DO THE BEST THAT I CAN, Part 2., BETTYE LABELLE, Atlantic K 11198 (W)

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 I was drivin' down town just myself at the wheel
 tryin' to find somethin' I could just feel,
 who's gonna love me tonight?
 Well I saw her standin' there with plenty of nerve
 something she said just made me swerve,
 "Where are you goin', what you doin'?"
 She said "I'm standin', I'm waitin', I'm all by myself
 my friends all tell me that I'll be on the shelf
 got any ideas for a remedy?"

Oh my God I just don't know which way to turn which way to go
 if, I had the secret, I wouldn't be driving down this poxy street!
 She'll be alright on the night (repeat)

I told her I thought she didn't have much choice
 she said "Come here I can't hear your voice,
 let's get together and see.

Let's go back to my place & get something done
 we should be able to generate some fun"

I started to dribble at the thought.

We got back to her place in a terrible state
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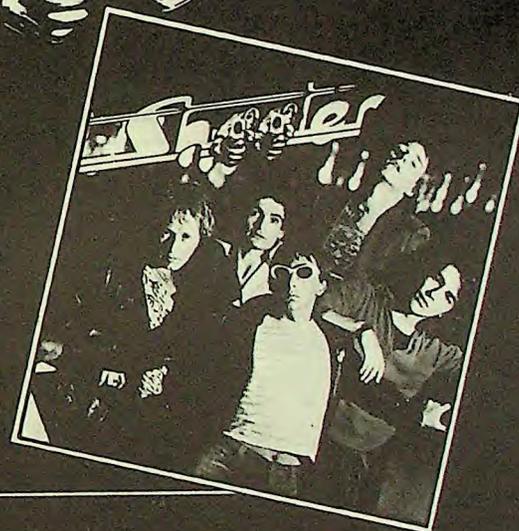


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MARKET PLACE

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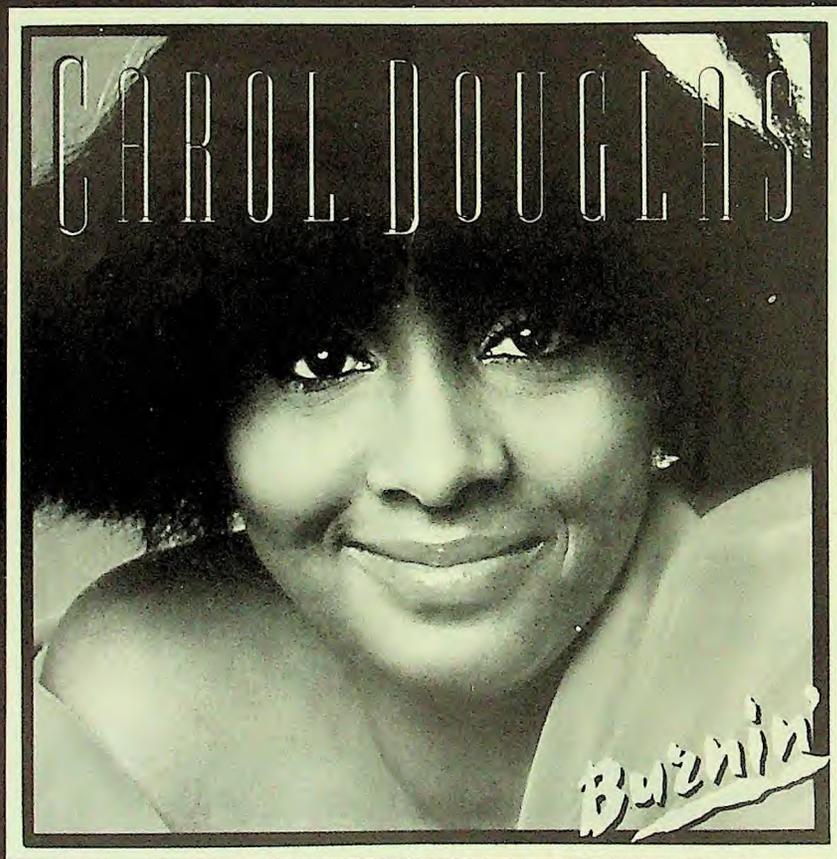
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 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	15	● GREASE Original Soundtrack	RSO RSD 2001 (F)	31	26	37	● NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
2	2	11	IMAGES Don Williams (Don Williams/Gaph Fundes)	K-Tel NE 1033 (K)	32	—	—	20 GOLDEN GREATS The Kinks (Gordon Smith/Neal Palmer)	Ronco RPL 2031 (B)
3	12	2	THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12 (E)	33	25	4	WHEN I DREAM Crystal Gayle (Allen Reynolds)	United Artists UAG 30169 (E)
4	5	15	● CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)	34	27	9	○ EVITA Various	MCA MCX 503 (E)
5	—	—	● STAGE David Bowie (Tony Visconti/David Bowie)	RCA PL 02913 (R)	35	39	12	● 20 GIANT HITS Nolan Sisters (Roger Greenaway)	Target TGS 502 (W)
6	3	3	● BLOODY TOURISTS 10cc (Eric Stewart/Graham Gouldman)	Mercury 9102 503 (F)	36	—	—	LIVE BURSTING OUT Jethro Tull (Ian Anderson)	Chrysalis CJT 4 (F)
7	4	11	○ NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)	37	23	12	● 20 GOLDEN GREATS The Hollies	EMI EMTV 11 (E)
8	9	2	● YES TORMATO Yes (Yes)	Atlantic K 50518 (W)	38	24	37	○ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
9	6	16	● WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)	39	—	—	BACK IN THE USA Linda Ronstadt (Peter Asher)	Asylum K 53085 (W)
10	8	32	○ SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	40	—	1	□ TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)
11	7	4	□ PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)	41	28	26	● AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)
12	18	3	STRIKES AGAIN Rose Royce (Norman Whitfield)	Whitfield K 56527 (W)	42	33	6	SUNLIGHT Herbie Hancock (Herbie Hancock/David Rubinson & Friends Inc.)	CBS 82240 (C)
13	17	2	LOVE BITES Buzzcocks (Martin Rushent)	United Artists UAG 30197 (E)	43	35	16	● OCTAVE Moody Blues (Tony Clarke)	Decca TXS 129 (S)
14	—	—	NEVER SAY DIE Black Sabbath (Black Sabbath)	Vertigo 9102 751 (F)	44	36	11	HANDSWORTH REVOLUTION Steel Pulse (K. Pitterson/P. King)	Island ILPS 9502 (E)
15	16	7	□ LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)	45	—	—	TO THE LIMIT Joan Armatrading (Glynn Johns)	A&M AMLH 64732 (C)
16	10	6	● WHO ARE YOU The Who (Glyn Johns/Jon Astley)	Polydor WHOD 5004 (F)	46	46	17	● SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)
17	15	6	□ JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)	47	—	1	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
18	14	6	DON'T LOOK BACK Boston (Tom Scholz)	Epic EPC 86057 (C)	48	60	4	● PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
19	11	19	● NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)	49	56	8	□ EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)
20	13	3	THE BRIDE STRIPPED BARE Bryan Ferry (Various)	Polydor POLD 5003 (F)	50	—	1	A SONG FOR ALL SEASONS Renaissance (David Hentschel)	Warner Bros K 56460 (W)
21	40	2	BROTHERHOOD OF MAN Brotherhood of Man (Tony Hiller)	K-Tel BML 7980 (K)	50	—	1	● LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)
22	22	17	● LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)	52	53	12	○ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
23	21	48	○ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	53	38	9	□ SHADOW DANCING Andy Gibb (Albhy Galuten/Karl Richardson)	RSO RSS 0001 (F)
24	20	15	● STREET LEGAL Bob Dylan (Don DeVito)	CBS 86067 (C)	54	45	8	WHO PAYS THE FERRYMAN Yannis Markopoulos	BBC REB 315 (A)
25	29	30	□ BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)	55	—	—	STRANGER IN TOWN Bob Seger (Bob Seger/Punch)	Capitol EAST 11698 (E)
26	—	—	BREATHLESS Camel (Camel/Mick Glossop)	Decca TXS 132 (S)	56	41	2	PRIVATE PRACTICE Dr. Feelgood (Richard Gottferrer)	United Artists UAG 30184 (E)
27	30	8	□ THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams (Jack Gold)	CBS 86068 (C)	57	37	8	● LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028 (B)
28	19	5	ARE WE NOT MEN? NO WE ARE DEVO Devo (Brian Eno)	Virgin V 2106 (C)	58	32	1	ROAD TO RUIN Ramones (Tommy Erdelyi/Ed Stasium)	Sire SRK 6063 (W)
29	34	85	○ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	59	43	9	STAR PARTY Various	K-Tel NE 1034 (K)
30	31	32	● THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	60	50	2	○ A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)

