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MUSIC WEEK

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

Wanted: 'dynamic labels'

FOLLOWING ITS success with partnership deals with RSO and Casablanca, Polygram is on the look-out for similar arrangements reveals president Coen Solleveld, who says in the company's annual report: "The Group intends to expand its affiliation with dynamic labels."

As previously revealed in *Music Week*, 1978 saw the Polygram Group claiming to be the first music enterprise in the world to register turnover exceeding one billion US dollars for sales of records and tapes. And the report shows that the company increased its total turnover by 24 per cent compared to the previous year.

Polygram in the US tripled its turnover in 1978 "and now ranks among the three leading companies in this key market" and in the UK it "improved its market position".

Polygram's music publishing companies, Chappell and Intersong, had a record year with "a dramatic increase in turnover".

The report also reveals that plans have been made by Polygram's video division for a first release of video cassette programmes in the UK.

• INCREASED PROFITS of £2,600,000 are turned in by Associated Communications Corporation — the holding company encompassing Pye Records, ATV Music, ATV and various property companies — for the year ended March 31, 1979. Turnover was up from £113,588,000 to £133,804,000 and a final dividend of 19.6p per ordinary share is recommended by the board.

STOP PRESS

THE AMERICAN Paramount Pictures Corporation is to buy a 50 per cent share of EMI's music operations for an estimated £70 million. A new joint venture music company will be set up with Bhaskar Menon as chief executive. Deal, announced at hastily convened press conference yesterday (10), subject to satisfactory examination of EMI's assets by Paramount, to be completed by end of August.

Proposals also subject to approval by boards and stockholders of EMI, Paramount's parent company Gulf and Western, and government regulations. Lord Delfont, chairman and chief executive of EMI, and Mr. Barry Diller, his Paramount counterpart, said they believe joint venture, drawing on resources of both companies, "should materially enhance prospects of both companies."

Margins shock — Polydor slashes discount to 30%

POLYDOR IS to cut trade discount from the long-standing 33 1/3 per cent to 30 per cent as of September 1. This latest bombshell for dealers was delivered along with Polydor orders this week in a letter from managing director A.J. Morris.

But Morris had some good news as well — he will peg recommended prices "for as long as possible"; he will not abandon settlement terms (a move he had been considering); and, as a sweetener, selected catalogue items will benefit from a five per cent "bonus".

And as a further sop to independent dealers, Morris told *MW* this week that the 30 per cent margin will be applied across the board to all outlets: "There will be absolutely no special deals for multiples," he said.

Polydor's plan smacks of Thatcher's Budget — taking a little and giving a little. It is aimed at maintaining new release prices at a realistic level while allowing dealers a chance to take increased profits from catalogue sales, if they wish.

"Record companies are fighting for their lives," said Morris. "Unless Polydor can make a profit it will not survive. We have been thinking about these moves for some time and we believe they will be beneficial to the trade in the long run."

In his letter, Morris reveals that he was considering abandoning

settlement discount altogether because of "cost pressures which have built up over the years."

Explaining his catalogue scheme he goes on: "A list of selected LP and tape items will be regularly maintained. Retail orders for these titles will benefit from a five per cent bonus. This will result in these items generating a minimum mark-up of 50 per cent on cost assuming the retail price to be at the recommended level. In addition, our catalogue will be subject to special incentives which the sales force will offer from time-to-time."

Anticipating that some dealers may turn to cheaper imports rather than buy from Polydor under its new terms, Morris told *MW*: "We will not stand back and let this happen. Many of the imports currently flooding the market are illegal and we have taken and will continue to take such legal steps as is necessary to protect our rights. (See separate story)."

"But this is only a partial solution to our problem. Our new terms are flexed to discount the best of our back catalogue by focusing price on these items. And in the case of new

product, our policy of owning world rights will enable us to regulate release dates."

A brief initial reaction to Polydor's scheme came from GRRC secretary Harry Tipple: "I'm shocked by the margin change. But the catalogue bonus is at least a move in the right direction."

Other manufacturers will be watching Polydor's move closely but at presstime EMI, Decca, Phonogram, CBS, Pye and WEA all told *MW* they had no plans at this time to follow suit.

• Polydor's plans will be discussed in a confrontation between managing director A. J. Morris, GRRC chairman Laurie Krieger and secretary Harry Tipple this week and will be exclusively reported in Music Week next week.

'Admit you were wrong!'

A CALL to manufacturers to "admit they made an error of judgement" in setting prices of singles above £1 was made last week by the GRRC.

Record companies are urged to "revise the list price to a more sensible 99p, because any measure that discourages the buyer encourages the home taper".

The GRRC also asks other manufacturers to take note of WEA's pricing policy on albums — imposing a £5 maximum — and it has formally condemned EMI's reduction of prompt settlement discount and the "arbitrary way in which this was enforced" and has asked EMI for a meeting to discuss its action.

On the subject of the legal action threatened by certain manufacturers against retailers stocking imports from non-EEC countries, the GRRC admits that there is probably little it can do, but has left the matter in the hands of its lawyers.

• MEANWHILE, Charisma has decided to peg retail prices — keeping singles below the £1 mark and albums below the £5 mark. RRP of CAS albums is now £4.65, CDS £4.99, Class £3.99. And 7" singles retail at 95p. A spokesman commented: "This continues a policy set at the beginning of the year of establishing prices slightly below those of our distributors, Phonogram."

Chart action

LOW SALES again this week, but average for the time of year. Moving well: Sex Pistols (9 to 3), Ruts (21 to 7), Korgis (54 to 34). Lady Lynda, up 20 places to No. 8 gives the Beach Boys their biggest UK hit for a long time. Heading the ten new entries Abba (48), Chantel Curtis (51) and Stonebridge McGuinness (54).



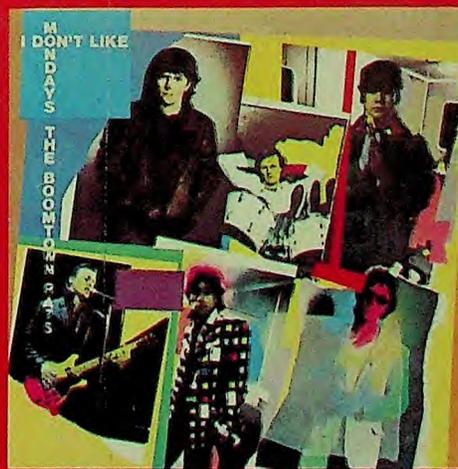
RCA RECORDS has signed Alex Harvey to a long-term worldwide contract. Harvey, who dissolved his successful Sensational Alex Harvey Band at the end of 1977, will be in the studio with a new band during August. His first RCA album is scheduled for October release. Pictured above (l to r): Derek Everett (head of A and R RCA), Alex Harvey and Ken Glancy (managing director RCA).

Takoma taken for the UK

CHRYSLIS HAS secured the rights for UK release of product from the American Takoma Records. Artists involved include Canned Heat, Mike Bloomfield

and guitarist John Fahey. A series of album releases are scheduled for later this year and meanwhile Fahey is to play the Venue on July 14.

THE BOOMTOWN RATS THE NEW SINGLE "I Don't Like Mondays"



00000 full colour picture sleeves
Out Monday July 9 ENY 30

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LETTERS

Who has spoiler facts?

MIGHT I suggest that time is now ripe for *Music Week* to start thinking twice before reporting grandiose statements by the BPI on its wild goose chase for a spoiler signal which, in some unspecified black magical manner, will prevent unauthorised taping of a commercial recording.

My plea is prompted by the news item "BPI denies spoiler signal allegations" (*MW* June 16), in which the BPI uses your newspaper as a vehicle for bravado answers to criticism voiced elsewhere.

The BPI's attitude to spoilers can be compared with plans by a third World country to send a man to the moon on a bicycle. Technically it is not impossible, but the side effects, like for instance the tendency of the cyclist to die *en route*, makes it in practice a dead duck.

Your readers, bemused by the BPI's most recent and wholly unsubstantiated claim that "international research has proved that this (a spoiler) is a possibility" might be interested in the following bare facts:

For more than 10 years, since Apple first claimed to have patent rights on a spoiler system, I have researched and written about the topic for magazines including *New Scientist*. Despite many attempts at

discussing the matter with BPI spokesmen and officials I have never yet found anyone who has even a superficial understanding of the technical issues involved.

Recently among much publicity, BPI commissioned another £10,000 worth of spoiler research from the Wolfson Unit of Southampton University. Wholly predictably, Wolfson came up with a big fat zero. The BPI then flatly refused to discuss the matter or allow Wolfson to talk to the press.

The illogical argument was that public disclosure of what Wolfson found would in some unspecified way help the pirates. Now the BPI tells us that "there is no question of us abandoning the search".

I wonder how many of the record companies who are paying for this continuing nonsense actually know the true situation. Perhaps, thanks to a Thames At Six programme which purported to show a spoiler system in operation, they believe what the

BPI tells them. In fact the Thames At Six producers subsequently admitted that their demonstration had been faked.

The time has come for *Music Week* to question the BPI's facts before giving further publicity to its claims. **Adrian Hope, Denning Road, London NW3.**

● The Editor replies: The BPI is no more using *Music Week* as a "vehicle" for its views on the search for a spoiler than is "Mr Hope" (who himself hides behind a pseudonym) in submitting this letter. We readily admit that *Music Week* does not have the technical knowledge, nor the resources to fund its own research programme, to draw any conclusions regarding the feasibility of a spoiler. But if the BPI, a responsible and ethical body, tells us that it is still seeking a spoiler which will enable the industry to recoup the income being lost to home taping, we have no reason to question its veracity.

You were warned

CLEARLY THERE is a widespread reaction to EMI's pricing policy following the change in VAT rate. It does not just stop at VAT, basic increases and reduced settlement discount.

Taking into account the lack of a 5 per cent returns facility, the enforced extra discount the dealer has to give the customer on singles and EMI's inability to achieve timely delivery by BR, the small record shop is now in danger of making a loss on EMI product.

I will be extremely wary of new EMI releases from now on, and I will not hesitate to return orders not received in time for the weekend. In the months to come let EMI dare to say they were not warned by those who know — the front men of the industry, the dealers! **Martin Anscombe, Pop Inn, Harvey Street, Watton, Thetford, Norfolk.**

No way to run a business

ONCE AGAIN EMI has decided to raise its prices higher than any other record company while maintaining a steady downward spiral in service and efficiency.

When will they realise that they cannot improve business by trying to extract an extra 10 or 20p from the public? EMI's attitude will surely only harden dealers' resistance to its product. **J. Lang, director, J & J Records, Upper Hall Park, Berkhamstead, Herts.**

Parting is such sweet sorrow

I WOULD like to express my extreme best wishes to all my former colleagues at EMI's group repertoire division. It is a great tragedy for the industry as a whole when so many talented people are lost in this way, although from a company angle it was obviously the necessary step.

I have been offered a position as a Music Centre representative for the South-East of England and would therefore like to extend my grateful thanks and appreciation to all my dealers who I have worked with over the past two years in the West End of London.

It has certainly been an enjoyable period of my life and I hope that our acquaintance has been fruitful to the running of your businesses and may be renewed some time hence. **Geoff Betts, EMI, Thayer Street, W1.**

All in a day's work

ON READING the letter headed "What A Week" (*MW* June 16) from J. Simmonds of Henfield I can only say she has my complete sympathy. When our record buyer left us I took over the job and what a headache it has been!

Not only the prices difficult, but most weeks there are shortages or wrong deliveries which makes far more work than is necessary. And judging by the quality of some records I feel sure there is no inspection of goods or they would not send them out.

When contacting the different companies by telephone — which is in itself quite expensive — we do not always get the co-operation and help we need. J. Simmonds asks, "how do we cope?". By gritting the teeth and hoping for the best! **G. A. Wight, Wightsound, Skinner Street, Newport, Gwent.**

Relaxing Stiff's prices

WE AT Stiff Records must back up Island Records' Chris Blackwell in his demands for a reduction in the retail price of records.

Stiff has done more than any other company in Britain to lower the price of records — we haven't put them up. Our prices, like our ethics, were pretty low to begin with, and they've only been jacked up by the extra 7% levied by the all-seeing, all-knowing Lew Lewis fans in Westminster. Dealers and industry chiefs take note: prices are — SEEZ albums £4.78; singles 96p; EP's £1.05; 12" singles £1.49.

We don't currently have any plans to raise prices; in fact we're working very hard at the moment to persuade the rest of the industry to reduce them.

Andy Murray, Press officer, STIFF Records, London W2.

Think again about the country cuts

FROM RECENT statements published in the trade press, it would appear that cuts in BBC local radio programming will affect various specialist programmes and, in particular, those featuring country music.

This association sincerely hopes that station managers will give serious thought to the re-scheduling of country music programmes as and where they are affected.

The loss of even one programme would seriously damage the tremendous strides country music has made in the last few years. **Don Ford, chairman, Country Music Association of Great Britain.**

YOU'RE LOOKING at the liveliest, most provocative and generally useful correspondence page in the music industry press. It contains each week views, complaints, boasts about being first on something, contradictions from other claimants, and where necessary answers from our music industry, promotion, deliveries and everyday service.

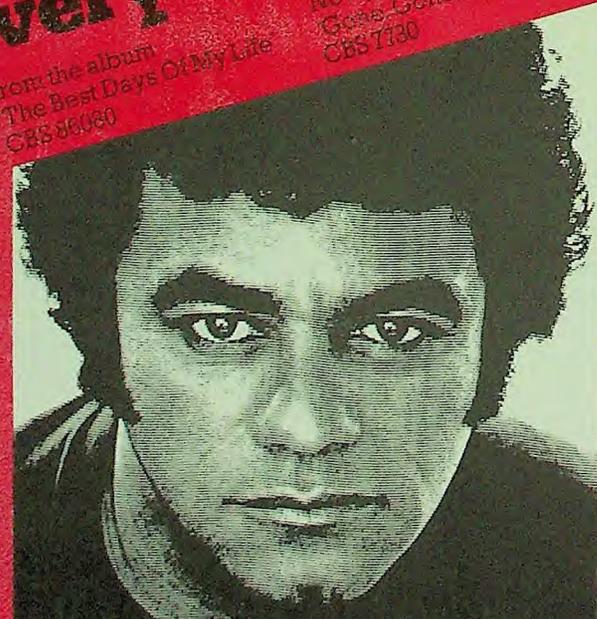
All letters on any and every subject relevant to the music business are welcomed by the Editor, who naturally reserves the right to shorten them when necessary and tone down excessive virulence in the expression of the writers' opinions. If major alterations are deemed necessary, the writer will be contacted for consultation and approval.

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DATES FOR YOUR DIARY:

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CLIFF



FIRST SIGNINGS to Nomis (London), the company recently set up between Peter and Trudy Meisel of Hansa and managers Simon Napier Bell, Richard Chadwick and Danny Morgan, are Burnt Out Stars, whose first single, *In Vain*, has been released on the Ariola Hansa label. The band are currently combining London area gigs with promotional interviews and local radio interviews throughout the country. Left to right in the photo are, standing: Burnt Out Stars vocalist Disse North and lead guitarist Tey, Bedpole Nant, the band's mascot and inspiration, keyboards player Sham Thorts, joint-manager Gorgeous George, bass guitarist Prepter Gash, Nomis executive Richard Chadwick, Kendo Nagasaki, joint manager (in his Samurai Warrior costume which made him one of Britain's top wrestlers) and drummer Tarran Traill. Seated, Simon Napier Bell and Peter Meisel.

EMI enters digital deal

LOOKING TOWARDS a future in which digital recording and playback will probably revolutionise the music industry, EMI has entered "a unique affiliation" with American studio equipment manufacturers MCI to produce digital equipment.

The agreement brings together EMI research and development and MCI's production skills, and is a licensing deal whereby the latter will manufacture digital equipment based on the former's technology.

A prototype, the MCI JH-220 stereo tape recorder, was exhibited at the annual Association of Professional Recording Studios exhibition in London last week. Production models of the JH-220 will be available by the end of the year. The first of these will go into EMI recording studios.

Future joint projects will include the manufacture of an editing system as well as multi-channel digital tape machines. Development of both these projects is nearing completion at EMI's central research labs at Hayes; MCI plans to have prototypes ready by the end of this year and to be into production early in 1980.

Getting off to a Nervous start

A NEW rock and rockabilly label, Nervous Records, is to be launched in August by disc jockey Roy Williams. The label intends to issue one or two singles each month, with albums released on a two-monthly basis. Nervous will be distributed nationally by Lightning, Plastic Fantastic and Superdisc Mail (01-761 2292). Stuart Webster will handle the production and manufacturing side. Roy Williams, who operates the Wild Wax Roadshow in a separate capacity, will handle repertoire and artist liaison. Publicity is through Waxie Maxie (01-672 6918).

CBS reshuffles its pack

CHANGES HAVE been made within a reorganised CBS promotions department. Louis Rodgers continues as head of national promotion for the CBS label but now has reporting to him two promotion teams headed by Martin Sunley and Alvin Jordan.

Sunley, who has been with the company since 1976, becomes promotion manager, CBS label, while Jane Wallace is appointed product promoter. She joins the company from Virgin Music Publishers where she was international promotions manager. Alvin Jordan, who is also appointed promotion manager for the CBS label, previously worked in Radio Two, Capital Radio and Luxembourg promotion but will now be responsible for Radio One promotion for all artists on his roster.

CHRIS WELCH, features editor of *Melody Maker* — for which he has



written for 15 years — moves to the assistant editorship of IPC's new *Musicians Only* magazine, which is to be based in Charing Cross Road and will be bringing out its first issue on September 15, under the editorship of David Blake. A specimen issue is being produced to coincide with the Live Music exhibition at Olympia later this month.

BOB WHITE to promotion manager EMI LRD after seven years with the Polygram group. White joins the new LRD promotion structure headed by Ken Bruce John Bright has left Chas Chandler's Barn Group of Companies after seven years. He will be announcing his future plans shortly and can be contacted on 0732-461309 John R Evans to Solomon & Peres as Scottish sales manager, to co-ordinate and expand the existing sales operation of the company Tracy Bennett to Decca A & R development manager, reporting to Frank Rodgers.

News in brief...

DOLLY PARTON'S new album, *Great Balls Of Fire* (PL 13361) and H.A.P.P.Y. Radio (T 591), the new album from Edwin Starr are both being backed with substantial campaigns by RCA. Ms Parton's LP is being advertised in the music trades, *Reveille*, *Tibits* and the country music publications. The Starr LP campaign centres on display aids — mobiles, window streamers, posters and badges plus advertising in the trade and consumer music papers.

CHRYSLIS RECORDS has obtained the rights to the Pam Nestor single, *Hiding And Seeking* (No More) from the independent Tempus label. The single will be available as a seven minute 12-inch edition on yellow vinyl (CHS 12 2349) or as a three-minute seven-inch edition in a colour bag (CHS 2349). Nestor, best-known for her work as co-writer of the first Joan Armatrading album, is currently in Jamaica recording an album with Dennis Brown.

AMERICAN FOUR-piece, *The Rubinoos*, release a new album on July 13. *Back To The Drawing Board* (Super BSEK 18) will be backed with a series of ads in *Time Out* and the consumer music papers, prior to a gig at *The Venue* on July 28.

THE TWELVE inch version of Sparks' latest single, *Beat The Clock* (VS 270 and VS 270 12), released on July 6, has a playable label.

At the end of the music track there is a short vocal piece by Peter Cook which includes a harangue of Virgin chairman Richard Branson. The single, taken from the album *Number One In Heaven*, is being backed by ads in the consumer press plus *Music Week* and by 2,000 multicolour posters.

Also on Virgin the latest Kevin Coyne album, *Babble* (V2128), is the subject of consumer press ads and shop displays and Coyne will be touring during August.

POLYDOR IS putting a massive campaign behind the new Charlie album, *Fight Dirty*, released on July 13. It includes a single of the same name released on July 13. It includes selling both album and single in a limited edition picture disc with advertisements throughout the music press and *Man About Town* and *Mayfair*.

The display team will organise window and in-store displays as well as posters and display cards.

The picture disc album will be available until the end of August and will retail at a special price of £4.99 before going up to £5.31. The picture disc single will retail at £1.59.

NEW SCOTTISH independent label, *A1 Records*, launches with a three track EP from *The Freeze*. *A1* are at 4 Priory Road, Linlithgow, West Lothian (050 684 4344).

SISTER LOVE, a new female trio, have signed to Greensleaves Cool Rockers label and have a debut single, *Goodbye Little Man*, out now.

STRING RECORDS has announced two new collections of Swing numbers. They are the *Chuck Wagon Swing* (String STR806) by the American mid-South combo, *Swift Jewel Cowboys*, and *Operators' Specials* (String STR807) which is subtitled '16 Red-Hot Jukebox Hits from the Heyday of Western Swing.' String Records are distributed by Selecta.

CARDIFF BROADCASTING, the franchise group awarded the Independent Local Radio contract for the Cardiff area by the IBA, has appointed AIR Services to handle national sales. Cardiff Broadcasting will be the first of the new generation of ILR stations and is expected to be on air within a year.

THE MIDEM UK offices have moved to 9 Stafford Street, London W1. Telephone: 01-499 2317.

STREETS AHEAD Records of Altringham, Cheshire, has released its first single, *Downpour Crossfire* (SA1), by new wave band Foreign Press. Product is available through Bonaparte Javelin and other outlets or by mail order from Streets Ahead, 42 Lloyd Street, Altringham. (061-928 7343).

UTOPIA RECORDS releases the first single by TCOJ — *Total Conception Of Joy* — on July 27. Called (I Found) *Love On The Disco Floor*, it is produced by Greg Walsh, co-producer of the current Nona Hendryx single.

MUSIC WEEK

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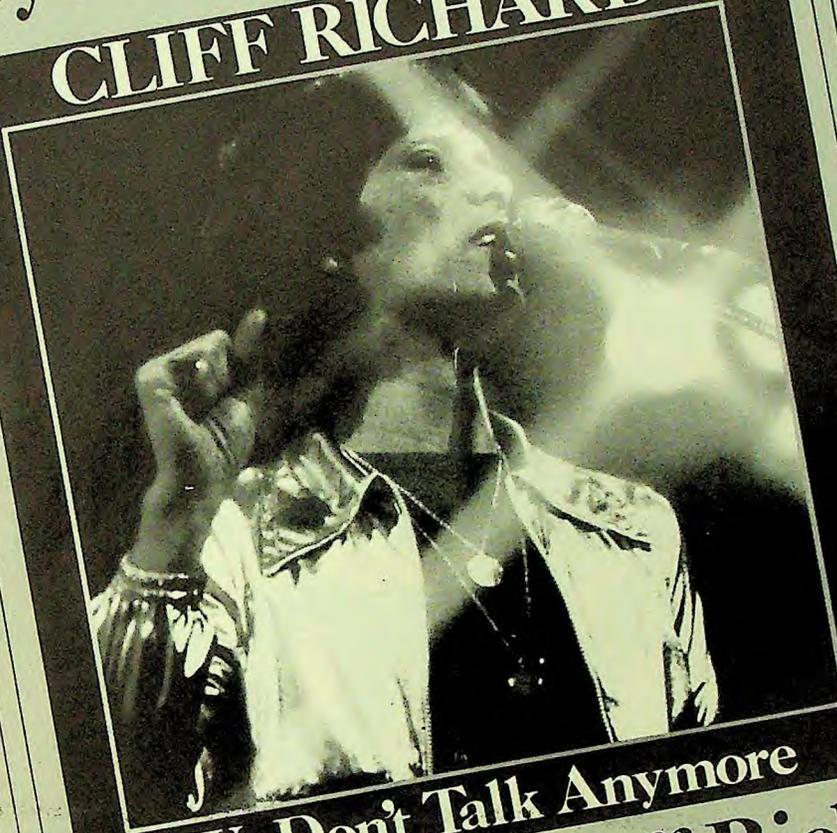
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TIP SHEET

American anthologies

MANNY FOX, who describes himself as an entrepreneur, has proved in America there is a whole world of prospective record buyers who simply do not like to go into a record store. And with his own concept, American Retrospectives, packaged in "anthology" box sets, he is about to set up his own company here to market and distribute his releases.

These anthologies are put together from leading American artists' performance careers. "In most instances," says Fox, these sets are the only completely authorised editions available of the best of their live work. They have been selected in collaboration with either the artists, their close associates and/or estates. Technically, they have been brought up to quality audio standards while retaining the 'live' original sound that gives them distinction."

Fox became interested in this concept in 1966 when he did a six-record set of the best of Al Hirt concerts. At that time, recalls Fox, Hirt was selling perhaps 200 records a year. But with promotion, this anthology sold well over 100,000 copies. Taking the idea of securing rights to unused existing recordings one step further, in 1969 he bought all the rights to the original radio version of The War of the Worlds. This show sold over 500,000 sets. The sales of these both came primarily through American mail order company, Longines.

Two years ago, working with attorney/associate Jim Halperin, Fox decided rather than continue to put together packages for major record companies as an independent producer, he'd form his own distribution company. Out he went to acquire a line of solely owned merchandise.

From this came American Retrospectives with the marketing angle... "to offer a permanent home entertainment library,

collector's items certainly, of America's greatest performers." And this is what Manny Fox will be marketing in the UK — not in the conventional record stores but in markets, banks, chain stores, mail order, whatever.

The catalogue includes record sets with such people as Duke Ellington, Louis Armstrong, Paul Whiteman, Earl "Fatha" Hines, Jimi Hendrix, Spike Jones and the City Slickers, etc. He also offers on records an amazing collection of some of the greatest American radio programmes. It includes sets of half-hour complete shows of Bing Crosby, Jack Benny, Eddie Cantor, Suspense Theatre and Burns & Allen. The War of the Worlds and an album featuring two complete Crosby Christmas shows are special attractions.

"For the Crosby Christmas shows, Saving and Loan Associations has already ordered 500,000 albums to be given away as bonus gifts over the holidays," says Fox. "In putting together our company in England, we will be looking to sell to chain stores on a consignment basis and doing comprehensive TV advertising as a back-up. We've got incredible product. I know how to sell it, so rather than go through a licensing deal we're going to do it ourselves."

Manny Fox, Fox American Retrospectives, MF Productions Co. Inc., 295 Madison Avenue, New York, New York 10017. (212) 686 5326.

Graffiti: the writing is on the wall

From THE MAILBAG

GRAFFITI RECORDS is a new company looking for new bands. Their first release is the London group, Airmail, who are busy playing the major colleges in and around London. Their single, In A Moment, is distributed through Spartan and will be available next week.

Graffiti director, P. Mewse comments: "We would like to offer a chance for other such new bands to record and release a single".

Contact: Graffiti Records, 18 Pearfield Road, Forest Hill, London SE23. (01) 699 7317.



Tipsheet is edited by SUE FRANCIS Contact her on 01 439 9756



JEFF CHEGWIN, the EMI producer pictured above, is looking for something completely different from his latest production for Kick. With this rock band's new three-track EP, Rough 'n Smooth, getting good airplay, he would like to hear from disco bands "who write their own commercial songs, look visually exciting, gig regularly, have management and could hear themselves at the top of the charts."

Chegwin, a keen young producer, is determined not to miss anything that has commercial potential — be it mod, rock, disco, etc.

"However, London clubs now all seem to feature rock and mod bands, so it is very difficult to find disco acts. We have room for new acts, and, with radio stations tending to play more new groups, I think it is quite a healthy time for acts to break into the UK market."

Contact Jeff Chegwin at EMI Records, 20 Manchester Square, London W1. (01) 486 4488. Ext. 316.

Songs for a songwriter

LIVERPULIAN SONGWRITER, Ron King, took two awards for best song (UK and international categories) at last month's Nice Song Festival. Publisher Graham Sclater of Tabitha Music feels the song, If There Was No Guiding Star, "could be covered by many of our very popular middle-of-the-road singers. We would be interested in hearing from anyone looking for this type of song. There does appear to be a shortage of such quality ballads".

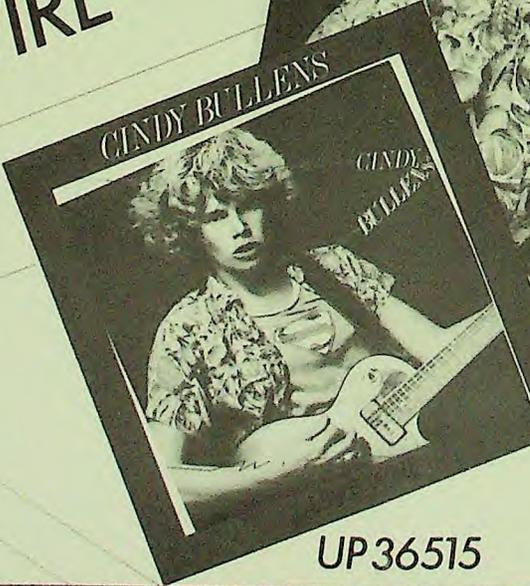
Contact: Graham Sclater, Tabitha Music Ltd., 39 Cordery Road, Exeter EX2 9DJ, Devon.

PRECIOUS WILSON, lead singer of Euroption, is going solo and the group needs a replacement. Euroption, whose most recent successes are I Can't Stand The Rain and One Way Ticket To The Blues, are one of Europe's busiest disco acts. And they are looking for "a lady with a great voice and image who can step right in and take over. A total commitment to the job is vital for she would be needed for frequent touring and TV appearances throughout Europe," says Steve Rowland, A&R creative director of Hansa. Applicants, should send tape and photo to Rowland at Hansa Productions, 12 Bruton Street, London W1.

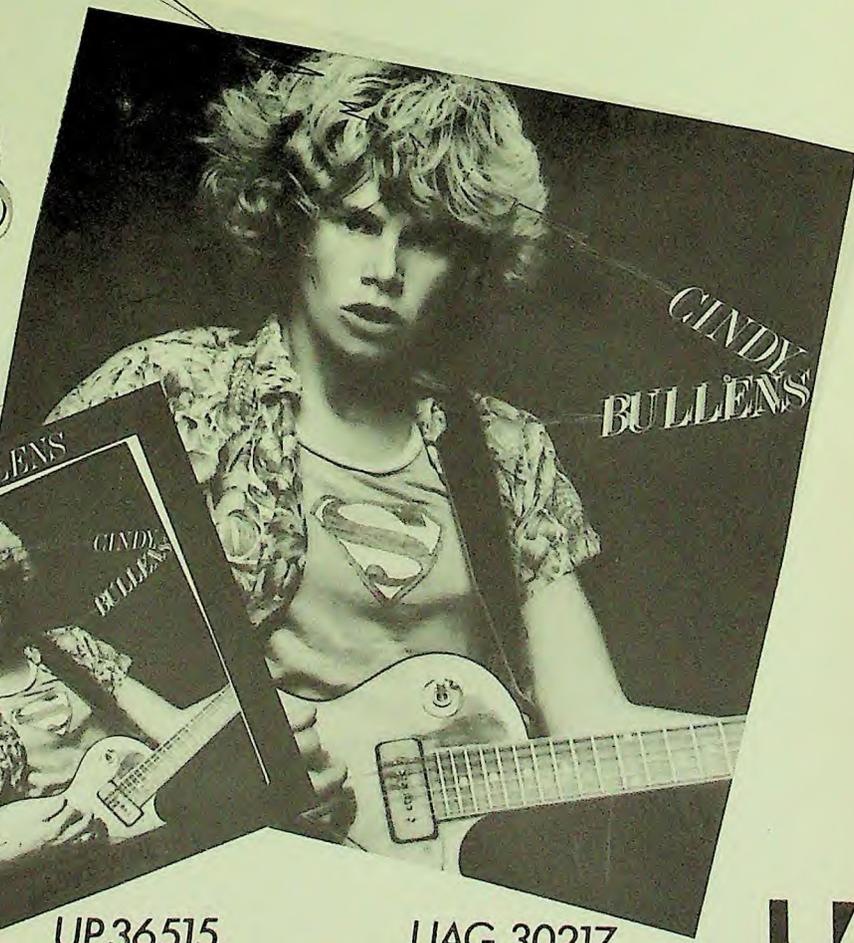
PAUL MARTINELLI has decided to go solo and needs songs to follow up his first single, Keep It Up, released on EMI International this month. Musically, he is as his publisher Don Gallacher describes, "a good singer who can sing disco, ballads, rock, whatever. What we are looking for now is a follow-up single and album material in the pop disco vein." Contact Don Gallacher, Motor Records, 346a Farnham Road, Slough, Berks. 0753 29628.

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RETAILING

DEALER
VIEWPOINTFor recession
read normality

From Brian Whitehead,
Central Records,
St. Annes-on-Sea

DO THE dealers who are raging about price increases wish to accept a reduction in wages in 1979? And are they hoping to stabilise the economy on their own by holding prices down? Three successive governments haven't succeeded and I'm sure the record trade won't either.

Between 1960 and the early 1970s, prices didn't rise enough in this trade (most rises being purchase tax alterations), and we struggled through a period of profitless prosperity, trying to meet late 60s and early 70s costs with 1960's cash margins. Most of your customers (or their parents) will have had wage increases in the last year and with these new prices, we are just about to get ours. Feel sorry for your customers now and you'll be back struggling to make a living again. So why all the hysterics about the price rises? It would be very pleasant if all of the prices had remained stable, but they haven't, and they're not going to remain at their present levels either.

To suggest that EMI or anyone else is forcing a cut in margins by purposely over-pricing is ridiculous. Those who reduce the margins force the reduction on themselves. The record companies know the viability of their businesses and its up to us to know about ours. It makes you wonder what retail prices would appear if recommended prices were not given in manufacturers' lists.

The reduction in settlement discount is another matter, and in view of the increase in minimum lending rates, I cannot imagine the manufacturers doing anything else. The reduction in margin on the Wings LP is a different matter again. What is the answer to that

one? Sell at £4.99 and maintain or increase your margin — It isn't illegal you know. Paul McCartney or EMI should stand the reduction themselves if they are so concerned about Wings' fans.

Having seen some Continental shops and compared the high standards of shop-fittings and general luxuriousness of the places with some of the shoddy, run-down little shops we have here, I reach the conclusion that they have a higher profit margin and are more prosperous than we are, or they don't take all the profit out.

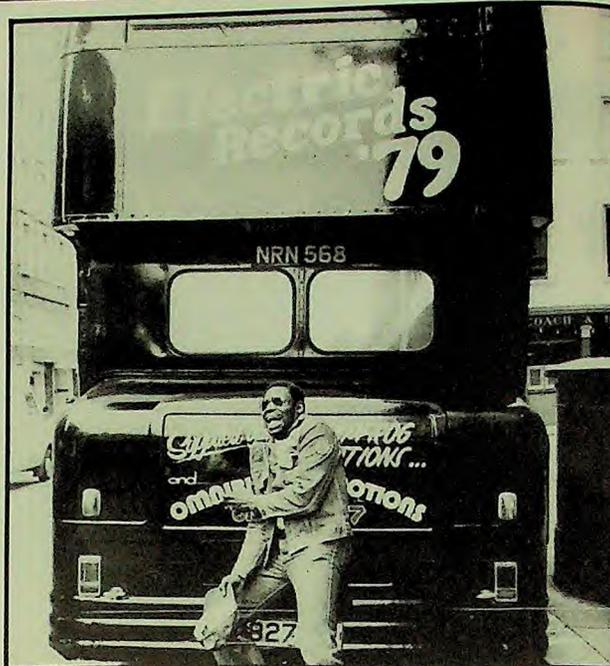
Many trades in this country have too many people prepared to 'do it on the cheap', resulting in a lowering of standards all round. Apart from being a sad reflection of public taste, it puts a smart clean shop at a disadvantage. This cheap-jack trading has been going on for long enough for us to realise that the cheapest shops do not get all the business by any means. If we all worked on a really profitable margin and customers had to pay an economic price, some of them would cut down their purchases no doubt, but I feel on the whole that the good dealer would retain enough custom

to run his business well and improve the service to his customers.

The confusing instance of a slight reduction of turnover has coincided with the recent VAT increases. Have you noticed that when they are sat on their bottoms watching Wimbledon that turnover drops every year? So far we haven't had a customer bat an eyelid at any of the increases.

So what are we (Central Records) going to do? Having talked to my very sensible competitors, we are all going to cut Top 75 singles to 99p to see how it goes. If trade drops to the extent that quantity time margin is not worthwhile, we shall put up our prices to the level that puts the arithmetic right. Singles out of the chart (either coming or going) are full price, as are albums. Whether the manufacturers think we are mad or applauds us makes no odds. They adjust their prices to us at levels which pay them. We shall look after ourselves.

Now what about imports? I haven't been offered any at more attractive prices than UK. I have ordered chart albums from one-stops and been sent imports at UK prices. The ones sent to me were illegal, so I won't sell them. Some look shoddy with stickers all over them and I don't sell shoddy product. Judging from some of the import pressing quality, not to mention damaged sleeves, the faulties percentage could be high. If I can be assured that top selling imports are cheaper, just as good or better, and legal, I'll make more money by selling them. It isn't going to do much to help the balance of payments or inflation, is it? I wish you all well during the forecast world recession.



THE ELECTRIC records double-decker bus, planning to visit dealers up and down the country this month, is given a push by Electric artist and Radio 1 DJ Al Matthews.

IN THE Retailing occasional series on small labels, MW jazz correspondent PATRICK SULLIVAN looks at Blue Note, which, since it was acquired by UA, has been putting into effect an ambitious programme of re-releases. These coincide — or perhaps helped to bring about — a time when things appear to be looking very good in the specialist jazz shops. One wholesaler/importer, Discovery Records, reports that ordering of specialist jazz product is heavier now than at any time in the past few years.

Quality is the keynote

DESPITE THE number of independent jazz labels that have sprung up over the past few decades, Blue Note, the forerunner of them all, retains a hold on the hearts of a large number of jazz fans even if it has lost much of its own independence.

Formed during the late 1930s by Alfred Lion, Blue Note was devised as an outlet for the talents of the many jazz players spurned by the few major labels around at the time. Lion, a long-time fan and a fierce champion of the music, was determined to alleviate some of the frustration felt by musicians unable to get their work across to the public, and was also astute enough to realise that there was sufficient interest in jazz to make a specialist label viable if not wildly profitable.

Building from a ground-base of Dixieland and New Orleans jazz, Lion established Blue Note's reputation for an uncompromising policy in which commercial considerations played second fiddle to the yardstick of quality. This attitude paid handsome dividends when the great soprano saxophonist, Sidney Bechet, recorded the Gershwin classic, Summertime, for the label in 1939 — after being told by the major companies that such a project was too uncommercial.

The recording turned out to be the first Blue Note hit and help ensure the future of the label for some time ahead. Later in the same year, Lion was joined by Frances Wolfe, a man who shared his passion for jazz and behind them they steered the label into the swing era and out again when bop made its vibrant entry onto the music arena during the mid-1940s.