ABBA	24	DEVO	28	HOLLIES	37	ROLLING STONES	46
ARMATRADING, Joan	45	DIRE STRAITS	47	JETHRO TULL	36	RONSTADT, Linda	39
BIG WHEELS OF MOTOWN	3	DR. FEELGOOD	56	KINKS	32	ROSE ROYCE	12
BLACK SABBATH	14	DYLAN, Bob	24	LONDON SYMPHONY ORCHESTRA	4	SATURDAY NIGHT FEVER	10
BLONDIE	11	DURY, Ian	31	MANHATTAN TRANSFER	48	SAYER, Leo	15
BONEY M	7	ELECTRIC LIGHT ORCHESTRA	23, 60	MARKOPOULOS, Yannis	54	SEGER, Bob	55
BOOMTOWN RATS	40	EVITA	34	MARTELL, Lena	57	STAR PARTY	53
BOSTON	18	FERRY, Brian	20	MATHIS, Johnny Deniece Williams	27	STEEL PULSE	44
BOWIE, David	5	FLEETWOOD MAC	29	MEAT LOAF	25	10cc	22
BROTHERHOOD OF MAN	21	GAYLE, Crystal	33	MOODY BLUES	43	THIN LIZZY	9
BUSH, Kate	30	GALWAY, James	17	NOLAN SISTERS	35	WAYNE, Jeff	16
BUZZCOCKS	13	GENESIS	41	PINK FLOYD	52	WHO	2
CAMEL	26	GIBB, Andy	53	RAMONES	58	WILLIAMS, Don	2
COMMODORES	19	GREASE	1	RENAISSANCE	50	WINGS	50
DARTS	49	HANCOCK, Herbie	42	ROSE ROYCE	12	YES	8

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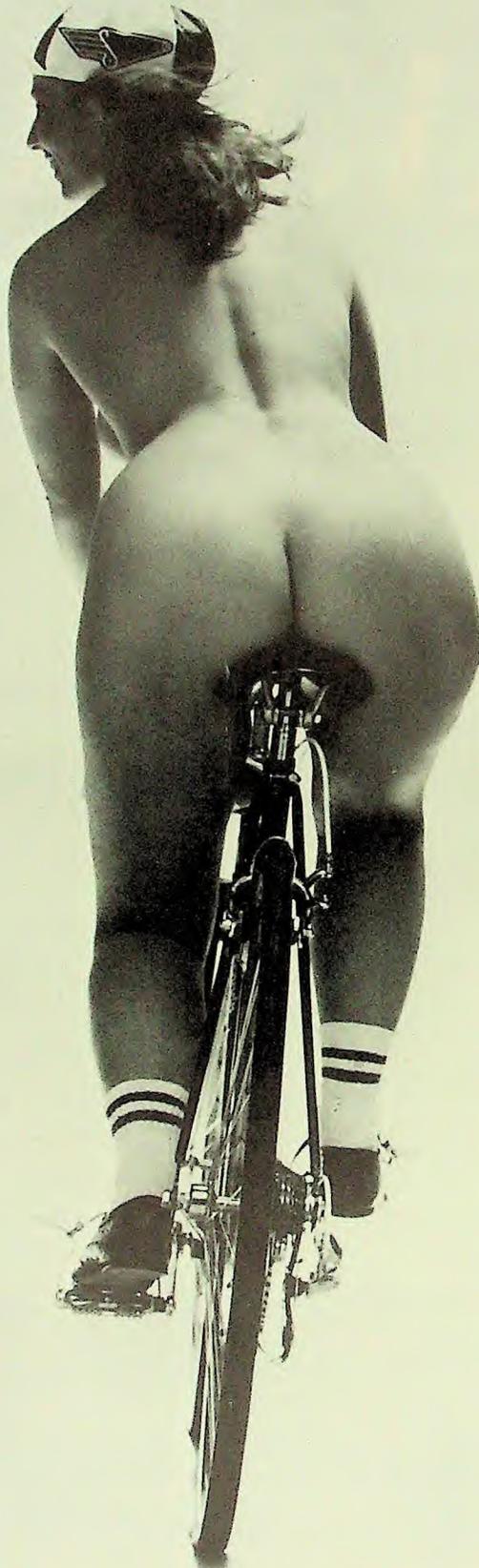
STUDIO TAN Frank Zappa	Warners K59210 (W)	LIVING IN THE U.S.A. Linda Ronstadt	Asylum K53085 (W)
WAVELENGTH Van Morrison	Warners K56526 (W)	SO ALONE Johnny Thunders	Real RAL1 (W)

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TOP 75 SINGLES

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number	
1	5	5	SUMMER NIGHTS John Travolta/Olivia Newton John (Louis St. Louis)	Chappell	RSO 18 (F)	
2	5	5	LOVE DON'T LIVE HERE ANYMORE Rose Royce (N. Whitfield)	Warner Brothers	Whitfield K 17236 (W)	
3	9	2	RASPUTIN Boney M (Frank Farian)	Hansa/ATV/Gema	Atlantic/Hansa K 11192 (W)	
£ 4	6	4	LUCKY STARS Dean Friedman (Rob Stevens)	Sweet City Songs/Heath Levy	Lifesong LS 402 (C)	
5	8	3	GREASE Frankie Valli (B. Gibb/A. Galuten)	RSO/Chappells	RSO 12 (F)	
£ 6	7	5	I CAN'T STOP LOVIN' YOU Leo Sayer (Richard Perry)	G. H. Music	Chrysalis CHS 2240 (F)	
7	17	2	SWEET TALKIN' WOMAN Electric Light Orchestra (Jeff Lynne)	Jet/United Artists	Jet 121 (C)	
8	36	2	SANDY John Travolta (-) Famous	Chappell	Midsong/Polydor POSP 6 (F)	
9	8	10	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester (-) Carlin		Fantasy FTC 160 (E)	
£ 10	18	4	NOW THAT WE'VE FOUND LOVE Third World (A. Sadkin/Third World)	Carlin	Island WIP 6457 (E)	
£ 11	16	7	A ROSE HAS TO DIE Dooleys (B. Findon)	Blacksheep/Heath Levy	GTO GT 229 (C)	
12	5	5	SUMMER NIGHT CITY Abba (Andersson/Ulvaeus)	Bocu	Epic EPC 6595 (C)	
13	23	4	BLAME IT ON THE BOOGIE Jacksons (Gamble/Huff)	Carlin	Epic EPC 6683 (C)	
14	15	8	TALKING IN YOUR SLEEP Crystal Gayle (Allen Reynolds)	Goal	United Artists UP 36422 (E)	
15	4	10	DREADLOCK HOLIDAY 10cc (10cc)	St. Annes	Mercury 6008 035 (F)	
16	10	9	KISS YOU ALL OVER Exile (Mike Chapman)	Chinnichap/RAK	RAK 279 (E)	
17	12	11	THREE TIMES A LADY Commodores (James Carmichael/Commodores)	Jobete	Motown TMG 1113 (E)	
18	14	8	PICTURE THIS Blondie (Mike Chapman)	EMI	Chrysalis CHS 2242 (F)	
19	11	9	OH WHAT A CIRCUS David Essex (M. Batt)	Evita/Leeds	Mercury 6007 185 (F)	
£ 20	27	7	MEXICAN GIRL Smokie (Mike Chapman)	Chinnichap/RAK	RAK 283 (E)	
21	19	8	HONG KONG GARDEN Siouxie & The Banshees (N. Stevenson/S. Lillywhite)	Chappell	Polydor 2059 052 (F)	
22	NEW		RAT TRAP Boomtown Rats (Robert John Lange)	Sewer Fire Hits/Zomba	Ensign ENY 16 (F)	
23	20	7	AGAIN AND AGAIN Status Quo (Pip Williams)	Shawbury/Eaton/EMI	Vertigo QUO 1 (F)	
£ 24	30	4	HAVE YOU EVER FALLEN IN LOVE (With Someone You Shouldn't)	Buzzcocks (Martin Rushent)	Virgin	United Artists UP 36455 (E)
25	22	7	WINKER'S SONG Ivor Biggun (Mr. Big Nose)	Beggars Banquet/Andrew Heath	Beggars Banquet BOP 1 (E)	
26	13	10	JILTED JOHN Jilted John (Martin Zero)	Sparta Florida/Kennel	EMI International INT 567 (E)	
27	41	3	DIPPETY DAY Father Abraham & The Smurfs (-) Burlington	Britico	Decca F 13798 (S)	
28	21	25	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M (F. Farian)	Far/Hansa/ATV/Blue Mountain	Atlantic/Hansa K 11120 (W)	
29	NEW		MACARTHUR PARK Donna Summer (Giorgio Moroder/Pete Bellotte)	Casablanca	CAN 131 (A)	
30	26	8	DAVID WATTS/A BOMB IN WARDOUR STREET Jam (Vic Smith/Chris Parry)	Davray/Carlin/And Son	Polydor 2059 054 (F)	
31	34	3	RESPECTABLE Rolling Stones (Glimmer Twins)	EMI	EMI 2861 (E)	
32	39	3	BRANDY O'Jays (Thom Bell)	Mighty Three/Carlin	Philadelphia PIR 6658 (C)	
33	45	2	GIVIN' UP GIVIN' IN Three Degrees (Giorgio Moroder)	Heath Levy	Ariola ARO 130 (A)	
34	NEW		DARLIN' Frankie Miller (Dave Mackay)	Logo Songs Ltd	Chrysalis CHS 2255 (F)	
35	31	6	YOU'RE THE ONE THAT I WANT Hylda Baker/Arthur Mullaard (Rob Boughton)	Famous Chappell	Pye 7N 46121 (A)	
£ 36	60	2	ONE FOR YOU ONE FOR ME Jonathan King (Jonathan King)	Heath Levy	GTO GT 237 (C)	
37	NEW		HURRY UP HARRY Sham 69 (Jimmy Persay/Peter Wilson)	Singatune	Polydor POSP 7 (F)	
38	32	3	BLAME IT ON THE BOOGIE Mick Jackson (Sylvester Levy)	Carlin	Atlantic K 11102 (W)	