It was during this period that Blue Note really came into its own, recording the works of such giants to be as Horace Silver, Milt Jackson, Miles Davis and Art Blakey. Thelonious Monk laid some of his earliest sides down for the label, Bud Powell cut five superb albums and there were others by the likes of Dexter Gordon, Wayne Shorter, Cecil Taylor and Stanley Turrentine. The list is almost endless and the common denominator, as

Edited by
TERRI ANDERSON

always, was quality. Apart from the various leaders featured on the label, Blue Note proved a spawning ground for the up-and-coming, with people such as John McLaughlin, Herbie Hancock and Chick Corea all acting as sidemen at one time or another and progressing to albums of their own, either on Blue Note or other labels.

Today, Blue Note artists include Donald Byrd, whose album, Black Byrd, reached sales approaching 500,000; Horace Silver, Bobby Hutcherson and Alphonse Mouzon. The move is towards the funk/fusion end of things, and while there are people who see this as a mistake, it must be remembered that the label has never stood still. It has always reflected the changes in jazz and who can say what Blue Note will be putting out in five years time; it may be back to bebop or swing or Dixieland or on to a new thing altogether.

What it will always have, however, is a catalogue almost unmatched by any other company. The present owners of the label, United Artists, have shown their awareness of this by instituting a massive re-issue programme at present in its second phase. The first 20 album releases featured important albums by John Coltrane, Bud Powell, Lester Young and Ornette Coleman and the response by the public was, as one might expect, enthusiastic. Now we have a further 20, by artists including Bechet (and Summertime is being released as a single, UA 36355); Dexter Gordon, Gil Evans, an early set by the Jazz Crusaders, Sonny Rollins, Thelonious Monk and Eric Dolphy, and Art Blakey. There seems no doubt that phase two is going to be as successful as phase one.

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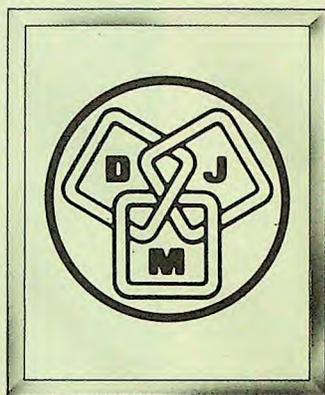
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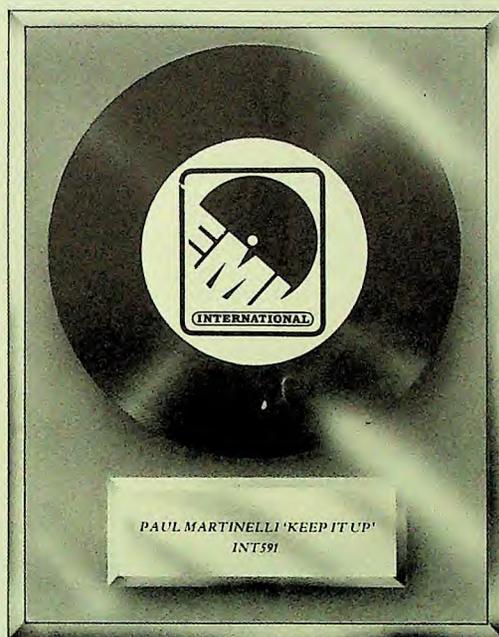
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INTERNATIONAL

German record sales 'not satisfying'

from MICHAEL HENKELS

HAMBURG: The German record market is not immune from the international malaise in sales, judging by the results of the first quarter of 1979.

Statistics published by the Federal Union of the Phonographic Business — and summarised by the FUPB with the headline "Year's start not satisfying" — revealed that total record sales increased by only three per cent over the figure for the same period last year.

Singles unexpectedly rose by 13 per cent, without which the total sales result would not have exceeded the January-March 1978 level of 33 million units. Classical LPs rose by 16 per cent, but the pop album result dropped by virtually the same margin, and for the first time musicassettes failed to register an increase, going down by seven per cent.

This latter setback has spurred the music industry into renewed efforts to obtain a levy on the sale of blank cassettes to offset the effect of home taping, to which is attributed the blame for the drop in musicassettes sales.

MULTI-MEDIA musician Eberhard Schoener, who sold out two concert tours with his Laser in Concert concept, is widening his sights on the international market. Allan Parsons, still in the German LP chart with all three of his albums, is to co-operate closely with Schoener, who was recently commissioned to re-design the BMW museum at Munich and invited to the Bruckner Festival at Linz in Austria.

Dateline: Hamburg

ACCORDING TO a poll conducted by the Dutch magazine *Limburg Dagblad*, BRT Radio and the biggest Belgian radio magazine, the most popular German artist in Holland and Belgium is Denny Christian, for whom 35,000 readers and listeners voted. It's Christian's second consecutive triumph in this poll and he will receive a golden barrelorgan as a prize in Kerkrade in September.

Edited by
NIGEL HUNTER

ARIOLA HAS been promoting reggae music by means of a bus tour around Germany, spotlighting via video groups such as Linton Kwesi Johnson, Third World, Inner Circle, Rico and Steel Pulse in 23 cities to approximately 350,000 people. A particular attraction were two film clips from a Bob Marley London concert, and 20,000 badges and stickers were distributed, while 3,000 reggae T-shirts were offered as prizes in competitions organised in conjunction with regional newspapers.

SHORTS: Hansa offered a promo single in the shape of a heart for its all-girl group A La Carte, now released in 36 countries. . . . Metronome is to distribute Global Records whose artist roster includes Donna Summer, Joy Fleming, Mick Jackson and Wishful Thinking. . . . Dorit Adenauer, national press officer at EMI Cologne, took over the entire PR department on July 1, and is succeeded in the national chair by Carsten Wurr.

French sales slump

PARIS: — Slumping disc sales, down an estimated 20-25 per cent over the first five months of this year, have led to dramatic staff cutbacks in the French record industry which has seen an abrupt end to its years of continuous expansion.

One spokesman for SNEPA, the French industry Syndicat National de L'Edition Phonographique and Audio-Visuelle, claims an employee cutback overall of some 15 per cent in recent months.

While 20-25 per cent seems a realistic figure for the disc downturn, the typically slow availability of statistics in France clouds the picture over cassette sales.

Michel Bonnet, managing director of Pathe Marconi EMI, estimates an eight per cent drop this year so far compared with 1978, while Francois Minchin, president of the industry syndicate, feels there is "a slight fall."

Rumours flourish as crisis bites

From **IRA MAYER** in New York "DANCE TONIGHT," suggested one person at Atlantic Records, who insisted that "it doesn't feel like a panic situation" at that company, pointing out that they were expanding personnel and had just inaugurated a product management department. So much for the good news.

CBS gets the Street Talk Of The Week award for rumour activity, which became fact regarding the status of Portrait Records. The name and logo will remain — at least for Heart — but the separate Portrait staff, mostly on the West Coast, will not. Larry Harris and other leading execs will be redeployed.

The big rumour, though, is that at an early 1979 summit, CBS Inc. president John Backe told CBS Records chiefs Walter Yetnikoff and Bruce Lundvall that they had six months to effect a turnaround for the record division's falling profit margins.

In the short run, McCartney, Dylan and James Taylor are doing their share towards that end, though it is widely believed that, because of the big dollars McCartney got, he will have to sell two million LPs before CBS breaks even on its investment.

The question remains, however, as to whether the CBS penchant for signing on big names hasn't left

the company in the lurch regarding new acts to carry it into the '80s. A handful of hit singles and their coat-tail albums notwithstanding, the CBS track record in disco and new wave (excepting Elvis Costello) has not been impressive.

And, continuing down Rumour Lane, the CBS powerhouse in black music — Philadelphia International — is said to be scouting a new home for when its distribution agreement is up later this year.

Not to single out CBS, belt tightening has manifested itself all round the industry via expense account cutbacks, the elimination of "non-essential" positions and basic cost saving measures such as restricted use of messenger services and being a little less generous with promotional LPs, etc.

IN OTHER efforts to counter sluggish sales, WEA upped its pricing scale for singles and albums as of June 25, the third such increase in 18 months.

While the rack/one-stop price for most other branch-distributed labels hovers around the four dollar mark for \$7.98 list product, WEA's is now \$4.11. The base price to retailers is \$4.52, with volume discounts ranging from one to seven per cent based on annual purchases per shipping location. This represents an increase of almost three per cent.



American
Commentary

The \$8.98 list product has in effect lowered in price since it was introduced in February 1978. Here the base price started at \$5.10, went down to \$4.96 in May for that year, and has now been raised to \$5.08. The rack/one-stop price is \$4.62. List rise in singles is from \$1.29 to \$1.49, with the wholesale base now set at 75 cents.

At the retail level, even with the widespread discounting in this country, the new price sale will undoubtedly push the cost to the consumer into the next dollar range (i.e. those stores charging, say, \$6.89 for \$7.98 list items will be charging over seven dollars). The increase hits heaviest on catalogue product, which retailers insist they will simply order less of — especially since WEA has been the one to cut back most on special programmes and co-operative advertising.

In the past, other companies have aped WEA's increases, and general sentiment currently looks toward an \$8.98 list across the board in the not too distant future.

The exception that helps make the rule for this upward spiral is Motown, which recently lowered its wholesale prices. On \$7.98 product, the price went from \$3.50 to \$3.35; on \$8.98 the drop is from \$3.93 to \$3.75.

Lowell George, 34, dies

from MIKE REYNOLDS

LOS ANGELES: The music industry here has been shocked by the untimely deaths of Lowell George and Jeffrey Sam Guercio.

George, 34, died of a heart attack the day after one of his 16-day solo concert tour promoting his first solo album on Warner called *Thanks, I'll Eat Here*. A former member of the Mothers of Invention, George founded the hit group Little Feat.

Producer-recording engineer Guercio, (26), died in a Californian hang-gliding accident. He was involved with many successful records, including Elton John's *Captain Fantastic and the Beach Boys' LA (Light Album)* from which their hit single *Lady Lynda* comes. He was particularly associated with the Caribou Ranch Studio owned by Chicago.

Elvis meets Elvis

From **PETER CONYNGHAM** SYDNEY: While in Sydney at the 2SM promotion for his *Elvis* movie, Kurt Russell met Australian Elvis lookalike Roy Hawkins, and commented that, having seen all the American lookalikes, none of them resembled Elvis as much as Hawkins. Hawkins goes on tour at the end of June, taking in Western New South Wales, the north coast, Brisbane, Great Keppel Island, northern Queensland and then Sydney for club appearances coinciding with the anniversary of Presley's death.

IMAGE RECORDS has released an album called *The People's Pope* under a licensing agreement with the Gillette Madison company of New York. Traditional Australian band the Bush Whackers have their third Image album on release which was produced by John Wood, who journeyed from the UK for the assignment. He also produced its predecessor, *Murrumbidgee*.

THE TV series *Against The Wind* has been sold to the USA, Germany, Belgium, New Zealand and Hong Kong, thus guaranteeing useful sales for its soundtrack album and the Jon English single *Six Ribbons*. In the States it is being screened in prime time in Los Angeles, New York, Washington, Houston and Cincinnati, and will probably be used as the launching vehicle for English in America.

SHORTS: 2UW has named Tony Poulsen as programme manager, responsible for supervising all on-air programmes and reporting to station manager George Chapman. . . . Tom Sullivan touring here this month, with the Commodores expected back in September, and Neil Sedaka in line for the Sydney Hilton in December. Meanwhile the Jimmy Cliff and Coasters tours have been postponed to August and September

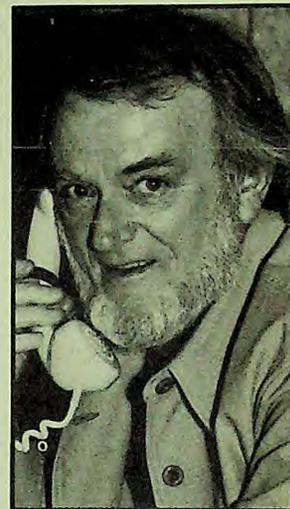
CBS meets in Spain

MADRID: CBS Records International will hold its first European convention at the Melia Castilla Hotel in this city between August 18 and 23.

The convention will be hosted by Maurice Oberstein, CBS Records UK chairman, and Peter de Rougemont, CBS European operations senior vice-president. It will combine sales meeting for CRI subsidiary companies in the UK, Scandinavia, Germany, France,

Boxer appointed

ATHENS: Alan Boxer, EMI's area supervisor for the Middle East and North Africa, has been appointed chairman of EMIAL Record Company of Greece SA. He remains managing director of Columbia-EMI Greece SA. Marco Bignotti, previously general manager of EMIAL, has been appointed managing director of that company, and also becomes a director of Columbia-EMI.



MELBOURNE: Ron Tudor, managing director of Fable Records, was awarded an MBE in the Queen's Birthday Honours list. Tudor is a 23-year veteran of the Australian music industry, and managing director of Fable Records, which he founded in 1970.

Dateline: Sydney

respectively. . . Ted Mulry's TNG looks like the next Australian band to crack the US market. . . Peter Korda and Jimmy Brookes have joined forces with Popular Entertainments of the UK to produce a Frankie Vaughan TV special. . . former EMI Australia A&R manager Phil Israel to head new label Arrival Records to be distributed by RCA.

Spain and Belgium.

Also attending will be MDs and marketing and A&R personnel from CRI's other subsidiaries in Europe, Canada, Latin America, Australia, Japan, South Africa and from the company's New York headquarters and European and Latin American regional offices, and a total of 700 delegates is expected.

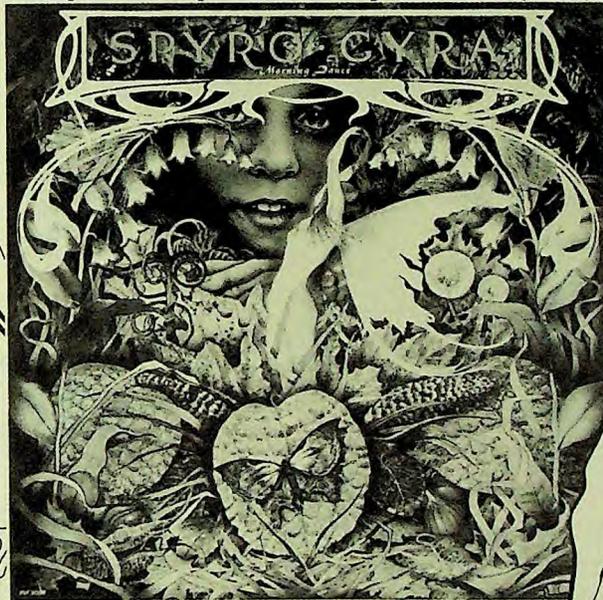
Highlights of the convention will include presentations of new product from various parts of the world as well as a number of showcase concerts for CBS artists from a number of countries including the USA.

CRI president Dick Asher commented: "We have been contemplating a total European convention for some years. It is appropriate that we are able to achieve this in 1979, a year which so far has proved musically the world is becoming much smaller, with national borders fading away. Europe is rapidly becoming one marketplace for artists from many parts of the world."

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INTERNATIONAL German record sales 'not satisfying'

from MICHAEL HENKELS

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Edited by
NIGEL HUNTER



FANTASY HAVE signed Laura Lee, who had a string of hits at the beginning of the decade with *Women's Love Rights* and *Rip Off*. Her Fantasy debut is *Sat-Is-Fac-Tion*, backed with *Your Song*. Laura is pictured above with producer Don Davis (left) and Brian Spears, Groovesville Music publishing director.

Local DJs try their luck

IN A season of competitions, Gloucester retailer Barry's Disco Centre is holding its own — in the form of a DJ competition which will be conducted at Tiffany's in the City and the Cambridge Suite at the Gloucester Leisure Centre.

The heats begin on August 9 working up to the final stages in November, with the final itself on July 15. Any DJ who is over 16 and has his own equipment is eligible for entry and Barry Brown (Gloucester 421126) can provide full details.



THE ONE catalogue which DJs await with keen anticipation annually is the Roger Squire's catalogue, containing over 1,000 new products available for the mobile and club DJ. The 1979-80 update has now been published and is an essential reference book for DJs with its comprehensive pictorial listing of everything from colour lighting pattern charts through to accessories and styli.

It is available, free of charge, from Roger Squire's, Freepost, Barnet, Herts. EN5 5YB.

News in brief...

TOP RANK's national disco dance competition, sponsored by Schlitz malt liquor, reached the final stages last week with a gala night at the Stateside Centre, Bournemouth . . .

Billboard's Disco Forum takes place at the New York Hilton this week, and most of the record industry's disco and black music contingency will be there. But the most crucial issue will be whether the move to a bi-annual event will result in bigger overkill than the American disco industry is already experiencing. Some people are reported to be staying away from this half term event although it's hard to forecast any real waning of interest . . . *Disco International's* first Disco Industry Poll currently being conducted, with a gala awards night planned for mid-September.

Edited by
JERRY GILBERT
of *Disco International*

PLANS ARE underway for a massive autumn disco competition, provisionally entitled *Disco Star*, which will be conducted through the nation's discotheques . . .

£25,000 in prize money is being staked, including £5,000 for the club submitting the winning contestant. . . a Caribbean prize is also included in the list of prizes. Clubs are currently being appointed to host the heats and further details, unconfirmed as we went to press, can be obtained from Faraz Homayoon for organisers Sightcliff Ltd, at 01-459 7304.

SUPPORTERS OF British disco should keep an eye open for the debut from Central Line on Phonogram. In the meantime, the already-successful *Kandidate* are launching another assault on discos and radio playlists with their new single, *Girls, Girls, Girls*. All disco promotion is being handled by Sally Ormsby at Handle Artists (01-493-9637).

St Pierre's new place

ROGER ST. PIERRE'S disco promotion and publicity company has moved to new offices at 17, Nelson Road, Greenwich, London SE10 (01-858 8892) and has recruited disco promo man Nick Sands, who takes over the Funk Funktion department from Sally Ormsby, who is now working independently. Current records being promoted are Patrick Hernandez's *Born To Be Alive* and Carrie Lucas' *Dance With Me*.

In the meantime, Sally O can be contacted on 01-493 9637 and is currently working Spiro Gyra's *Morning Dance*, China Burton's *You Don't Care (About Our Love)*, Saint Tropez' *One More Minute* and Michel Colombier's *Do It*. Her future projects will include the Olympic Runners, *Kandidate* and *Hot Chocolate*.