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	47	3	DON'T COME CLOSE Ramones (T. Erdelyi/Ed Stasium)	Warner Bros.	Sire SRE 1031 (W)
£ 40	44	6	EVE OF THE WAR Jeff Wayne's War Of The Worlds (Jeff Wayne)	April/Jeff Wayne	CBS 6496 (C)
41	29	10	BRITISH HUSTLE/PEACE ON EARTH Hi Tension (K. Ayliv/A. Sadkin)	Screen Gems/EMI	Island WIP 6446 (E)
£ 42	64	2	FOOL (IF YOU THINK IT'S OVER) Chris Rea (Gus Dudgeon)	Magnet	Magnet MAG 111 (E)
£ 43	63	2	DON'T LOOK BACK Boston (T. Scholz)	Screen Gems/EMI	Epic EPC 6653 (C)
£ 44	66	2	GOT TO GET YOU INTO MY LIFE Earth Wind & Fire (Maurice White)	Northern Songs	CBS 6553 (C)
£ 45	53	2	BURN Deep Purple (Deep Purple)	Deep Purple (Overseas)	Purple PUR 137 (E)
£ 46	46	3	MIDDLE OF THE NIGHT Brotherhood Of Man (Tony Hiller)	Tony Hiller/ATV	Pye 7N 46117 (A)
47	28	11	IT'S RAINING Darts (T. Boyce/R. Hartley)	Magnet	Magnet MAG 126 (E)
48	NEW		HARD ROCK Black Sabbath (Black Sabbath)	Essex	Vertigo SAB 002 (F)
£ 49	48	3	DOWN AT THE DOCTORS Dr. Feelgood (R. Gotteltr)	Bluebeard/Chrysalis	United Artists UP 36444 (E)
50	42	3	HOLLYWOOD NIGHTS Bob Seger (Bob Seger/Punch)	Warner Bros.	Capitol CL 16004 (E)
£ 51	51	4	HEADS DOWN NO NONSENSE MINDLESS BOOGIE Alberto Y Lost Trios Paranoias (Chas Jenkel)	Blackhill	Logo GO 323 (C)
£ 52	75	2	CAN'T STAND LOSING YOU Police (Police)	Virgin	A&M AMS 7381 (C)
53	33	22	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John (John Farrar)	Famous Chappell	RSO 006 (F)
£ 54	61	3	MONTEGO BAY Sugar Cane (Pete Bellotte)	United Artists	Ariola Hansa AHA 100 (A)
55	24	9	FORGET ABOUT YOU Motors (P. Ker/N. Garvey/A. McMaster)	Island	Virgin VS 222 (C)
£ 56	74	2	ONE FOR YOU ONE FOR ME La Bionda (Baby Records)	Heath Levy	Philips 6198 227 (F)
57	35	9	GALAXY OF LOVE Crown Heights Affair (Nerangis/Britton)	Planetary Non	Philips 6168 801 (F)
58	38	4	BAMA BOOGIE WOOGIE Cleveland Eton (Bama Music Prod.)	Martin-Coulter	Gull GULS 63 (A)
59	40	3	L.A. CONNECTION Rainbow (Martin Birch)	Thames Talent	Polydor 2066 968 (F)
£ 60	57	23	SHAME Evelyn (Champagne) King (Warren Schatz)	Interworld	RCA PC 1122 (R)
61	55	3	I GO TO PIECES (EVERY TIME) Gerri Granger (Larry Weiss)	Ardmore/Beechwood	Casino Classics CC 3 (A)
62	37	8	I THOUGHT IT WAS YOU Herbie Hancock (D. Rubinson & Friends)	Panache/Wah Watson	CBS 6530 (C)
63	59	3	IT'S A BETTER THAN GOOD TIME Gladys Knight & The Pips (Tony Macaulay)	Macaulay Music Buddah	BDS 478 (A)
64	NEW		GET IT WHILE YOU CAN Olympic Runners (Mike Vernon)	Handel/Brand New/Island/Major Seven	Polydor RUN 7 (F)
65	43	5	DAYLIGHT KATY Gordon Lightfoot (Lenny Warnoker/Gordon Lightfoot)	Heath Levy	Warner Brothers K 17214 (W)
66	NEW		COMING HOME Marshall Hain (Christopher Neil)	Intersong	Harvest HAR 5168 (E)
67	25	10	AN EVERLASTING LOVE Andy Gibb (B. Gibb/A. Galuten/K. Richardson)	RSO/Chappell	RSO 015 (F)
68	56	2	JUKE BOX GYPSY Lindsayfane (Gus Dudgeon)	Chappell/Crazy	Mercury 6007 187 (F)
£ 69	70	2	SGT. PEPPERS LONELY HEARTS CLUB BAND Beatles (George Martin)	Northern Songs	Parlophone R6022 (E)
70	54	4	AND THE BAND PLAYED ON Flash & The Pan (Vanda/Young)	EMI	Ensign ENY 15 (F)
71	58	6	WHAT YOU WAITING FOR Stargard (Mark Davis)	Warner Brothers	MCA 382 (E)
72	NEW		THANK YOU FOR BEING A FRIEND Andrew Gold (Andrew Gold/Brock Walsh)	Warner Brothers	Asylum K 13135 (W)
73	49	12	SUPERNATURE Cerrone (Cerrone)	Panache	Atlantic K 11089 (W)
74	50	7	GOT A FEELING Patrick Juvet (J. Morall)	Gas Songs/Heath Levy	Casablanca CAN 127 (A)
75	71	2	SWEET SUBURBIA Skids (David Batchelor)	Virgin	Virgin VS 227 (C)