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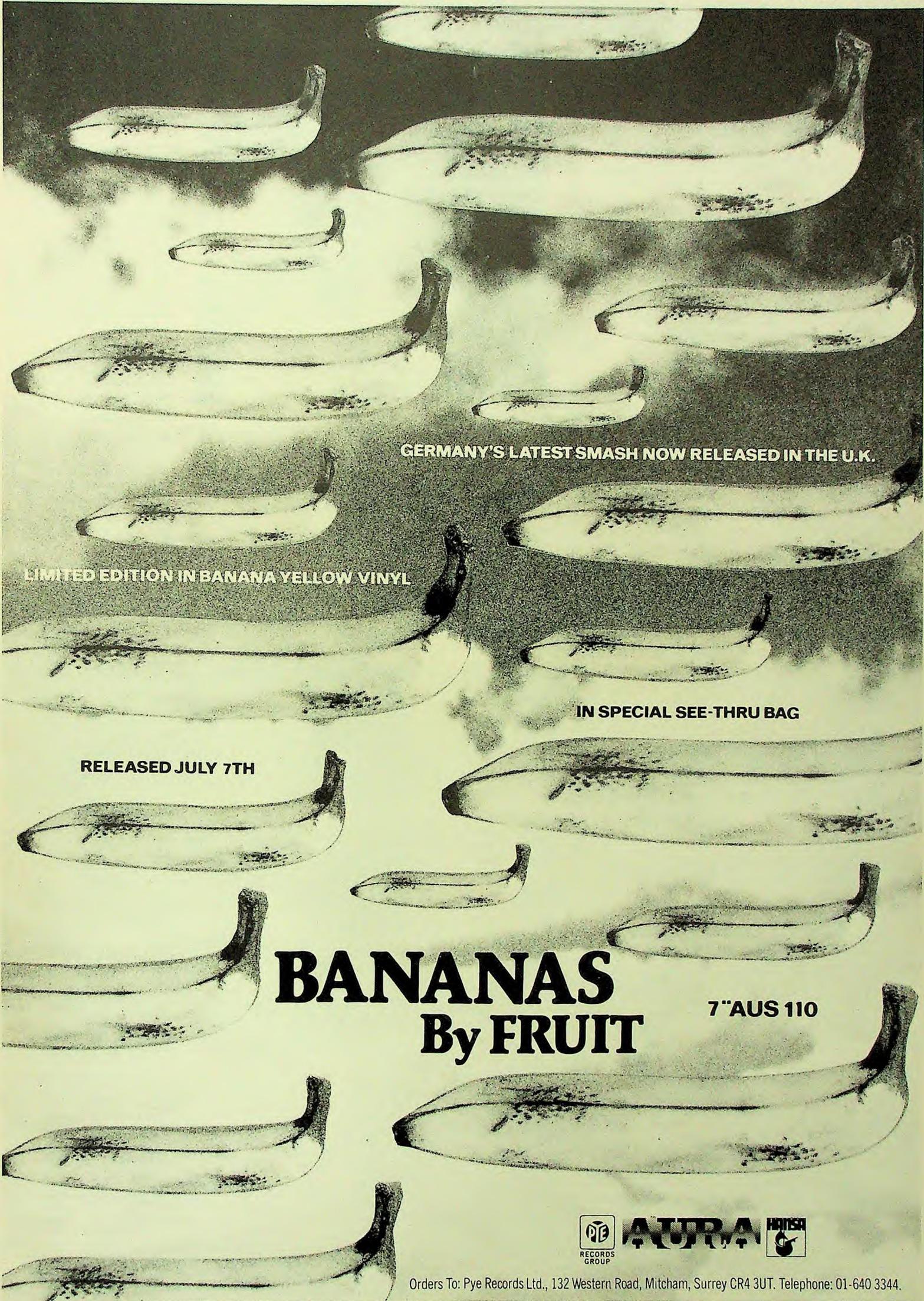


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DISCO TOP 30

Compiled by *Disco International for Music Week* and based on returns from disco DJs throughout Britain.

- 1 (1) RING MY BELL, Anita Ward (TK TKR 7543)
- 2 (2) BOOGIE WONDERLAND, Earth, Wind and Fire and the Emotions, (CBS 7297)
- 3 (3) AIN'T NO STOPPIN' US NOW, McFadden and Whitehead (Philadelphia Int'l PIR 7365)
- 4 (4) WE ARE FAMILY, Sister Sledge (Atlantic K 11293)
- 5 (7) SPACE BASS, Slick (Fantasy FTC 176)
- 6 (6) HAPPY RADIO, Edwin Starr (RCA TC 1408)
- 7 (8) LIVING ON THE FRONTLINE, Eddie Grant (Ensign ENY 26)
- 8 (5) HOT STUFF, Donna Summer (Casablanca CANL 151)
- 9 (12) I'M A SUCKER FOR YOUR LOVE, Teena Marie (Motown 12 TMG 1146)
- 10 (—) GOOD TIME, Chic (Atlantic K 111310)
- 11 (15) BORN TO BE ALIVE, Patrick Hernandez (Gem)
- 12 (25) MAKE YOUR MOVE, Joe Thomas (TK TKR 7544)
- 13 (13) WHEN YOU WAKE UP TOMORROW, Candi Staton (Warner Bros K 17370)
- 14 (23) YOU GONNA MAKE ME LOVE SOMEBODY, ELSE, Jones Girls (Philadelphia Int'l)
- 15 (10) GET ANOTHER LOVE, Chantal Curtis (Key)
- 16 (—) GOOD, GOOD FEELING, War (MCA 418)
- 17 (17) GET IT UP FOR LOVE/I JUST KEEP THINKING ABOUT YOU BABY, Tata Vega (Motown 12 TMG 1140)
- 18 (9) LET'S LOVEDANCE TONIGHT, Gary's Gang (CBS 73236)
- 19 (—) I'VE GOT THE NEXT DANCE, Denece Williams (CBS 7399)
- 20 (11) TRIP TO YOUR MIND, Hudson Bros (Ensign ENY 27)
- 21 (19) DANCE TO DANCE/DANCER, Gino Soccio (Warner Bros RFC K 17357)
- 22 (—) SILLY GAMES, Janet Kay (Scope SC2)
- 23 (—) LIGHT MY FIRE, Amii Stewart (Atlantic Hansa K 11278)
- 24 (—) TURN ON THE TAP (EP), Various Artists (CBS 137333)
- 25 (28) MAKE MY DREAM A REALITY, GQ (Arista)
- 26 (—) DANCE WITH YOU, Carrie Lucas (Solar FB1482)
- 27 (20) FEVER, Roy Ayres (Polydor POSP 53)
- 28 (—) GO WEST, Village People, (Mercury 6007221)
- 29 (—) DR JECKYLL AND MR FUNK, Jackie McLean (RCA PB 1575)
- 30 (16) SUNDAY GIRL, Blondie (Chrysalis CHS 2320)



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BROADCASTING

BBC & IBA join up for Edinburgh

BBC RADIO and the IBA are to join forces to present a seminar and lectures during the Edinburgh Festival on the theme of Radio — Art and Utility.

Aubrey Singer, managing director of BBC Radio, will give a lecture on the morning of August 23, introduced by Patrick Ramsay, controller of BBC Scotland. A discussion will be chaired by John Thompson, director of radio for the IBA. In the afternoon John Thompson will give a lecture introduced by Richard Findlay, managing director of Edinburgh's Radio Forth. The ensuing discussion will be chaired by Aubrey Singer.

Invitations to the event, to be held at the Royal College of Physicians, are being sent to a wide range of people involved in radio.

Edited by
DAVID DALTON

Jingles swells

HIGHLAND STUDIO, Scotland's first 24-track recording facility, is adding two small broadcast recording studios to its premises in Inverness.

Songwriter and producer Rod McQueen, who owns Highland, has produced Radio Forth's station ID packages for the past two years and has decided to prepare for the doubling of Scotland's ILR stations by building the new studios.

His aim is to offer the stations a recording package, if they need it, of 24-hour studio, jingle composition and production, making up of cartridges and programme recording — all under one roof.

The new facilities should be ready within the next four months.



JOINING KID Jensen on Radio One's Roundtable recently was Anita Ward. She was presented with a silver disc for sales of Ring My Bell. Pictured (left to right) are Mike Hawkes (producer, Roundtable), Anita, Kid Jensen, Richard Comben (Epic product promoter), Phil Holmes (head of TK in the UK). Seated is Golly Gallagher (EPA product promotions manager).

Radio Three changes

RECENTLY APPOINTED controller of Radio Three, Ian McIntyre, has announced a slight "change of emphasis" for the network, though in detailing the new schedule he emphasised that Radio Three would continue to be the BBC's main serious music channel.

"We intend to shape it a bit more using speech," he explained and revealed that one of the new programmes will be a weekly series called One Pair Of Ears in which an independent critic will review the week's musical output on Radio Three. The series will be edited in Manchester.

BBC public concerts, operas, recordings from overseas and studio recordings — including several commissions — have already been scheduled.

News in brief...

A MORE powerful transmitter for Radio One installed at Postwick, five miles East of Norwich, and broadcasting on 285m (1053 kHz) will greatly improve reception for listeners in the 'black spot' area of Norwich, much of Norfolk and part of Suffolk.

MIKE RIDDOCH is guesting on BBC Radio Manchester, eight months after leaving the station to present Granada TV's What On. Each Sunday for the next three months he will be hosting the 90 minute record request programme Sunday Spin.

CAPITAL HAS recorded an hour long pilot folk programme featuring Richard Digance for possible future transmission. He performed in the Capital foyer in front of an audience made up mainly of London folk club members.

ARTISTS LINED up in the coming weeks for Radio Two's Folk '79, broadcast every Tuesday evening, are Brenda Wootton and David Penhale (July 17), Tannahill Weavers, Le Cheile, Jeremy Taylor, Telephone Bill and the Smooth Operators, The Spinners, Bothy Band, The Yetties, Paul Brady and Flaky Pastry.

STARTING THIS Wednesday on BBC-1 with a film portrait of Paul Robeson, is a repeat of the series, The Music Makers, and musicians profiled in coming weeks will be Dave Brubeck, Luciano Pavarotti, Paul Tortelier and Itzhak Perlman.

ILR boosts income

GROSS ADVERTISING revenue to Independent Local Radio for May reached £3,603,542, bringing the total for the year so far to £14,125,249. This compares with a figure of £10,685,354 for the first five months of 1978, representing an increase of more than 32 per cent.

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CLASSICAL

Du Pre's friends gather for fund raising

EX-PUPILS and friends of Jacqueline du Pre are mounting a recital at the Wigmore Hall on July 20 to raise funds for Ms du Pre's Research Project for Multiple Sclerosis.

Since she was struck down by the disease over five years ago, Ms du Pre has spent much of her time helping other sufferers by raising funds and drawing attention to the insufficient amount of research work being done.

But she still maintains a close contact with the musical world, giving many lessons and master-classes — and numerous young cellists frequently go to her to ask advice about the performance of works they are learning. "We wanted to make a small gesture of affection towards Jacqueline du Pre whose musicianship has been such an inspiration to countless people," says the cellist Ms Melissa Phelps.

Fellow cellist Moray Welsh — an ex-pupil of Ms du Pre's, — and other distinguished chamber

Edited by
NICOLAS SOAMES

musicians including Marcia Crayford, violin, and pianists Roger Vignoles, and Julian Dawson-Lyell, are presenting a varied programme in front of Ms du Pre herself.

With the soprano Hannah Francis and the tenor Julian Pike, they are performing works by Handel, Richard Rodney Bennett, some arrangements of Scottish and Irish folksongs by Beethoven and a new work by Michael Berkeley, son of Lennox Berkeley. The concert starts at 7.30pm.

New releases

Songs for the Lute, Viol and Voice 1606, John Danyel, The London Music Players, directed by Martin Cole. AUR 7001. £3.49.

THIS RECORD contains most of the music written by this Elizabethan composer — little else remains except the works enclosed in the one volume published in 1606. There are 20 lute songs conveying the range of expression — from the impassioned longing after an idea to lighter diversion into a major art form. Though Danyel is not as well-known as some of his contemporaries like Dowland, he was a composer of merit as one can see by listening to a track like Eyes Look No More on Side 2. The music is stylistically performed by the London Music Players, using soprano, alto and tenor to vary the vocal sound, yet it remains a record for the early music enthusiast. Good to see a label like Aurora spread its wings a bit. With useful programme notes, it is altogether a nice package.

Nonet in F major, Octet in E major, Louis Spohr, The Nash Ensemble, CRD 1054 £4.50.

LOUIS Spohr (1784-1859) was immensely popular during his lifetime being, at one time, considered greater than Beethoven. But it is only now, after some 70 years of neglect, that there is a resurgence of interest. Both these works only exist in the catalogue in performances, 10 or in the case of the Octet nearly 20 years old, but these new versions are more than welcome as The Nash Ensemble are, to my mind, one of the best chamber groups in the country. The works themselves are delightful and attractive, though not particularly profound, and they get as persuasive

a performance as possible from such superb chamber players as Marcia Crayford, violin, and Antony Pay, clarinet. For shops with a fairly active chamber section.

Works of Thomas Tallis, Volume I, The Tallis Scholars, UACL 10006, £2.99.

AN ENORMOUS amount of early choral music is currently being released, but this disc takes a well chosen cross-section of the works of one of the greatest figures of Elizabethan choral music, so that it is worth having independently of the other volumes in the series. The works included come from the different styles used by Tallis according to the political situation of the time — the ornate settings (such as O Sacre Convivium) dating from either Mary, Queen of Scots' rule or from the more relaxed Protestant rule of Elizabeth I. But Tallis was great enough to write superbly in the simpler, more direct style required when the Puritan influence was stronger — as the Eight Tunes for Archbishop Parker's Psalter shows. They are all well-sung by the Scholars (ex-members of the Oxbridge chapel choirs, plus sopranos) and at this price it becomes a bargain.

DATES FOR YOUR DIARY:

September 24 to October 18
The Music Week
Dealer Tour '79

News in brief...

HMV has had many requests to release the Melodiya recordings of Sibelius's Symphonies made by Gennady Rozhdestvensky, particularly since the latter was appointed chief conductor of the BBC Symphony Orchestra.

The records have been available as imports for some time, but now HMV is to issue them, starting with the Symphonies Nos 3 & 7 on ASD 3671 £4.40, the only coupling of its kind.

VIVALDI WROTE more than one Gloria — and apart from the immensely popular one RV 589, there is an earlier work, RV 588.

And the first ever recording of the work is now being released in this country on the Erato label (STU 71200 £4.99) sung by Helen Watts, contralto, with the soprano Jennifer Smith among the other soloists, with the English Bach Festival Chorus and Baroque Orchestra conducted by Michael Corboz.

It is one of four Erato July releases — others are Pergolesi's Stabat Mater and Salve Regina with Ileana Cotrubas, soprano, I solisti Veneti conducted by Claudio Scimone (STU 71179) and works by Delalande, and Bach's The Art of Canon played by Marie Claire and Olivier Alain, organs (STU 71103).

VIOLINIST ARTHUR Grumiaux and pianist Paul Crossley come together for the first time on a Philips record being issued next month — Faure's Sonatas Nos 1 & 2 (9500 534 £4.75).

Marriner material

THE IMMENSELY-prolific Neville Marriner features in another batch of records — new and reissued material — from Philips this month. There is the last in the present series of "name" symphonies by Haydn — Symphonies Nos 31 and 73, The Horn Signal, and La Chasse on 9500 518 (£4.07).

And a new recording of Bach's Suites Nos 1 to 4 available on a 2LP set (6769 012) at £8.99. Both these issues have been made with the Academy of St Martin-in-the-Fields.

But Marriner and the Academy also share the honours with the Concertgebouw and Josef Krips in the complete set of Mozart's Symphonies, a 16LP set which, when originally issued, won a Grand Prix International du Disc, and the Weiner Flotenuhr.

In this repackaging, it is presented as Volume 1 on the Mozart Edition, and as such completes the Edition itself.

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MUSIC WEEK

ALBUMS CHART

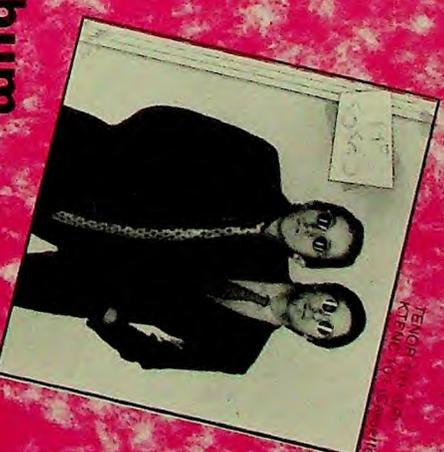
TOP 75

ALBUMS

WEEK ENDING JULY 14 1979

1	DISCOVERY Electric Light Orchestra	Jet JETLX 500	35	GREATEST HITS Creedence Clearwater Revival	Fantasy FT 558
2	REPLICAS Tubeway Army	Beggars Banquet BEGA 7	36	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400
3	LIVE KILLERS Queen	EMI EMSP 330	37	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
4	PARALLEL LINES Blondie	Chrysalis CDL 1192	38	A MONUMENT TO BRITISH ROCK Various	Harvest EMTV 17
5	BRIDGES John Williams	Lotus WH 5015	39	IT'S ALIVE Ramones	Sire SRK 26074
6	I AM Earth Wind & Fire	CBS 86084	40	SPIRITS HAVING FLOWN Bee Gees	RSD RSBG 001
7	BREAKFAST IN AMERICA Supertramp	A&M AMLK 63708	41	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	CBS 10012
8	VOULEZ VOUS Abba	Epic EPC 86086	42	TRIBUTE TO THE MARTYRS Steel Pulse	Island ILPS 9568
9	LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001	43	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
10	BACK TO THE EGG Wings	Parlophone PCTC 257	44	IN THE SKIES Peter Green	Creole 1PVK PVL5 101
11	COMMUNIQUE Dire Straits	Vertigo 9102 031	45	SONGBIRD Ruby Winters	K-Tel NE 1045
12	SKY Sky	Ariola ARLH 5022	46	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510
13	NIGHT OWL Gerry Rafferty	United Artists UAK 30238	47	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
14	THE BEST OF THE DOOLEYS The Dooleys	GTO GTTV 038	48	WE ARE FAMILY Sister Sledge	A&M K 50587
15	DO IT YOURSELF Ian Dury	Siff SEEZ 14	49	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols	Virgin V 2086
16	LODGER David Bowie	RCA BOW LP 1	50	REPEAT WHEN NECESSARY Dave Edmunds	Swansong SSK 59409
17	MANILOW MAGIC Barry Manilow	Arista ARTV 2	51	SOLID GOLD T. Rex	Nut NUT 5
18			52	THE UNDERTONES The Undertones	Sire SRK 6071
19			53	THE WARRIORS Original Soundtrack	A&M AMLH 64761
20			54	SPECTRAL MORNINGS Steve Hackett	Charisma CDS 40117
21			55	52ND STREET Billy Joel	CBS 83181
22			56	LABOUR OF LUST Nick Lowe	Radar RAD 21
23			57	COOL FOR CATS Squeeze	A&M AMLH 68503
24			58	COUNTRY LIFE Various	EMI EMTV 16
25			59	DI ASTIC LETTERS Various	

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TALENT

Chandler's hat-trick hopes for Nick Van Eede

IN THE last 13 years, ex-Animal Chas Chandler has managed only two acts — both of which achieved fame subsequent to signing with him. The first was Jimi Hendrix, whom Chandler first saw in a New York coffee bar during his farewell American tour with the Animals. The second was Slade, a couple of years before they released a volley of Top Ten hits.

Now Chandler is putting his money where his mouth is again by signing 19-year-old guitarist Nick van Eede who has already toured with David Essex and Alan Price and plays support on the next Slade tour in September. Although still to establish himself before the record-buying public, young van Eede has already been attracting favourable reviews in the popular music press.

Now Chandler is hoping that the matter can be rectified with the release of van Eede's second single, All Or Nothing (Barn 003) which precedes an album.

Chandler first saw van Eede in an

East Grinstead public house, where he appeared regularly.

Edited by CHRIS WHITE

"My neighbour had suggested that I go and see this young guitarist — my immediate reaction was, what does he (the neighbour) know about music, but then I realised that he was the man in the street, the man who buys records, and so I followed it up.

"In fact, when I saw Nick I was amazed that he hadn't already made it — his appeal is so across-the-board. He will continue to grow as an artist, but what he needs now is a hit record because then he will grow in his own mind."