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd

A-Z (TOP WRITERS)

Again And Again (Parfitt/Brown/Lynton)	23
And The Band Played On (Vanda/Young)	70
An Everlasting Love (Gibb)	67
A Rose Has To Die (B. Findon)	11
Bama Boogie Woogie (Cleveland Eton Sr)	58
Blame It On The Boogie (M. Jackson/D. Jackson/E. Kröhn)	38
Blame It On The Boogie (M. Jackson/D. Jackson/E. Kröhn)	13
Brandy (Jefferson/Simons)	32
British Hustle (Various)	41
Burn (Blackmore/Lord/Palce/Coverdale)	45
Can't Stand Losing You (Sting)	52
Darlin' (Dave Mackay)	34
Coming Home (Hain/Marshall)	66
David Watts (Ray Davies/Paul Waller)	30
Daylight Katy (G. Lightfoot)	65
Dippety Day (P. Karter/Linole)	27
Don't Come Close (Ramones)	39
Don't Look Back (T. Scholz)	43
Down At The Doctors (Micky Jupp)	49
Dreadlock Holiday (Stewart/Gouldman)	15
Eve Of The War (J. Wayne)	40
Forget About You (A. McMaster)	55
Fool (Chris Rea)	42
Galaxy Of Love (Nerangis/Britton)	57
Get It While You Can (Wingfield/Jammer/Harper/Vernon/Chandler)	64
Givin' Up Givin' In (G. Moroder/P. Bellotte)	33
Got A Feeling (P. Juvet/Morall/V. Willis)	74
Got To Get You Into My Life (Lennon/McCartney)	44
Grease (Barry Gibb)	5
Hard Rock (Black Sabbath)	48
Have You Ever Fallen In Love (P. Shelley)	24
Heads Down To Nonsense (Mindless Boogie (N. Sleek))	51
Hollywood Nights (Bob Seger)	50
Hong Kong Garden (Various)	21
Hurry Up Harry (Persay/Parson)	37
I Can't Stop Lovin' You (Bill Nicholls)	6
I Go To Pieces (Everytime) (Hayes/Williams/Rice)	61
I Thought It Was You (Hancock/Cohen/Ragin)	62
It's A Better Than Good Time (T. Macaulay)	63
It's Raining (Ian Collier)	47
Jilted John (J. G. John)	26
Juke Box Gypsy (Hull)	68
Kiss You All Over (N. Chin/M. Chapman)	16
L.A. Connection (Blackmore/dio)	59
Lucky Stars (Dean Friedman)	4
Love Don't Live Here Anymore (Norman Whitfield)	2
MacArthur Park (J. Webb)	29
Mexican Girl (P. Spencer/C. Norman)	20
Middle Of The Night (Various)	46
Montego Bay (Barry/Bloom)	54
Now That We've Found Love (Gamble/Huff)	10
Oh What A Circus (Rice/Lloyd/Webber)	19
One For You One For Me (A&C La Bionda/R. W. Palmer James)	36
One For You One For Me (A&C La Bionda/R. W. Palmer James)	56
Picture This (D. Harry/C. Stein/J. Destr)	12
Rasputin (Farian/Reyam/Jay)	3
Rat Trap (Bob Geldof)	22
Respectable (Jagger/Richards)	31
Rivers of Babylon (Farian/Reyam)	28
Sandy (Louis St. Louis/Scott Simon)	8
Sgt. Peppers Lonely Hearts Club Band (Lennon/McCartney)	69
Shame (Fitch/Cross)	50
Summer Night City (Andersson/Ulvaeus)	12
Summer Nights (J. Jacobs/W. Casey)	1
Supernature (Cerrone/Wisnick)	73
Sweet Talkin' Woman (Jeff Lynne)	7
Sweet Suburbia (Jobson/Adamson)	75
Talking In Your Sleep (Roger Cook/Bobby Woods)	14
Thank You For Being A Friend (Andrew Gold)	72
Three Times A Lady (L. Richie)	17
What You Waiting For (N. Whitfield)	71
Winker's Song (Mr. Biggun)	25
You Make Me Feel (Sylvester/Wirrach)	9
You're The One That I Want (Farrar)	53
You're The One That I Want (Farrar)	35