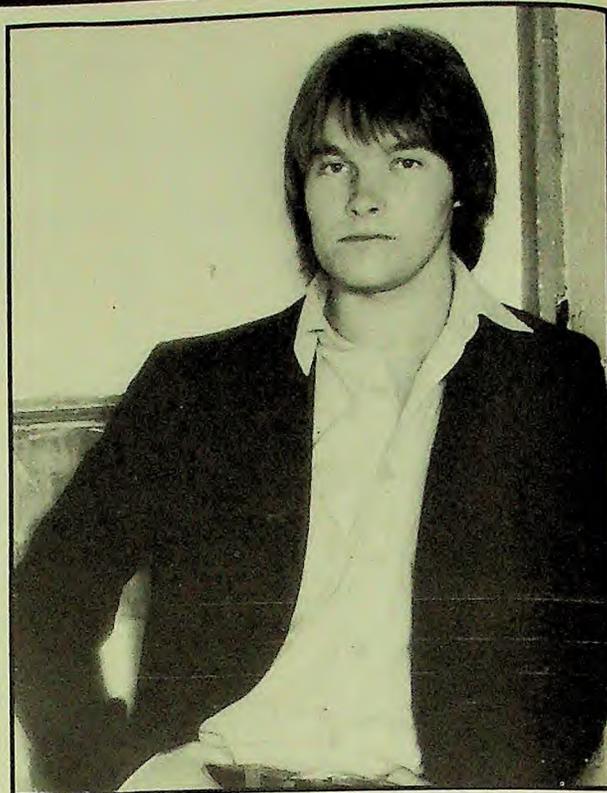
Until van Eede met Chandler, most of his time had been spent playing in local bands and slogging round the pub circuit in the South East of England. Chandler acknowledges the fact that pub audiences can be the hardest of all to please, but van Eede has nearly

always succeeded in getting a good response from them.

While Chandler waits for van Eede to succeed, he remains puzzled by the continued public dismissal of Slade as a rock/pop band. After several big-selling singles, the band seemingly disappeared into obscurity. An album and brilliant marketing campaign, sloganed Whatever happened to Slade?, created some interest a couple of years ago — although the LP failed to bring the band back into the limelight.

Chandler says: "We have tried to analyse what's right and what is wrong, but it's difficult. Their latest record has had good reviews, but the radio stations won't play it. Perhaps surprisingly, there has even been a good disco reaction.

"However, Slade aren't doing badly at all. They still do about 200 shows a year and regularly tour Australia, Yugoslavia, West Germany and France. They also tour the UK at least twice a year. However, they won't play a London gig — they'd rather wait until they have a hit, so it's the chicken and the egg situation really."



NICK VAN EEDE: first spotted by Chas Chandler working in an East Grinstead pub after being told of Eede by a neighbour.

Ogden's small band challenge

LEICESTER MUST be a good breeding ground for music industry people — quite apart from the music scribes who have hailed from that East Midlands commercial centre, the area has also provided us with Rob Dickins of Warners, Mick Houghton (WEA press officer), Chris Briggs, Martin Kirkup, Ian Wright (A&M director), Tim Reid (Radar label manager) and Martin Davis of Barclay Records in Paris.

Not forgetting Richard Ogden, ex-United Artists employee, more recently independent publicist and now director of Ozone Management which looks after The Motors and Bram Tchaikovsky among others

For Ogden, who left Leicester University in 1971 and joined UA as a press officer, the next few months look particularly exciting. With the news that Bram Tchaikovsky, formerly of the Motors, has charted in the US with a single, Girl Of My Dreams, an album, Strange Man, Changed Man, Ogden and his partner John Seilis are now looking to the international market. Tchaikovsky's American success is particularly ironic; thus far, The Motors both with and without him,



RICHARD OGDEN

have still to chalk up healthy record sales there although their music has attracted a lot of attention.

Ogden muses: "Their album, Approved By The Motors, was a total flop over there, mainly because we were with a label whose licensing deal was about to expire. The Motors have a reputation in the US as being the band who have had the most airplay — and who have sold the least number of records."

By way of illustration, he points out that so far The Motors have sold

in the region of 35,000 albums in the States — a figure surpassed by Tchaikovsky's solo album in just a matter of days. Yet in Europe The Motors are big money and much in demand.

Ogden's first taste of management came while he was still at UA and became involved with the Flaming Groovies. In 1974 he became an independent PR, working on Hawkwind and Black Oak Arkansas. He has always preferred working for the lesser-known bands rather than the big-names ones.

"Big groups expect you to get them the world and if you don't manage it I don't want to be just a pathetic mouthpiece. It is much more of a challenge working with the lesser-known bands.

Despite that statement, however, he has still worked on such names as Aerosmith, Ted Nugent, Mahogany Rush, Styx and UFO.

For a time, Ogden was in partnership with Annette Bicknell (Heavy Publicity) but realised that his preferences lay more in the management area.

"I started managing The Motors — I had known Nick Garvey, the band's vocalist, since I was about two. In fact, he used to be the Flaming Groovies' roadie, then I got him a job in Ducks Deluxe.

"However, he hadn't worked for about a year so I said that I would help him to start a band, which was The Motors, but we could not get a record contract. You should have heard some of the explanations that we were given — that the band could not sing in tune and even that they were too ugly!"

Ogden's faith in the band, and in Bram Tchaikovsky, has never wavered, however. The latter is due to visit the US in September and stay there for the rest of the year.

"Bram has achieved 'special guest' status in the US and he has not even been there yet!" Ogden adds.

"With The Motors, I am not just managing a band, but friends as well. It is important to me that I manage people whom I know and like. I spent more than £15,000 on The Motors before they even got a recording deal and I think that is some indication of my belief in them."



Putting on the Ritz

A BRITISH-based band created specifically to break the American stranglehold on disco music — that was the brainchild of producer Ken Gold, responsible for several of Real Thing's early successes, and the result is Ritz. Pictured above, a three-piece band who look about to crack the chart in a big way with their disco reworking of the old Little Eva hit, Locomotion.

Comprising the band are well-known session singers, Tony Jackson and Ruby James and newcomer Kofi Missah. Ms James' voice has been heard on various Rod Stewart, Linda Lewis, Cat Stevens and Heatwave recordings, while Tony Jackson has toured with Stevie Wonder, Billy Preston and Cleo Laine among others.

Ritz's manager, Brian Leahy says: "Originally this was meant to be an entirely American project, but it turned more and more into a British one. We have tried to achieve a mid-Atlantic sound. The English attitude towards disco tends to be that unless it is from the US, or Europe, then it can't be good — we are trying to break that barrier and prove that the British can come up with a good sound."

Ritz's debut disc has already been issued in the US — and 12-inch import copies have been finding their way into the country. The band plan to follow-up with an album, Putting On The Ritz, recorded at Roundhouse Studios in Camden Town and mixed in Los Angeles. The project was entirely producer Gold's baby.

For all concerned, it seems like an experiment that may well pay off. Radio One picked up on The Locomotion from day one and local radio stations were quick to follow. Six months' hard work has been seemingly quickly rewarded.



AT A recent CBS lunch, John Whitehead of the McFadden & Whitehead duo was presented with a silver disc for sales of Ain't No Stopping, their current hit. Pictured left to right: Harry Coombs (executive vice-president, Philadelphia International), David Betteridge (CBS managing director), Whitehead and Elrod 'Junior' McFadden.

DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

AIN'T NO STOPPING US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
 ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)
 BABYLON'S BURNING — Ruts (Virgin VS 271)
 BAD GIRLS — Donna Summer (Casablanca CAN 155)
 BORN TO BE ALIVE — Patrick Hernandez (Gem 4)
 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7541)
 CAN'T STAND LOSING YOU — Police (A&M AMS 7384)
 CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
 COUNTRY BOY — Albert Lee (A&M AMS 7443)
 DANCE WITH ME — Carrie Lucas (Solar FB 1482)
 DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
 DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 78)
 DRIVER'S SEAT — Sniff 'N' The Tears (Chiswick CHIS 105)
 GIRLS GIRLS GIRLS — Candidate (RAK 295)
 GOLD — John Stewart (RSO 35)
 GOOD TIMES — Chic (Atlantic K 11310)
 GO WEST — Village People (Mercury 6007 221)
 HIT AND MISS JUDY — Wreckless Eric (Stiff BUY 49)
 IF I HAD YOU — The Korgis (Rialto TREB 103)
 KID — The Pretenders (REAL ARE 9)
 LADY LYNDIA — Beach Boys (Caribou CRB 7427)
 LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
 LIVING ON THE FRONT LINE — Eddy Grant (Ensign ENY 26)
 LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
 MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
 MY SHARONA — The Knack (Capitol CL 16087)
 NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
 OLD SIAM SIR — Wings (Paralophone R6026)
 OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)
 ROCK AROUND THE CLOCK — Telex (Sire SIR 4020)
 SILLY GAMES — Janet Kay (Scope SC 2)
 STARS — Sylvester (Fantasy FTC 177)
 STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
 THE BOSS — Diana Ross (Motown TMG 1150)
 THE LONE RANGER — Quantum Jump (Electric WOT 33)
 UP THE JUNCTION — Squeeze (A&M AMS 7444)
 VOULEZ VOUS — Abba (Epic EPC 7499)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 YOU REALLY ROCK ME — Nick Gilder (Chrysalis CHS 2332)

RECORDS OF THE WEEK

D.L.T.: LAS VEGAS — American Echoes
 Simon Bates: ROCK AROUND THE CLOCK — Telex (Sire SIR 4020)
 Paul Burnett: PUNKY REGGAE — Tony Ellis
 Tony Blackburn: WE DON'T TALK ANY MORE — (EMI 2975)
 Kid Jensen: I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)

Radio 2

ALBUM OF THE WEEK

David Hamilton: A LITTLE ON THE WINDY SIDE — Paul Williams (Portrait PRT 83197)

Radio Luxembourg

'A' LIST

BANG BANG — B.A. Robertson (Asylum K 13152)
 MY SHARONA — The Knack (Capitol CL 16087)
 ROCK ME — Nick Gilder (Chrysalis CHS 2332)
 FOUR HUNDRED DRAGONS — Thieves (Arista ARIGV 226)
 NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
 UP THE JUNCTION — Squeeze (A&M AMS 7444)
 ANGEL EYES/VOULEZ VOUS — (Epic EPC 7499)
 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
 LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
 GOLD — John Stewart (RSO 35)

POWER PLAY

THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)

STARPLAYS

BOOGIE ALL SUMMER — Dan Hartmann (CBS)
 WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
 D.J. David Bowie (RCA BOW 3)

TOP ADD ONS

- 1 ANGEL EYES/VOULEZ VOUS, Abba (Epic EPC 7499) RL, C, BR, D, T, F, RT, O, MX, SC, U.
- 2= LET'S GO, Cars (Elektra K 12371) PR, C, BR, D, F, SS, O, V, SC.
- 2= DUKE OF EARL, Darts (Magnet MAG 147) C, RC, T, H, F, V, Bb, SC, U.
- 4 NEW YORK CITY LIGHTS, Leif Garrett (Scotti K 11316) C, RC, H, F, SS, RT, V, SC

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 Humberstone; **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; **SC** Scotland; **MX** Manx.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
 I AIN'T GETTING ANY — Monks (EMI 2972)
 STARS — Sylvester (Fantasy FTC 177)
 FEAR OF FLYING — Charlie Dore (Island WIP 6476)
 LAY YOUR LOVE ON THE LINE — Pussyfoot (EMI 2952)
 SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)
 I WILL SURVIVE — Billie Jo Spears (United Artists UP 601)
 DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 77)
 BAD GIRLS — Donna Summer (Casablanca CAN 155)
 OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)
 STAY WITH ME TILL DAWN — Judy Tzuke (Rocket XPRES 17)
 YOU REALLY ROCK ME — Nick Gilder (Chrysalis CHS 2332)
 NIGHT DANCIN' — Taka Boom (Ariola ARO 172)

BRMB

BIRMINGHAM

ADD ONS

NORA'S DIARY — Jimmy Edwards and The Profile (Atlantic K 17415)
 HIT AND MISS JUDY — Wreckless Eric (Stiff BUY 49)
 WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
 LET'S GO — Cars (Atlantic K 12371)
 BIRDLAND — Weather Report (CBS 7701)
 ANGEL EYES — Abba (Epic EPC 7499)
 STARS — Sylvester (Fantasy FTC 177)
 CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
 GOLD — John Stewart (RSO 35)
 DRIVER'S SEAT — Sniff and The Tears (Chiswick CHIS 105)
 BAD GIRLS — Donna Summer (Casablanca CAN 155)
 GOOD TIMES — Chic (Atlantic K 11310)

Capital Radio

LONDON

CLIMBERS

GET READY — Smokey Robinson (Motown TMG 1152)
 SHINE SILENTLY — Nils Lofgren (A&M AMS 7455)
 KISS YOU ALL OVER — Millie Jackson (Spring 2095 091)
 THIS COULD BE YOU — Eddie Howell (Gem 6)
 I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 77)
 Phil Easton: MONEY — Flying Lizzards (Virgin VS 276)

Johnny Jason: TAKE ME TO THE RIVER — Talking Heads (Sire SIR 4004)
 Mark Joenz: I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)
 Norman Thomas: LOCOMOTION — Ritz (Epic EPC 7457)
 Billy Butler: NEW YORK CITY LIGHTS — Leif Garrett (Scotti K 11316)
 Dave Lincoln: THE BOSS — Dianna Ross (Motown TMG 1150)
 Kevin Curtis: GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)

ADD ONS

IF I HAD YOU — Korgis (Rialto TREB 103)
 BORN TO BE ALIVE — Patrick Hernandez (Gem 4)
 DUKE OF EARL — Darts (Magnet MAG 147)
 D.J. — David Bowie (RCA BOW 3)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: TIME TO GO TO BED — Digby Richards (RCA PB 5166)
 Richard Park: GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)
 Dougie Donnelly: THINKIN' — Steve Forbert (Epic EPC 7491)
 Jeff Cooper: THE WILD PLACES — Duncan Browne (Logo GO 329)
 Bill Smith: JUST WHEN I NEEDED YOU MOST — Dave Simon (Bug 2)
 Tim Stevens: LET'S GO — The Cars (Elektra K 12371)

CURRENT CHOICE

ANGEL EYES/VOULEZ VOUS — Abba (Epic EPC 7499)

ADD ONS

NEW YORK CITY LIGHTS — Leif Garrett (Scotti K 11316)
 THE BOSS — Diana Ross (Motown TMG 1150)
 DUKE OF EARL — Darts (Magnet MAG 147)
 BOOGIE DOWN — Real Thing (Pye 7P109)
 LOVE OF MY LIFE — Queen (EMI 2959)

Downtown Radio

BELFAST

HIT PICKS

John Paul: YOU REALLY ROCK ME — Nick Gilder (Chrysalis CHS 2332)
 Trevor Campbell: GOING MY WAY — Driver 67 (Logo GO 355)
 Michael Henderson: BANG BANG — B. A. Robertson (Atlantic K 13152)
 Eddie West: BABY IT FEELS SO RIGHT — Peter Sheeley (CBS 7475)
 Lynda Jayne: ANGEL EYES — Abba (Epic EPC 7499)

ADD ONS

LIVING ON THE FRONT LINE — Eddy Grant (Ensign ENY 26)
 FEAR OF FLYING — Charlie Dore (Island WIP 6476)
 C'MON EVERYBODY — Sex Pistols (Virgin VS 272)
 DJ — David Bowie (RCA BOW 3)
 HIT AND MISS JUDY — Wreckless Eric (Stiff BUY 49)
 CALL ME EVERYNIGHT — Jane Aire and The Belvederes (Virgin VS 273)
 THINKIN' — Steve Forbert (Epic EPC 7491)
 LET'S GO — Cars (Elektra K 12371)
 KID — The Pretenders (Real ARE 9)
 GIRLS GIRLS GIRLS — Candidate (RAK 295)
 FOOLING MYSELF — Runner (Acrobat BAT 8)
 LONELINESS — Horslips (DJM DJS 10916)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: ANGEL EYES/VOULEZ VOUS — Abba (Epic EPC 7499)
 Steve Hamilton: THIS COULD BE YOU — Eddie Howell (Gem 6)
 Bill Torrence: SAIL AWAY — Oak Ridge Boys (ABC 4258)
 Brian Ford: LET'S GO — Cars (Atlantic K 12371)
 Jay Crawford: NEW YORK CITY NIGHTS — Leif Garrett (Atlantic K 11316)

ADD ONS

LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
 GIRLS TALK — Dave Edmunds (Swansong SSK 19418)
 DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 77)
 DRIVER'S SEAT — Sniff and The Tears (Chiswick CHIS 105)
 DUKE OF EARL — Darts (Magnet MAG 147)

MUSIC WEEK

A&M's TOP 5 SINGLES

1	SQUEEZE Up The Junction	A & M AMS 7444
2	SUPERTRAMP Breakfast In America	A & M AMS 7451
3	POLICE Can't Stand Losing You	A & M AMS 7381
4	RICK WAKEMAN Animal Showdown	A & M AMS 7436
5	BARRY DE VORZON Theme From The Warriors	A & M AMS 7442

SINGLES CHART

TOP 75 SINGLES

WEEK ENDING JULY 14 1979

1	1	ARE FRIENDS ELECTRIC	Beggars Banquet	BEG 18
2	3	SILLY GAMES	Janet Kay	Scope SC 2
3	9	C'MON EVERYBODY	Sax Pistols	Virgin VS 272
4	2	UP THE JUNCTION	Squeeze	A & M AMS 7444
5	6	LIGHT MY FIRE/137 DISCO HEAVEN	Amii Stewart	Atlantic/Hansa K 11278
6	5	NIGHT OWL	Gerry Rafferty	United Artists UP 36512
7	21	BABYLON BURNING	Ruts	Virgin VS 271
8	28	LADY LYNDY	Beach Boys	Caribou CRB 7427
9	7	THE LONE RANGER	Quantum Jump	Electric WOT 33
10	4	RING MY BELL	Anita Ward	TK TKR 7543
11	12	LIVING ON THE FRONT LINE	Eddy Grant	Ice/Ensign ENY 26
12	22	GOOD TIMES	Chic	Atlantic K 11310
13	27	WANTED	Dooleys	GTO GT 249
14	26	DO ANYTHING YOU WANT TO	Thin Lizzy	Vertigo LIZZY 4
15	18	GO WEST	Village People	Mercury 6007 221
16	31	SPACE BASS	Slick	Fantasy FTC 176
17	20	MAYBE	Thom Pace	RSO 34

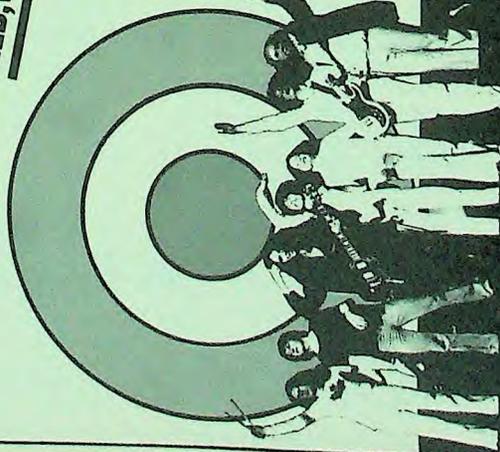
35	17	WE ARE FAMILY	Sister Sledge	Atlantic K 11293
36	35	MARRIED MEN	Bonnie Tyler	RCA PB 5164
37	19	THEME FROM DEER HUNTER (CAVATINA)	Shadows	EMI 2939
38	60	CAN'T STAND LOSING YOU	Police	A & M AMS 7381
39	13	AIN'T NO STOPPIN' US NOW	McFadden & Whitehead	Philadelphia PIR 7365
40	25	MASQUERADE	Skids	Virgin VS 262
41	56	SINCE I DON'T HAVE YOU	Art Garfunkel	CBS 7371
42	33	STRANGLE HOLD	UK Subs	Gem GEM 5
43	58	I'M A SUCKER FOR YOUR LOVE	Teena Marie	Motown TMG 1146
44	38	OLD SIAM SIR	Wings	Parlophone R 6026
45	45	DON'T KILL IT CAROL	Manfred Mann's Earth Band	Bronze BRO 77
46	48	BABY LAY DOWN	Ruby Winters	Creole CR 171
47	72	STARS	Sylvester	Fantasy FTC 177
48	NEW	ANGEL EYES/VOULEZ VOUS	Abba	Epic EPC 7499
49	37	SHINE A LITTLE LOVE	Electric Light Orchestra	Jet 144
50	43	DANCE WITH YOU	Carrie Lucas	Solar FB 1482
51	NEW	GET ANOTHER LOVE	Chantel Curtis	Pye 12P 5003
52	50	I WAS MADE FOR LOVIN' YOU	Kiss	Casablanca CAN 152
53	69	DR. JACKYLL & MR. FUNK	Jackie McClean	RCA PB 1575
54	NEW	OO-EH BABY	Stonebridge McGuinness	RCA PB 5163
54	46	LOVE IS THE ANSWER	England Dan & John Ford Coley	Big Tree K 11296
56	40	HEAD OVER HEELS IN LOVE	Kevin Keegan	EMI 2965
57	53	GOLD	John Stewart	RSO 35
58	NEW	STAY WITH ME TILL DAWN	Judie Tzuke	Rocket XPRES 17

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NICK
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ODYSSEY

State opens its doors to innovation

IN WHAT is, by West End of London standards, a very quiet spot — Castlereagh Street, W1 — the newest and most up-to-date studio in the country is about to open its doors to clients. Odyssey Studio is the latest venture, and greatest investment, embarked on by the State Group of companies, all of which are now headquartered under one roof at the new Castlereagh Street premises.

Latest venture

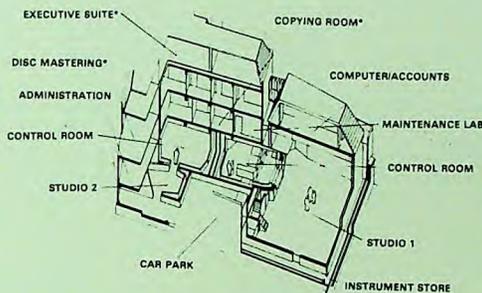
At this address there are now the five integrated State companies which together offer the industry a broad span of highly professional services. Between them, they make available product to those seeking profitable material for exploitation; accept and develop artists and material with commercial potential; offer a totally unglamorous but vital service in connection with the day to day business of running music business concerns; and now offer the means for making premier league recordings in one of the most convenient possible capital city locations.

The five State companies are State Records, formed in 1975 and consistently successful in its output of

highly commercial product ever since; State Music, which represents an impressive line-up of publishers and writers on a worldwide basis; Ladysmith Music, which handles the publication and assignment of all material written by Wayne Bickerton and his co-writer for many years, Tony Waddington; Computer

Concepts Ltd, providing comprehensive computer services to all the companies within the group, and to third party clients (and incidentally arousing outside interest in its own computer studio booking programme); and now Odyssey, on which Bickerton's attention and energies have been concentrated over the past year, and into which considerable capital, care and expertise have been invested.

AERIAL VIEW OF THE STUDIOS



*asterisks denote facilities to be added

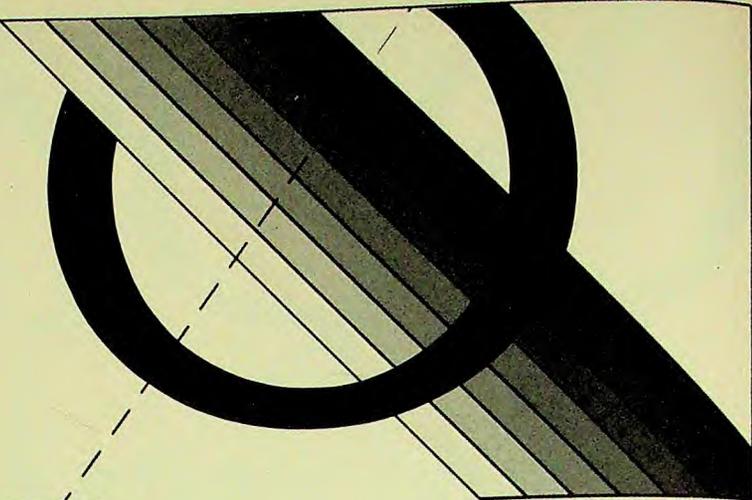
Autonomous body

The companies within the State group are completely autonomous, operating as individual enterprises. Odyssey Studios will operate from the very beginning as a straightforward recording facility for hire, and if State companies wish to hire it they will do so through the booking channels — and pay the rates.

When complete, the Castlereagh complex will house every facility that the State companies, or their clients and contracts, require. Ancillary services to the studio which will be added in the near future are a disc mastering room and tape copying.



STATE'S DESK seen at night



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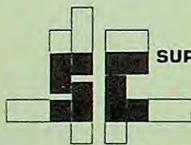
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ODYSSEY

**An outlet for State's
creative energy**

ODDYSEY IS a fulfilment of a long-cherished artistic wish, and at the same time a carefully planned and developed commercial venture. In a technically highly competitive and ever-moving studio business, this studio will be, at least for a short while, the most up-to-date recording environment anywhere. And it will stand for a long time as one of the most modern, and one of the best.

So why did State decide to build a studio? Firstly because it will last longer than a hit! Secondly of course, it was, a combination of factors. Wayne Bickerton, who conceived the Odyssey Studio project and has probably lost several years off the end of his life in following it through, is looking forward to the official opening of a dream come true, but can well remember the many times when the problems of putting it all together made it seem more like a nightmare.

"I have always loved the idea of a gigantic creative workshop like the Motown of old . . ."

As with every ambitious construction project, time and cost estimations proved to be no match for Fate, the weather, inflation, and the idiosyncrasies of working men and machines.

With four healthy, self sufficient companies in the business family which started with State one could be forgiven for asking why Bickerton decided to launch himself into all the major headaches involved in setting up a new company to give London's West End another premier league recording studio.

"Undeniably," Bickerton, replies, "every small creative company like our own likes the idea of having its own recording studios. That is the ideal, but it is impossible practically to have a very good, very expensive, studio set-up just for in-house use.

"Odyssey is both a child and a sister to State — a creative venture which came into existence because State had earned itself a big enough reputation and enough money to embark on such a major project, but also a business venture which stands very much on its own financial and organisational feet.

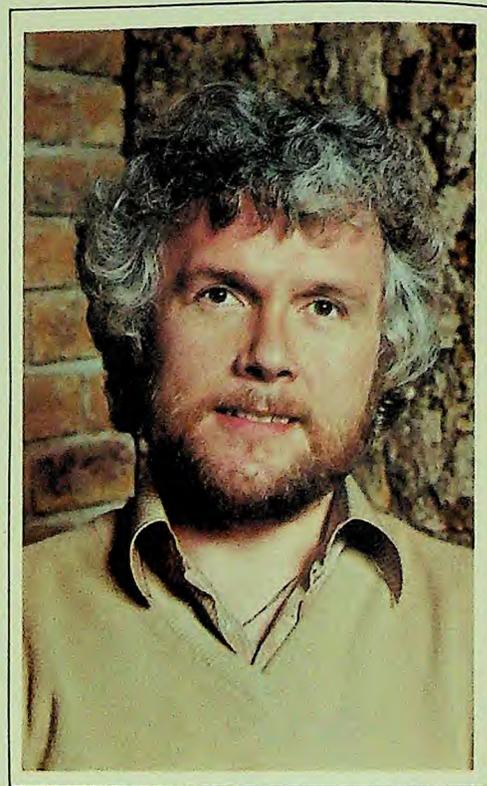
Bickerton, continues: "I have always loved the idea of a gigantic creative workshop, like the Motown of old, where there is a record label, a family of writers, producers, and a studio. It can work and it can bring magical results. That has always been something that I have wanted to do.

"With the financial climate as it is, it's undoubtedly a situation which is creatively becoming less flexible, and there are a lot of risks. From State's point of view, the reasons for having a studio in the group of companies include an obvious financial one. You have product 'from the drawing board' you create it, record it, and if it doesn't happen it doesn't need to be costing you an arm and a leg if it has been recorded in your own studio. Overheads for a small record company can be killing, and this is one way to reduce them.

"I am professionally split-half creative/half businessmen. I can look at the building and running of a studio from different points of view.

"So, we were spending a great deal on third party studio time: we wanted a creative complex. The

"I also believe that it is the competitive edge which will tell in any sort of business. So if we are as good as, or better than, most of the competition . . . we will deserve and will get, the business . . ."



BICKERTON: fulfilled a long-cherished wish

whole thing, as far as we were concerned, needed to be a package. And it added up to 'let's do it'."

The music industry, like others, lives and remains lively because it both *creates* and *uses* energy — and because it reinvests much of its profit. Odyssey is reinvestment; it is putting the money State has earned to a very good use.

Bickerton: "With the financial climate as it is . . . there are a lot of risks . . ."

But why has State chosen to build a new studio in London's West End, which already has the greatest concentration of recording facilities within a square mile — two important professional studios being within a few minutes walk of Odyssey itself?

"Odyssey is a commercial venture and Odyssey is in the West End of London because there is still capacity for it," replies Bickerton. "You can still regularly hear people bemoaning the fact that the industry is not as busy as it should be, yet the studios are fully booked.

"I also believe that it is the competitive edge which will tell in any sort of business. So if we are as good as, or better than, most of the competition and provide the sort of service to the client that we are providing we will deserve, and will get the business.

"I am also aware of the needs of producers. The successful ones are tremendously busy. They like to have a central location in which to work — and a location which offers first class engineers and first class equipment."



ODYSSEY

ODYSSEY RECORDING STUDIOS
Europe's most modern recording complex.

ODYSSEY

The State of the art

STATE IS state of the art. State's new purpose-built studio complex is called Odyssey, and even in a recording business where advances are made regularly and rapidly, it will be for some time one of the most comprehensive and advanced facilities in the world.

Odyssey is a 56-track facility which has been constructed without the need for compromise on space or layout, because it was purpose-built from the very deep foundations upwards.

Sophistication

Artists, producers, writers and record companies will welcome new studios which match, and in some respects exceed, the sophistication of the music business itself today. What they might have felt was a little too much to ask has in fact been granted — and these advanced facilities can be found in the accessible heart of London's West End. However difficult anyone may have found it to imagine just where the West End would find space for a complex comprising two separate studios and control rooms, instrument store, maintenance lab, car park and reception (with disc mastering, tape duplication and offices on the blueprint for the fairly near future), State has triumphed in actually acquiring such a site and developing it. And Odyssey is a casual five-minute stroll from Marble Arch.

Dominating the comprehensive list of audio electronic equipment in each of the control rooms are the MCI mixing desks. These take recording, Odyssey, and MCI itself, into a futuristic stage. The 56-channel boards are the first to be made by MCI — embodying the company's most up-to-date technology but on a bigger scale than ever before. Plaques on the console frames commemorate the fact that these are unique desks, custom made for Odyssey. The tape machines, which are still being readied for commercial use, are also by MCI.

The research and development involved in bringing 32-track machines onto the studio market has cost equipment manufacturers, MCI included, considerable time, skill and money. Torque problems and other gremlins have dogged every stage of R&D, but they have been licked one by one, and as soon as the first tried and tested commercial models of MCI's 32-track recorders are ready they will be installed at Odyssey.

Working areas

In the waiting period, each control room has two 24-track machines, linked by MCI's auto-locking device. Eventually each room will have instantly lockable 32-track and 24-track machines, giving the 56-track total. Because all the working areas in the

studio complex are electronically linked and equipment is computerised a client with a project ambitious enough to require 112 tracks has the option of hiring both studios and electronically locking the boards and tape machines together!

Floating studio

Acoustic expert Keith Slaughter's design attacked the sound problem from basics. Odyssey has the best of all acoustic treatment, being entirely a box-within-a-box construction. The concrete floor and inner walls of the big main studio are "floating" on neoprene pads. The rest of the acoustic design is as impressive, giving the choice of graded sound absorption, all in a room which is given a feeling of airy spaciousness because the design allows for a high ceiling.

Over the last 15 years Wayne Bickerton, who started State with Tony Waddington, has progressed from working as band and sessions musicians, through a songwriting and producing partnership strewn with hits, the formation of now solidly established and successful record and publishing companies, and a computer services firm. But the new Odyssey studio complex (above which the Group's computer offices and administration will soon be housed, centralising the whole State operation) is in Bickerton's opinion "the most exciting project ever."





Much more than a standard studio

IT TOOK 14 months to find the right site for Odyssey. The same determination to plan everything to what were believed to be the right, if ambitious, standards has clearly been applied at every stage in the operation.

When finally completed, Odyssey will have matched the best international standards in acoustics, ambience, technical facilities and sound engineering. Under one roof, in a quiet close within five minutes walk of Marble Arch, will be two studios each with its own large control room: disc cutting suite and tape duplication facilities: and eventually a broadcast facilities studio and video suite.

Workshop

To make Odyssey totally independent where servicing is concerned, the floor immediately above the studios houses a comprehensively equipped maintenance workshop. Whenever a session is in progress the skills of the in-house team of qualified technicians will be there as back-up.

One advantage which the large commercial building which now houses the Odyssey complex has proved to have over many city sites for new studios is that of space. There has been enough of this commodity — on three floors — to allow for

comfortable reception area, a lift (intended mainly to make the movement of equipment between control rooms and maintenance easier, but already regarded as a little luxury for saving the legs of clients and staff) and a kitchen, staffed with housekeeper and a generous number of essential basic conveniences.

Odysey is best described by the way it has been constructed from the foundations upward. The original building was a photographic studio, which made easy the passage of plans for its new but similar commercial use past the ranks of bureaucracy. The ground floor of the original building now houses the reception area, and the twin, back-to-back control rooms. An old warehouse behind the original building was demolished to allow for complete purpose building of the studios themselves.

One of the State companies which will be housed in the new complex is the computer service facility (the computer will have its own trendily-decorated niche on the first floor above the main studio) which takes care of all accounting. It also has a programme for dealing with studio bookings, so the familiar sight of the well-thumbed, erased and rewritten bookings diary will be conspicuous by its absence in the office of the bookings lady. She will have a video screen linked to the computer instead. The reception area is roomy enough to make waiting comfortable, and will be equipped with television. This will show whatever the BBC or ITV companies have to offer in the way of entertainment, but will also be an electronic noticeboard for the studio complex.

Control Rooms

Off the reception area, Control Room 2 is the first on the right, with the small Studio 2 leading from it. The control rooms are the same size, about 30 square metres, which is larger than average.

Studio 1 is also an exception to the general rule, with its acoustically treated, undulating ceiling at 5.5 metres height — giving the room a particularly pleasant airy feeling. Acoustics are graduated from one end of the studio to the other, from dead through to live, and a curved runner carries floor to ceiling curtaining to allow for adjustment of the acoustic environment by cutting off the most live area.

Beside the drum booth is the piano trap. One of the innovations introduced by acoustic designer and studio director Keith Slaughter is the bank of reversible acoustic traps behind the piano. Adjustment of these allows the sound there to be changed from hard to soft — or an infinitely variable compromise between the two.

Drum and piano areas are directly opposite the control room window, which juts out into the body of the studio. To utilise the space above the window it was decided to build a balcony, and this has been extended to run the length of two sides of the room. As well as giving back to the studio more than the amount of space lost to accommodate the forward extension of the control room, the balcony provides a perfect vantage point for spectators who are not part of the recording action. Equally, it could be very useful to some who are part of that activity — if a large number of musicians is needed, extra elbow room can be gained by using the balcony as an extension of the studio floor.

Good lighting is provided in various ways, and electrical track running all along the lower balcony edge carries a number of spotlights. The bright lighting will be useful when audio visual facilities are added. Odyssey is making a point of equipping for audio/visuals, because studios where these can be made will decidedly be in steadily greater demand in the near future. Productions in both sight and sound are the obvious next step in everyday recording.

Both audio and video lines will be distributed all around the Odyssey complex, all connecting with a central patching board. These will include a link to the car park for instant connection to mobile units. The video lines will obviously also allow the use of closed circuit TV.

An added extra

The car park — a boon in itself in an area where parking space is generally at a premium and traffic wardens operate with commando-like efficiency and lack of sentiment — has access directly into the studios, which is likely to be particularly useful to musicians arriving with large items of their own gear and instruments.

For all spare instruments, amps, microphones, and other studio clutter surplus to recording requirements at any given time, there is a large, and very secure, store room beside Studio 1.

Lounge and refreshment facilities presided over by a cook/housekeeper, will provide for the non-technical comfort of staff and clients, while the day-to-day demands of communication will be dealt with through the complex's own PABX telephone system. With the accent having been so obviously placed on comfort and efficiency there seems little need to mention that Odyssey will, of course be fully air-conditioned.

Studio 2 is considerably smaller than Studio 1 — as it is intended primarily for overdubbing, solo instruments and vocals etc. But it is acoustically as carefully designed as its large counterpart, and will accommodate seven or eight musicians, so would be ideal for rhythm sections or small bands making masters.

Odysey Studio 1 took its first commercial booking on July 2 and launched itself on its career as a first class place to record with sessions which are sufficiently free of teething troubles to allow four or five backing tracks to be completed in one day.

Further bookings are being taken now for Studio 1. Studio 2 is expected to be ready for work within weeks of its larger counterpart.

Odysey's basic rates for recording/mixing are: Studio 1 — £60 per hour for any facility up to 24-track, £70 per hour up to 32-track, and £80 per hour over 32-track; Studio 2 — £55, £65 and £75 per hour respectively.

It took 14 months to find the right site for Odyssey. This determination for perfection means that, when completed, the studios will have matched international standards in all facilities.



ODYSSEY

When you're there, what can you use?

MIRROR IMAGES of each other, the two control rooms are identical in size, decor and technical facilities. Most importantly, they can be cross linked if and when a client wishes to use both and so take advantage of a possible maximum 104 tracks for recording. Each room has a custom-built 56 channel MCI mixing console. The outputs of these (both desks are fully automated) can be mixed and switched to give anything from stereo to the maximum number of tracks, with full remote control of tape machines.