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Tom Robinson

ONE OF the success stories of 1978 has been that of the Tom Robinson Band, and yet another chapter was added on Sunday when they appeared at the Hammersmith Odeon. The occasion was naturally a sell-out but there have been few times when an audience has been so obviously responsive towards an artist or band right from the beginning of the performance.

Robinson got off to a very strong start with Don't Take No For An Answer, The Man You've Never Seen and Too Good To Be True. Audience reaction was incredible, and there can have been few people in the audience who did not side with Robinson's views, or

at least did not have healthy respect for the way that he expresses them.

The majority of material was already familiar, being largely taken from the Power In The Darkness album. Robinson added his support to the Liddle Towers "justifiable homicide" enquiry via Blue Murder, and took a heavy swipe at the Hammersmith Liberal councillor who is currently leading a campaign to close the Odeon, during Power In The Darkness. 2-4-6-8 Motorway, Up Against The Wall, Winter Of '79 and Grey Cortina all added to the atmosphere. He also included Don't Get Me Wrong, a rather subdued number which is a possibility for the next single.

It has been said many times before, but Robinson is one of the most important musical talents to emerge from the UK in recent years. It can't be long before he gets US success which will be well-deserved, and a great thing — as long as he doesn't desert his British public.

CHRIS WHITE

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Shadows

A SPOTLIGHT beam momentarily shone on two ladies in neat black cocktail dresses, as they nodded and finger-snapped in time to

Dance On. Most of the people at the Albert Hall for the Shadows last Monday were doing the same — although few had gone as far as donning cocktail dresses.

Despite the Old Codgers dialogue between Welch, and Marvin, (who obviously thought it better to make a virtue out of the fact that they are 20 years older than when they first played that venue than to try and ignore it) the group looked fitter, happier, younger and trendier than most of the audience. What that audience wanted of course was, dead straight renditions of a string of old Cliff and the Shadows hits. Many would probably have liked the lads to appear in matching electric blue suits as well.

With good sense and good humour — the relaxed jokiness actually made the cavernous hall seem intimate, but also ribbed the evening of any sense of event — the band refused to pander too much to the nostalgia freaks. Indeed some of these might have been rather miffed with the tendency to send up the Old Times (and by implication the fans). The sound, from the arena seats anyway, was very bad, with volume distortion and an uneven mix which often allowed drums and keyboards to swamp vocals.

If the band knew of this they coped with the same gang froid as when, during an interestingly-odd interlude of acoustic guitar versions of old rock numbers, ear-splitting feedback regularly interrupted the gentle calm.

Hank Marvin's distinctive, pleasing, guitar style is still the best antidote to the Robin Trower range of strong medicine, and he made gallant efforts in the vocal direction. Bruce Welch carried the vocal side well, Brian Bennett revived the (probably best forgotten) tradition of the lengthy drum solo, with the now obligatory Syndrum sound adding a touch of 1978 to it all; and Alan Jones and Cliff Hall took competent care of bass and keyboards.

Presley, Berry and Holly tributes, some Cliff hits which the Shadows wrote, the good old Jerry Jordan compositions, and recent Shadows cuts like Love Deluxe, all went into a pretty good but not exactly great concert. The fans will keep on buying tickets as long as there are concerts, but maybe, just maybe, it's time the pop legend that is The Shadows rode into that thar sunset with a dignified air of finality. The individuals are as lively and full of invention as ever, and deserve to have the public realise that their careers have moved on, individually.

TERRI ANDERSON

999/Razar

THERE ARE still outposts of punk — at least in the Home Counties — and last week 999, with support band Razar, managed to find one in High Wycombe.

A moderately full Town Hall barely acknowledged the presence of Razar, a rock band leaning heavily towards new wave, recently taken on by Charisma. Perhaps the company felt it had been missing out on the punk/new wave boom but it is sadly

behind the times in hoping to break this band. Two years ago Razar would have gone down a storm with its high energy songs full of messages such as One Room Doom, See You On The Street Tonight and current single Idle Rich, but I have strong reservations as to how they will fare with that style now. It was encouraging, however, to see the band still putting maximum effort and enthusiasm into every number despite the meagre response and the instrumental and vocal skill suggests that it would be possible for the band to get somewhere, perhaps with a different style.