RECORDING CONSOLES

MCI 500 series, 56 channel with full automation VU or PPM metering facility and 'Spectra Vue' spectrum analyser

TAPE RECORDERS

All MCI. 32 track, 24 track, 16 track and stereo. All with remote control and audio locate on multi tracks and return to zero facility on stereo MCI tape lock (SMPTE) system

Odyssey Studios Recording Equipment List

MONITOR SYSTEM

'Audicon' monitor speakers, designed by Audio Consultants Inc, Nashville using JBL speaker units and bi-amped using BGW 750 amplifiers

OUTBOARD EQUIPMENT

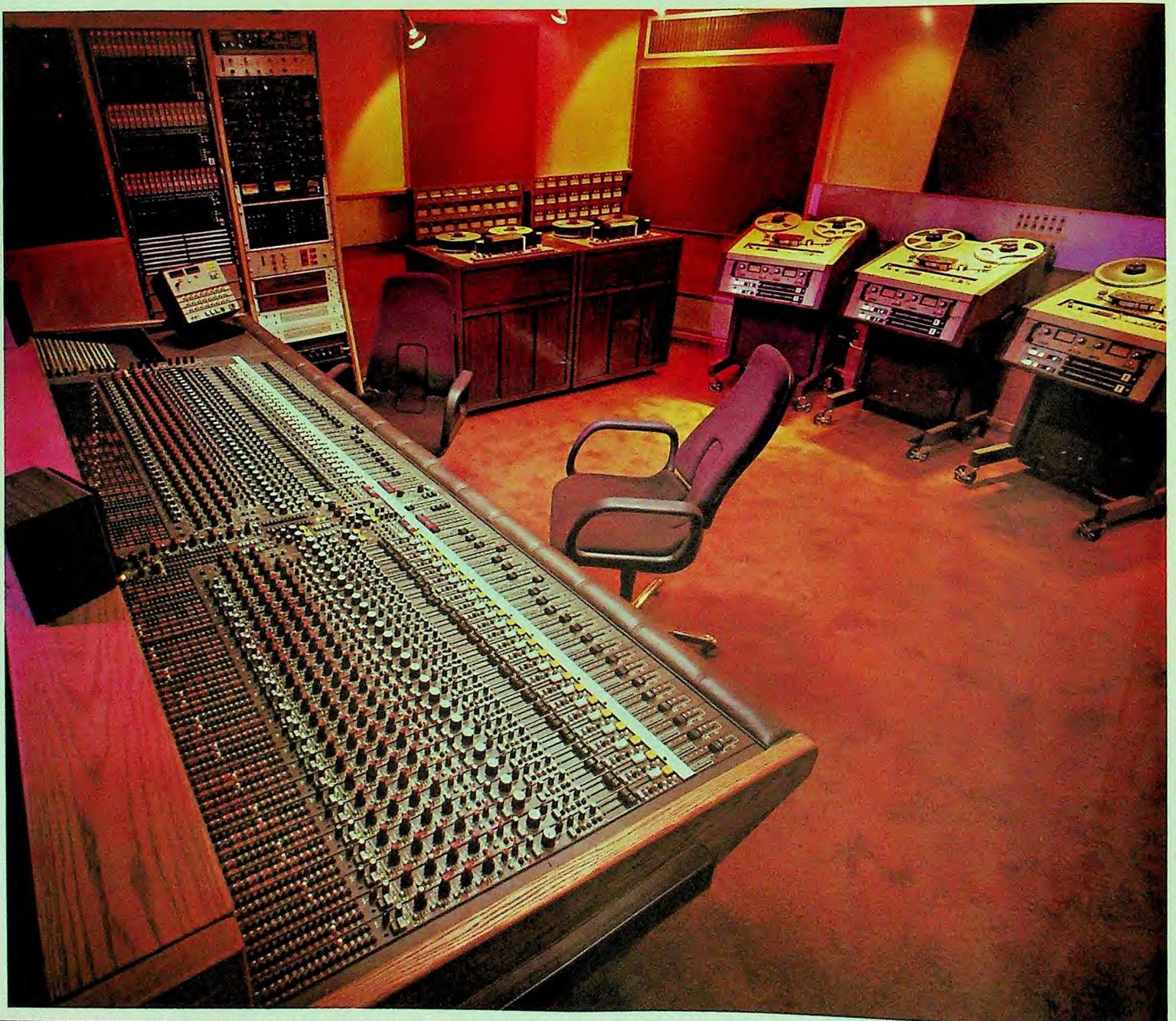
Full Dolby availability on all tracks. Audio and design limiter/compressors. Full range of graphics, time processors etc.

ECHO SYSTEMS

EMT echo plates with full remote control

MICROPHONES

Full selection of condensers and dynamics by Neumann, AKG etc.



EACH CONTROL room has 24 tracks



Let computers do the work!

THE COMPUTERISED bookings system designed by State's resident expert, Malcolm Payne will increase speed and efficiency, and take care of all the often complicated feats of memory needed to cope with clients' differing requirements in making bookings. But it will certainly not take away that friendly and helpful human attention which every studio tries to offer. The computer will do the work — but it will be strictly under the control of the booker.

Three stages

The system devised for State has three stages: bookings, which control studio availability; time sheets, from which costings are made; and sales ledger, including invoicing and financial transactions.

The famous phrase "I'll pencil that in, then" does not have to disappear from the booker's

vocabulary. To achieve maximum flexibility of bookings, each day is broken down into quarter-hour periods, and on computer each of these sessions can be in any one of three states — available, "pencil booked" or confirmed booked.

Bookings up to six months in advance are possible. Whenever needed the computer will display the times available and the pencil bookings. When a firm booking is made and the customer's account code fed in, it will respond with the cost of studio time, applying any discounts which may be applicable.

Print-out

When bookings are confirmed in writing the computer changes the status of the booking from pencilled to firm.

The facility to print-out weekly booking charts for any specified weeks is included in the

system, and costing will be worked out by processing the time sheets filled out by engineers. Throughout the system are inbuilt checks and safeguards against errors. Input of timesheets, for example, will be carefully monitored, as will the hours used against the hours booked.

Painless process!

From the information supplied by the time sheets and from general information held in the system's memory full sales ledger details can be produced.

No electronic or mechanical system in the world is absolutely faultless, but the combination of State's computer booker and its friendly human one should make making arrangements for studio time a generally fault-free and painless operation.

The philosophy behind it all

By KEITH SLAUGHTER

MY ORIGINAL involvement with the project came about when I was asked by Wayne Bickerton to submit some alternative designs to those already on his desk.

At that time I was working as an independent consultant for both acoustic and audio design. However, I had known Wayne for some years and after becoming involved with the project when one of my designs was accepted I was pleased to join State full-time as the studio director and have been totally with the project since these first days in September 1977 until today's end result.

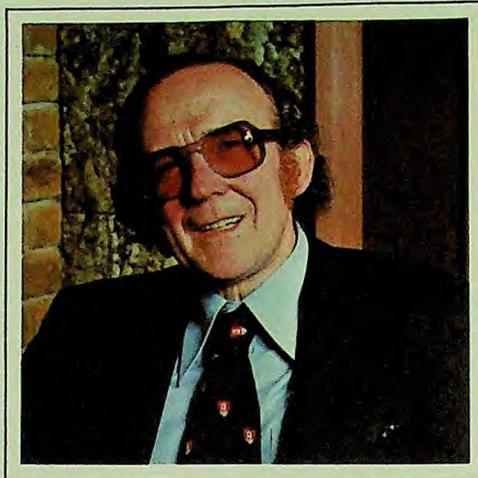
There must be only one theoretically-correct design for a studio of a given size and for one specific purpose and it would probably be fairly workshop-like in appearance. Now, other than the size, the other requirements are extremely varied and looking like a workshop is definitely out. In addition to this one also has to think of, and comply with safety regulations and take into consideration the problems of a practical construction, all of which has to be kept within the client's budget.

Intimate studio

With Odyssey, we were confined to a fixed floor area, but were, within reason, able to go as high as was considered desirable. In fact, the areas were quite reasonable and even allowed for a storage area at one end. I consider the latter to be important as it removes the inevitable studio clutter and allows full use of the whole floor area for recording purposes.

The control room is situated on the ground floor of the existing building and projects into the studio, which is an entirely new construction. This would have left a flat top so I decided to form a gallery over it and subsequently this was extended over the drum booth and piano trap and has, therefore, extended the available studio space. In order to provide head room on the gallery, the studio ceiling had to be raised slightly at its perimeter, but this has resulted in a very airy and open feeling studio. However, a more intimate characteristic can easily be achieved by the adjustment of a large sectionalised curtain, movable screens and the extremely flexible lighting system.

The decor, which we think will prove pleasing and comfortable to everyone, has a fairly muted colour range, but some of the lighter colour panels can be illuminated with coloured spotlights. The acoustic ceiling has been constructed from a patented strip system which was flexible enough to produce the



SLAUGHTER: will continue innovative approach.

random reflective plane which you now see.

Both the control rooms and second studio have been designed with the same philosophy in mind.

The two control rooms are practically identical so that moving from one to the other should present few problems for clients, and again, have been created to sound right and be very comfortable to work in, and we believe fairly generous in size. The second studio is primarily intended for overdubbing, but is sufficient to accommodate 8-10 musicians. Of course, the studio areas on the ground floor form only part of the whole building complex, but everything has to integrate correctly.

For my part, I have had to work closely with our architect — Colin Morse, FRIBA, who has been very patient and long suffering and whom I would like to thank on a personal level for all he has done.

Although a great deal of the planning is completed in the early days, I personally like to create a studio rather like a work of art, making adjustments and tuning until the total is complete. Perhaps this caused some of the differences of opinion between myself and the architect, but the end result has totally satisfied the project team, and we believe will satisfy our clients — and we are all still talking to each other!

The audio design was perhaps a little more difficult to get together, and one of the reasons for this is the state of the art which the industry has reached over

the last two years or so. This can be summed up in the word "digital". It seemed to me that digital techniques, particularly applied to the tape recorders, were beginning to overshadow everything, particularly my own thoughts about the equipment we should use.

However, it was eventually decided that we should stay with the best analogue tape machines and equip with the most up to date state of the art in the consoles and other equipment. This should take us well into the 80's when hopefully the transition into digital will be much smoother and with less risk of choosing the wrong system.

For Odyssey, we have chosen MCI as the main supplier for consoles and tape recorders and interfacing equipment. MCI is the only supplier of 3" transport 32 track recorders which I feel is very desirable, and with its excellent tape lock system it means that we can record up to at least 56 tracks in each control room as a normal facility. The consoles each with 56 channels are all automated, very flexible, and will cater for the requirements of the most demanding producers. The MCI equipment is duplicated in each control room as is all of the other excellent complementary equipment and as an added facility both rooms can be interconnected.

Most modern complex

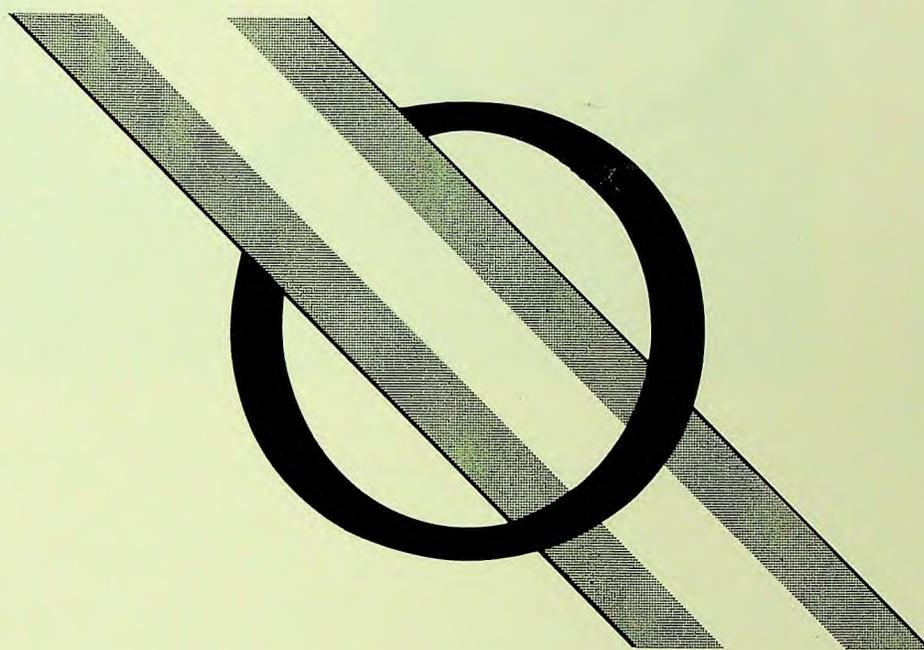
I have planned the overall equipment layout, but all of the detailed installations have been planned by and carried out under the supervision of my chief technical engineer, Peter Jones. And I would like to take this opportunity of recording my sincere thanks to him for all the help he has given me in this project.

In conclusion, I would just like to say that the other directors and I believe that Odyssey is the most modern studio complex in Europe — or even the world — but obviously before very long somebody will open another studio for which they will make the same claims. However, what we have done is to plan for today *and* the future by being as flexible as is possible. When new equipment is available, and there is a demand for it, then we shall install it.

We shall continue in this way with further developments within the building. These will include disc-mastering, cassette production and audio-visual facilities and many others. This has all been included in our forward planning by the provision of a network of tie lines, both audio and video throughout the building.



Success!



ODYSSEY
RECORDING STUDIOS



4007 NE 6th Ave./Ft. Lauderdale, FL 33334 USA/(305) 566-2853/TLX 51 4362



ODYSSEY

Odyssey Recording Studios, 26/27 Castlereagh Street, London W1H 5YR. Tel: 01-402 2191 Telex: 25740

Bon Voyage,

Peter & Trudy

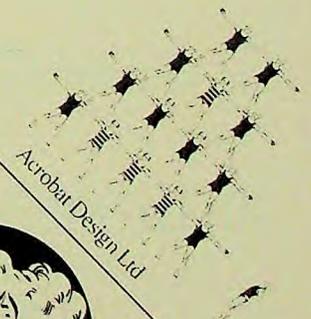
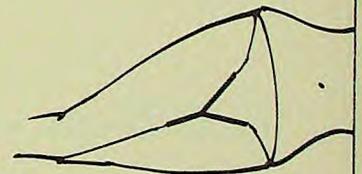
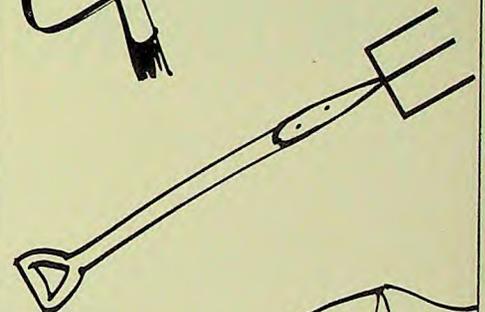
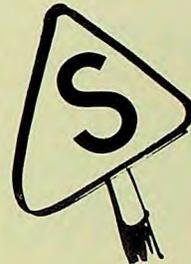
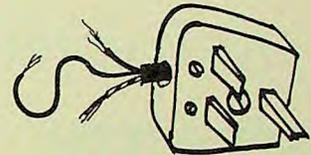
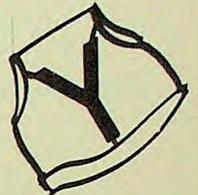
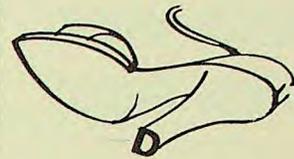
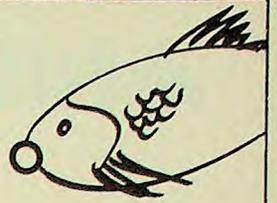


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Wayne and Tony

Sincerely

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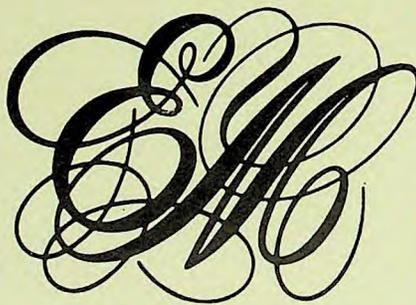
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(You Really) ROCK ME

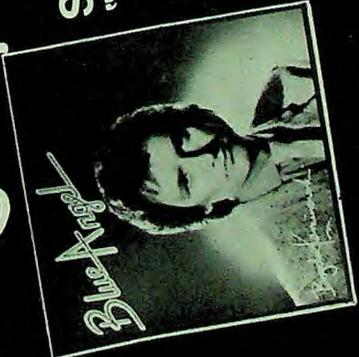
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19	16	CAVATINA (Original Soundtrack from Deer Hunter) John Williams	Cube BUG 80	59	SUNBURN Graham Gouldman	Mercury SUNNY 1
20	14	WHO WERE YOU WITH IN THE MOONLIGHT Dollar	Carrere CAR 110	63	NO CLASS Motorhead	Bronze BRO 78
21	29	GIRLS TALK Dave Edmunds	Swan Song SSK 19418	62	NEW The Pretenders	Real ARE 9
22	39	BAD GIRLS Donna Summer	Casablanca CAN 155	63	NEW LOVE OF MY LIFE Queen	EMI 29559
23	8	BOOGIE WONDERLAND Earth Wind & Fire/Emotions	CBS 7292	64	NEW DAVID'S SONG (THEME FROM TV SERIES KIDNAPPED) Vladimir Cosma	Decca FR 13941
24	41	MY SHARONA Knack	Capitol CL 16087	65	52 ONE RULE FOR YOU After The Fire	CBS 7025
25	30	BORN TO BE ALIVE Patrick Hernandez	Gem/Aquarius GEM 4	66	49 HALF WAY HOTEL Voyager	Mountain VOY 001
26	32	BREAKFAST IN AMERICA Supertramp	A&M AMS 7451	67	42 DRIVER'S SEAT Sniff & The Tears	Chiswick CHIS 105
27	23	SAY WHEN Lene Lovich	Stiff BUY 46	68	61 BAD CASE OF LOVIN' YOU Robert Palmer	Island WIP 6481
28	24	GERTCHA Chas & Dave	EMI 2947	69	NEW MINUTE BY MINUTE Dobbe Brothers	Warner Brothers K 17411
29	10	DANCE AWAY Roxy Music	Polydor POSP 44	70	64 DEEPER THAN THE NIGHT Olivia Newton John	EMI 2954
30	36	CHUCK E'S IN LOVE Rickie Lee Jones	Warner Brothers K 17390	71	55 SHE BELIEVES IN ME Kenny Rodgers	United Artists UP 36533
31	11	SUNDAY GIRL Blondie	Chrysalis CHS 2320	72	NEW MIDNIGHT GROOVIN' Light Of The World	Ersign ENY 29
32	34	DEATH DISCO Public Image Ltd	Virgin VS 274	73	NEW BRING THE FAMILY BACK Billy Paul	Philadelphia PIR 7456
33	47	PLAYGROUND TWIST Siouxie & The Banshees	Polydor POSP 59	74	51 REUNITED Peaches & Herb	Polydor POSP 43
34	54	IF I HAD YOU Korgis	Rialto TREB 103	75	75 TALK TO ME Third World	Island WIP 6496

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

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.