999 was a different proposition and the exposure gained from the success of several singles and two albums on United Artists showed in the audience reaction. Feelin' Alright With The Crew, Nasty Nasty and Emergency — the singles — were naturals to play and were lapped up but the best ones for me were Titanic Reaction from the first album and Grime Don't Pay from the new one — Separates. These allowed vocalist Nick Cash full reign to work the crowd into a frenzy with his melodramatic style.

The crowd baiting worked and by the end there were more people on the stage than on the floor of the hall and Cash was sharing the mike with half a dozen fans before he and the rest of the band were lost in the melee.

Lena Zavaroni

FEW CHILD stars manage to make a successful transition to adult performer, but after witnessing Lena Zavaroni's opening night at the London Palladium last Monday (2), there are no doubts in my opinion that she is destined to become one of the major singing stars of the future.

At the age of 14, Miss Z is the youngest performer to headline a season at the theatre, and any thoughts beforehand that she might be too inexperienced for such an accolade were very quickly dispelled. Her stage confidence put many an older performer to shame, and she displayed a personality which was chatty, but not over-bearing.

But Miss Zavaroni's most important asset is her voice, and a sensible choice of material allowed her to showcase all aspects of her vocal talents. A medley of songs which other teenage stars made hits — Walking Back To Happiness, Shout, The Trolley Song, He's Got The Whole World In His Hands — demonstrated the sheer power of her voice. She added material from her Galaxy Records album, Songs Are Such Good Things, including Speedy Gonzales which was ideal for her style.

At the moment Lena is still too young to sing the ballads that Shirley Bassey and Barbra Streisand specialise in — after all, it is a rather ridiculous notion, a 14-year-old girl singing about lost love. Wait till she does though . . . that will really knock the audience for six, and help transform her into the big singing star that she is going to be.

CHRIS WHITE

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The new rates are a result of increased printing and production costs both of which have risen considerably in the last 12 months during which period Music Week's ABC figure has had two increases.

Hil I'm groovy and if you want to see what Lightning are up to see page 20



BRITAIN'S LARGEST
"ONE-STOP" OPERATION

WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

DOOLEY'S DIARY

THE PRESS release accompanying the photograph on the right describes an EMI LRD promotion campaign for *The Big Wheels Of Motown* album, in which a specially equipped Ford Mustang (what sort of special equipment is left to your imagination) with north Midland singles sales promotion executive Craig Thompson at the wheel, roamed Britain calling on radio stations and shops. The picture purports to show "LRD's radio promotion team getting to grips with persuading the radio stations to play their product". No wonder some radio stations are getting twitchy about pluggers (see page one).



St Michael's been marking time

THE OPENING of a record department in your local Marks and Spencer is not quite as history-making as it may seem because Marks first marketed records back in the 1920s when the Rex and Imperial labels sold for one shilling (5p to you).

What's more, Marks had the idea of personal appearances with the stars of the day — Gracie Fields, Sandy Powell, Sophie Tucker and Jack Payne — visiting the store to sign their records at a farthing a time (now there's a new idea for some extra profits!).

Some of the hits of those depression years reflected the

feelings of the populace with titles like *Ain't It Grand To Be Bloomin' Well Dead* which one enterprising store manager promoted with a coffin in his window display and dressed his assistants in top hats and veils.

● The John Williams' *Rodrigo Concerto*, potentially one of Marks and Spencer's top-selling classical titles, is not the currently available silver disc, with Daniel Barenboim and the English Chamber Orchestra. The M+S version was recorded earlier in the guitarist's career, with Ormandy and the Philadelphia, when there were few rivals. It was at the time one of CBS' top sellers but was deleted to make way for the new, and in Williams' view, more mature version.

East End story of a musical

A THEATRICAL workshop tucked away in the East End was the unlikely venue chosen for the official press unveiling of London's newest musical, *Beyond The Rainbow*, which opens at the Adelphi Theatre in November with a cast album on MCA. Described as Britain's first "Euro-hit" musical, the show is based on a novel by two British journalists, and has already been a box-office hit throughout Europe. In Italy where it first opened the production ran for more than three years.

WORD REACHES us from Kenya of an album which will have collectors' value in years to come — a limited edition LP of recorded speeches of the late President Jomo Kenyatta. Only 1,500 copies were pressed by Phonogram in Nairobi on behalf of the Ministry of Information and they were distributed to the family of the late President, to His Excellency the President, Mr Daniel Arap Moi, heads of foreign States, foreign embassies, senior government officials and guests who attended Kenyatta's funeral.

The workshop location enabled journalists to see the scenery being made, the main item of interest being a huge ark which virtually overshadowed the proceedings. The show is being presented by Harold Fielding, Lord Delfont and Richard Mills.

Amongst those appearing in the £350,000 production will be top Italian singer Johnny Dorelli, comedian Roy Kinnear, Janet Mahoney who played Irene in the musical of the same name, and Noel Johnson — known to radio fans as Dick Barton.

So remote was the workshop's location that journalists were sent special maps — and issued with a telephone number to call in case they still managed to get lost!

The case of the chequered career

YOU'D THINK Geoff Goy would learn. A month ago, the *Chrysalis* promotion manager thought his own gag had backfired on him when *Radio One* producer Jeff Griffin pretended to have cashed a "bribe" cheque Goy had sent him. (*Dooley's Diary*, September 2).

At last week's party to launch the Leo Sayer TV show, its producer Dave Hillier was presented with a cheque — signed by Goy — for £13,000, with the message that this was to compensate for a budget "overspend". Hillier, amused at such an unlikely suggestion, is now in the enviable position of taking the running gag to its logical conclusion and cashing the cheque while Goy is in America.

Incidentally, no date has yet been announced for the screening of the pint-sized superstar's first television series, though it will be in November. The emphasis will be on music, and two guests will appear on each of the six half-hour specials. The first are Frankie Miller and the Boomtown Rats and others will include Robert Palmer, Kate Bush, Dudley Moore, Stephen Bishop and Elkie Brooks.

NOW FOR the real reason why we have to wait too long for Leyland cars — the workers have been recording an LP for RCA titled *Travelling With Leyland*. Calling themselves the Leyland Vehicles Band, the lads provide driving rhythms for appropriate titles such as *Concorde March*, *Perpetuo Mobile*, and *Those Magnificent Men In Their Flying Machines*. Ironically, the release was held up for a fortnight by the RCA plant strike, and will now be out on October 20.

ANNOUNCEMENT OF reduced profits for EMI has triggered new national press speculation of a bid or merger with Decca: "Sir John Read has harboured the idea of a Decca alliance for some time," says *The Observer*, "but to date Sir Ted Lewis has given such notions short shrift." Meanwhile over at the *Sunday Times* it was bash-the-pop-business time again with Elkan Allen opining, "of all the glamour industries, the record business is the grubbliest", in a preview of Thursday's BBC1 documentary *The Record Machine*.



NUMBER OF record industry people taking part in a charity It's A Knockout competition at Pickett's Lock Sports Arena, Edmonton, this Friday (13) with Music Therapy benefiting Expect news of former CBS a&r chief Dan Loggins joining WEA in the States Similarly, expect CBS International appointment for former Phonogram creative director Peter Bond Avoiding those people you don't want to meet at Midem will be made easier next year with innovation of having photographs of all participants printed in Midem Guide MCA's Roy Featherstone and John Wilkes on a tour of South America visiting licensees How's this for enthusiasm: Gull Records' David and Irene Howells personally hand delivered copy of Bunny Maloney single *Boy I've Been Missing You* to *MW* singles reviewer Tony Jasper's north London home.

ELTON JOHN will provide cabaret at the Record Industry Ball on November 2 at the London Hilton — his first public appearance since announcing retirement from performing last November Nigel Dempster missed this one — Phonogram's press lady Karen Fox recently cooked breakfast for Roddy Llewellyn (they were having a business meeting) and apparently he likes smoked salmon on poached eggs A former CBS press officer returning to the fold soon? Ten years in the business this week for independent record promoter Howard Marks.

AT THE CASTLEBAR SONG CONTEST: Campbell Connelly's George Seymour was presented with miniature clock within Irish harp motif by the contest organisers in recognition of his support for the event over most of its 13 years stomach disorder which laid low most of the guests and participants caused event to be renamed the Castlebug Song Contest songwriter-musical director Ray Davies asked his hotel receptionist the time of the next train to Dublin and was told: "It's just gone" *MW*'s Nigel Hunter, attending as a judge and journalist, was told his name translates into the Gaelic as Nigeal Fozleir (pronounced "foul air").

YESTERDAYS

FIVE YEARS AGO

AFTER A four-year absence from the record industry, Ron Kass, former president of Apple and MGM Records, is appointed managing director of Warner Bros Records' UK Record companies are bracing themselves for a price increase in the cost of raw materials used in manufacturing discs and predict a resultant price spiral of records Record Mirror features editor Val Mabbs joins Bell Records as press officer EMI press officer David Sandison moves to a & r department and is replaced by John Bagnall Kink's Ray Davies is planning his own record label to be called Konk Ex-Faces bassist Ronnie Lane signs long-term deal with GM Records Continental Record Distributors announce launch next month of new classical CRD label Burlington Music's John Merritt re-signs the Jim Reeves catalogue.

TEN YEARS AGO

PETER PRINCE promoted to marketing manager at MGM Norman Lonsdale, founder of the World Record Club, sells out his interests in the club to EMI and Colin Hadley takes over as general manager Polydor captures 21 per cent of the album market in the third quarter chart survey making it top label followed by EMI and Decca EMI leads the singles market share with 21 per cent followed by Pye and CBS Paul Hamlyn and Tony Morris fly to Australia to launch MIP there Cliff Richard receives gold record to mark a million sales worldwide of *Congratulations* CBS md Ken Glancy and number of his execs fly to Ireland for Dublin reception to promote the company to Irish dealers and media Plans underway to launch pocket size discs only 3 3/4" wide in UK Scott Walker on first concert tour of Britain.



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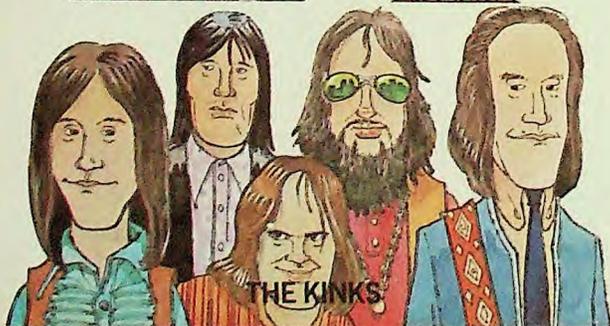
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