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BILLY PAUL hit single

'Bring The Family Back'

7456

AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)
Roger Moffat: BEAT THE CLOCK — Sparks (Virgin VS 270)
Johnny Moran: DUKE OF EARL — Darts (Magnet MAG 147)
Colin Slade: CALL ME EVERY NIGHT — Jane Aire and The Belvederes (Virgin VS 273)
Ray Stewart: GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)
Bill Crozier: NEW YORK CITY NIGHTS — Leif Garrett (Scotti K 11316)
Martin Kelner: KID — The Pretenders (Real ARE 9)
Maggie Mash: LADY NIGHT — Patrick Juvet (Casablanca CAN 159)

ADD ONS

LOVE OF MY LIFE — Queen (EMI 2959)
HERE COMES THE SUMMER — Undertones (Sire SIR 4022)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: TREAT ME KIND — Sussex (Genetic/Radar ADA 40)
Keith Rogers: ANGEL EYES — Abba (Epic EPC 7499)
Greg Bance: I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)
Bernard Mulhern: BABY IT FEELS SO RIGHT — Peter Shelley (CBS 7475)
Tony Gillham: LET'S TALK ABOUT THE WEATHER — The Radiators (Chiswick CHIS 113)
Nigel Rennie: SHADOWS IN THE MOONLIGHT — Capitol CL 16091
Patrick Eade: LET'S GO — Cars (Elektra K 12371)

Piccadilly Radio

MANCHESTER

ADD ONS

DO IT OR DIE — Atlanta Rhythm Section (Polydor 812 093)
LET'S GO — Cars (Elektra K 12371)
MONEY — The Flying Lizards (Virgin VS 276)
I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)
GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)
CHELSEA GIRLS — Simple Minds (Zoom ZUM 11)

Swansea Sound

SWANSEA

HIT PICKS

Stuart Freeman: LET'S GO — Cars (Elektra K 12371)
Steve Dewitt: NEW YORK CITY LIGHTS — Leif Garrett (Scotti K 11316)
Travis Baxter: SILLY GAMES — Janet Kay (Scope SC 2)
Bob & John: GOOD TIMES — Chic (Atlantic K 11310)
John Sachs: KID — The Pretenders (Real ARE 9)

ADD ONS

LADY NIGHT — Patrick Juvet (Casablanca CAN 159)
DRIVER'S SEAT — Sniff and The Tears (Chiswick CHIS 105)
DO IT OR DIE — Atlanta Rhythm Section (Polydor 2095 081)
FOOLING MYSELF — Runner (Acrobat BAT 8)
BAD GIRLS — Donna Summer (Casablanca CAN 155)
GENGHIS KHAN — Genghis Khan (CBS 7317)
THE BOSS — Diana Ross (Motown TMG 1150)
YOU'RE THE ONLY ONE — Dolly Parton (RCA PB 5100)
QUIETLY AND SOFTLY — Catherine Howe (Ariola ARO 174)
THE LITTLE GIRL IN ME — Judy Cheeks (Ariola ARO 164)
D.J. — David Bowie (RCA BOW 3)
ROCK AROUND THE CLOCK — Telex (Sire SIR 4020)

Radio Tees

TEESSIDE

ADD ONS

LAY YOUR LOVE ON THE LINE — Pussyfoot (EMI 2952)
BANG BANG — B. A. Robertson (Asylum K 13152)
LADY NIGHT — Patrick Juvet (Casablanca CAN 159)
WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
HEAVEN MUST HAVE SENT YOU — Bonnie Pointer (Motown TMG 1145)
THINKIN' — Steve Forbert (Epic EPC 7491)
ANGEL EYES — Abba (Epic EPC 7499)
DUKE OF EARL — Darts (Magnet MAG 147)

GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)
BOYS DON'T CRY — The Cure (Polydor FICS 002)
MARRIED MEN — Bonnie Tyler (RCA PB 5164)

Radio Trent

NOTTINGHAM

ADD ONS

BIRDLAND — Weather Report (CBS 7701)
NIGHT DANCIN' — Taka Boom (Ariola ARO 172)
ANGEL EYES — Abba (Epic EPC 7499)
GOODBYE NEW YORK — Milk and Honey/Gali (Polydor 2001 897)
CHELSEA GIRLS — Simple Minds (Zoom ZUM 11)
GIRLS TALK — Dave Edmunds (Swansong SSK 19418)
KID — The Pretenders (Real ARE 9)
CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
NEW YORK CITY LIGHTS — Leif Garrett (Scotti K 11316)

Radio Victory

PORTSMOUTH

ADD ONS

D.J. — David Bowie (RCA BOW 3)
LET'S GO — Cars (Elektra K 12371)
HERE COMES SUMMER — Child (Ariola Hansa AHA 545)
DUKE OF EARL — Darts (Magnet MAG 147)
NEW YORK CITY NIGHTS — Leif Garrett (Scotti K 11316)
GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)
HOT SUMMER NIGHTS — Night (Planet K 12367)
THE BOSS — Diana Ross (Motown TMG 1150)
VENGEANCE — Carly Simon (Elektra K 12362)
HIT AND MISS JUDY — Wreckless Eric (Stiff BUY 49)

BBC Blackburn

HIT PICKS

Jude Bunker: SHOULD I — Dennis Brown (Laser LAS 7)
Nigel Dyson: VENGEANCE — Carly Simon (Elektra/Asylum K 12362)
Kath Dutton: DUKE OF EARL — Darts (Magnet MAG 147)
Phil Scott: LOVE IS GONNA COME AT LAST — Badfinger (Elektra/Asylum K 12369)
Trevor Hall: EASY WAY OUT — Roy Orbison (Elektra/Asylum 13153)
Ken Snowdon: HOT SUMMER NIGHTS — Night (Planet K 12367)
Peter Lugg: I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 152)
Pat Gibson: RAINBOW CONNECTION — Kermit (CBS 7496)

BBC Medway

PRESENTER PICKS

Brian Faulkner: RAINBOW CONNECTION — Kermit (CBS 7496)
Don Durbridge: WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
John Thurston: OIL — Yetties (Decca F 13846)
Mike Brill: INTO THE SUN — Def Leppard (Bludgeon Riffola MSB 001)
Dave Brown: GIRLS GIRLS GIRLS — Candidate (RAK 295)
Ian Pearson: SHADOWS IN THE MOONLIGHT — Anne Murray (Capitol CL 16091)

ADD ONS

MOONRAKER (END TITLE) — Shirley Bassey (United Artists UP 602)
COOL WATER — Windsor Davies/Don Estelle (United Artists UP 36534)
I WRITE THE SONGS — Barry Manilow (Arista ARIST 280)
RING RING — Chris Rainbow (EMI 2966)

ADD ONS

THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
IF I HAD YOU — Korgis (Railto TREB 103)
GIRLS TALK — Dave Edmunds (Swan Song SSK 19418)
C'MON EVERYBODY — Sex Pistols (Virgin VS 272)

BBC Leicester

HIT PICKS

Dennis Coath: FLOWERS ARE RED — Harry Chapin (Elektra)
Mick Smith: EASY WAY OUT — Roy Orbison (Elektra/Asylum 13153)
Colin Webb: NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson (EMI)
Lee Maccarthy: THE WAY YOU TOUCH MY HAND — Revlons (Ork NYC 3)

BBC Scotland

HIT PICKS

Jimmy Mack: ANGEL EYES — Abba (Epic EPC 7499)
Tom Ferris: NEW YORK CITY LIGHTS — Leif Garrett (Scotti K 11316)
Rhythm & News: LOVE YOU'RE MAKING ALL THE FOOLS — Ted (Epic EPC 7477)
Nightbeat: LADY NIGHT — Patrick Juvet (Casablanca CAN 159)

ADD ONS

BANG BANG — B. A. Robertson (Asylum K 13152)
CHURCH — Bob Welch (Capitol CL 16086)
SHADOWS IN THE MOONLIGHT — Anne Murray (Capitol CL 16091)
GOLD — John Stewart (RSO 35)
A WALK IN THE SEA — Alan Hull (Rocket XPRES 19)
GENGHIS KHAN — Genghis Khan (CBS 7317)
DUKE OF EARL — Darts (Magnet MAG 147)
LET'S GO — Cars (Elektra K 12371)
MORNING DANCE — Spyro Gyra (Infinity INSAM 1)
BAD FOR ME — Dee Dee Bridgewater (Atlantic K 12370)
VENGEANCE — Carly Simon (Elektra K 13362)
SHOESHINE — Jim Capaldi (Polydor POSP 2059 091)
WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
KISS YOU ALL OVER — Millie Jackson (Polydor POSP 2095 091)
THE BITCH — Olympic Runners (Polydor POSP 63)

BBC Ulster

ADD ONS

LONELINESS — Horslips (DJM DJS 10916)
DUKE OF EARL — Darts (Magnet MAG 147)
WIN OR LOSE — Lew Lewis Reformer (Stiff BUY 48)
ANGEL EYES — Abba (Epic EPC 7499)
THINKIN' — Steve Forbert (Epic EPC 7491)
UNCHAINED MELODY — George Benson (Warner Brothers K 17409)

Manx Radio

HIT PICKS

Dave Eager: SUNNY SIDE OF THE STREET — Savoy (EMI)
Sue Richardson: SAD EYES — Robert John (EMI)
Stu Lowe: FOR YOUR LOVE — Chilly (Polydor POSP 54)
Mike Reynolds: ANGEL EYES — Abba (Epic EPC 7499)
Tony Myles: RAINBOW CONNECTION — Kermit (CBS 7496)
Andy Mac: LAVENDER BLUE — Mac Kissoon (Carrere CAR 112)

ADD ONS

CAVATINA — John Williams (Cube BUG 80)
CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K17390)
LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
GOOD TIMES — Chic (Atlantic K 11310)

Radio Wales

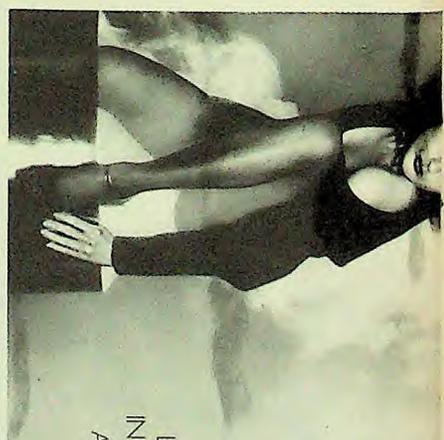
HIT PICKS

Dan Damon: KEEP ON RUNNING AWAY — Lazy Racer (A&M AMS 7453)
Richard Rees: KID — The Pretenders (Real ARE 9)

ADD ONS

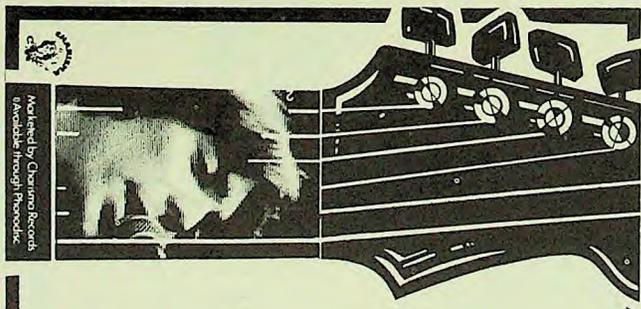
THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
IF I HAD YOU — Korgis (Railto TREB 103)
GIRLS TALK — Dave Edmunds (Swan Song SSK 19418)
C'MON EVERYBODY — Sex Pistols (Virgin VS 272)

18	20	Rickie Lee Jones Leo Sayer	Warner Brothers K 56628	33	66	Blondie Various	Chrysalis CHR 1166
19	19	THE VERY BEST OF LEO SAYER	Chrysalis CDL 1222	60	30	BOOGIE BUS	Polystar 9198 174
20	17	MANIFESTO Roxy Music	Polydor POLH 001	61	49	DUTY NOW FOR THE FUTURE Devo	Virgin V2125
21	23	DIRE STRAITS Dire Straits	Vertigo 9102 021	62	64	WINGS GREATEST Wings	Parlophone PCTC 256
22	NEW	RUST NEVER SLEEPS Neil Young and Crazy Horse	Reprise K 54105	63	61	THAT SUMMER Various	Arista SPART 1088
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25	27	BAD GIRLS Donna Summer	Casablanca CALD 5007	66	59	PXR 5 Hawkwind	Charisma CDS 4016
26	29	50 WEST Village People	Mercury 9109 621	67	NEW	MORNING DANCE Spyro Gyra	Infinity INS 2003
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31	NEW	MINGUS Joni Mitchell	Asylum K 53091	72	NEW	THE TOURISTS The Tourists	Logo GO 1018
32	21	FATE FOR BREAKFAST Art Garfunkel	CBS 86082	73	-	CITY TO CITY Gerry Rafferty	United Artists UAS 30104
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34	35	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears	United Artists UAK 30231	75	52	RUMOURS Fleetwood Mac	Warner Brothers K 56344



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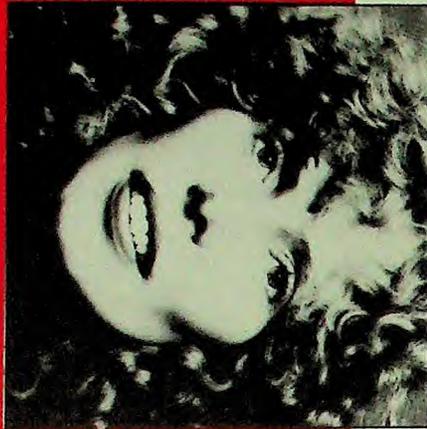


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C/W 'LOST TIME IN CORDOBA'
CB 334

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A - Pye, C - CBS, W - WEA, E - EMI, F -
 Lugtonic, H - H. R. Taylor, L -
 Lugtons, R - RCA, S - Selecta, X - Clyde
 Factors, Z - Enterpise, CR - Creole, P -
 Pinnacle, RT - Rough Trade, SH - Shannon,
 Q - Charmdale, G - Lightning, SP -
 Spartan.

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 We Gotta Take It To The Second
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 109/12P 109 (A)

C
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 CLOCKING IN, Bottoms Up, BABOONS,
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 EUROPEANS, Rialto TREB 105 (S)

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 Buddha BDS 487/BDSL 487 (A)
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 (E)
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50 RCA
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 Black Dyke Mills Band PL 25220 (PK 25220)

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 Gary Stewart PL 13288
 TODAY PL 13210
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 ECLIPSE PL 25219 (PK 25219)
 VICTOR ROCK 'N' ROLLERS PL 42809 (PK 42809)
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56 SALSOU (EMI)
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MOONRAKER
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 St. George's Canzona
 A TAPESTRY OF MUSIC FOR OLIVER
 CROMWELL & HIS ROUNDHEADS K 53581
 St. George's Canzona
 BEETHOVEN: Chamber Music
 Music Group Of London K 53579
 SCHUBERT: Symphony No. 9 "The
 Great" in C minor
 Halle Orchestra/Loughran K 53582

2 HMV (EMI)
 BARTOK: Miraculous Mandarin -
 Concert suite
 Eugene Ormandy/Philadelphia Orchestra
 ASD 3655 (TC-ASD 3655)
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 COLLEGE
 Various SXLX 30308 (TC-SXLX 30308)
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 Maria Callas/Tullio Serafin/Philharmonic
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 Rawthorne/Royal Liverpool
 Philharmonic Orchestra/Royal
 Philharmonic Orchestra ESD 7075 (TC-ESD 7075)
 GROFÉ: Grand Canyon Suite
 Copland: El Salon Mexico
 Maurice Abravanel/Utah Symphony
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 Horacio Gutierrez HQS 1427
 MOZART: Violin Concertos, K.219 in A
 (Turkish), K.211 in D
 Vladimir Spivakov/English Chamber
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 MUSIC OF FREDERICK DELIUS
 Eric Fenby/Elena Duran/Bournemouth
 Sinfonietta ASD 3688 (TC-ACD 3688)

To be continued

SCOTTISH SUPPLEMENT

Shortage of venues restricts live performances

EDINBURGH USED to be missed out of big tours regularly because of its lack of a suitable big venue, but this is happening less often now. The Edinburgh town and district councils are giving active encouragement to promoters to use the Usher Hall or the big Odeon cinema.

The 3,000 approx, seater Playhouse cinema was apparently bought by the city with a view to renovating it for use as a festival venue and for pop concerts. Local watchers of the scene, however, note with disappointment that many gloomy stories of what this project will cost are now appearing in the Scottish papers. Sums like £6 million are being bandied about and the more cynical believe that the stories are emanating from the councillors who have changed their minds about the idea. While people agree that the Playhouse could be the perfect new venue, they are not optimistic about its becoming that for a long time to come, if ever.

There is a feeling however, that if Edinburgh had one really strong agency based there, to sign up, look after and build the careers of native Scottish rock artists, it would make a great and beneficial difference to the live music scene and could speed that provision of the necessary venues to hold the concerts in.

From this idea follows the need for a strong potentially major



SHAM 69 who have been regularly booked to play in Scotland, but with pub gigs unprofitable for the licencees and many town councils unwilling to let municipal property, new local bands rarely get the chance to appear before large numbers of Scottish fans.

Scottish based label on which to record this new talent. The prospect, it is admitted, comes close to the pigs might fly category. The recording contracts won by Scottish rock musicians will inevitably take them down South to the hub of the business in London.

Edinburgh promoters Regular

Music (alias Pete Irvine and Barry Wright) are bringing the South's most commercial new acts to the city — Sham 69, The Police, Costello, Dury etc. Regular books live music into Tiffany's on Mondays and C&S do the same on Thursdays, so Edinburgh youth is guaranteed live gigs twice a week.

But the call in Edinburgh, as it is in Glasgow, is for places where new bands can play. The consensus is: "The music pub scene is dead". In Edinburgh the main problem seemed to be that the licencees were worried by the crowds that the bands — particularly those which became really well known like the Valves — drew. They declined the headache of controlling the kids and stopped the gigs.

In Glasgow the results were the same but reasons slightly different. Licencees found the rock gigs unprofitable; unable by law to charge for entry they relied on bar takings for the evenings reward.

Many of the young listeners had travelled to the pub and few had much money anyway, so these takings were not big enough. Pubs in both cities, if they have live music at all, have tended to go back to small

jazz combos or folkly duos — who provide background music and do not draw big crowds or fans or interrupt the all-important buying and consumption of alcoholic refreshment.

The new bands are, from all accounts, slowly going off their heads with frustrated desire to play to audiences. They save up to make demos to send to Southern A&R men. When C&S was looking for a local band to support one of the tours it was promoting it immediately found itself with a choice of 25 hopefuls.

It gave as many as possible a chance on individual dates. Another example of the most unbusinesslike camaraderie in the far Northern music scene.

Glasgow has the best-known venue in Scotland — the 3½ thousand seater Apollo Theatre. It has, however, been rather uncomplimentarily described as "getting rather scruffy" and its size means that a band which might draw a respectable 2,000 feels rather uncomfortable there.

Plans to open a new Glasgow venue are, everyone feels, highly unlikely to get the blessing or backing of the City fathers.

Remaining music pubs are very few — the 54321 Countdown (for new wave); Burns Howff (for Sixties rock); the Amphora (where the rock bands are really just background music for drinkers); and the Dial Inn (for "classy-up-market rock cabaret") where Sneaky Pete may be found playing quite often.

Glasgow University offers little sanctuary for the live music player or appreciator. The Students Union there is in the rare state of being segregated by sex. The ladies' Queen Margaret Union very seldom books a local band and the men's union is almost as inactive on the music front.

Strathclyde University has the best hall, but admits only bona fide students or their signed in guests.

EMI taps the tourist market

SALES OF Scottish product, both North of the Border and elsewhere in the British Isles too, have prompted EMI to launch a new label concentrating on music from the land of heather and haggis. Waverley Glen was introduced earlier this year in order to strengthen the company's share in the lucrative market for traditional Scottish music.

Waverley Glen product retails at the special mid-price of £3.60 and the initial releases feature such names as Jimmy Shand (the Grand Old Man of Scottish music), Margaret Macleod, a newcomer who

specialises in singing in Gaelic, the Tommy MacCulloch Trio, who have a permanent residency at the famous Dunblane Hydro, The Corries, Addie Harper and the Wick Band (previously the Wick Scottish Dance Band) and the Dysart and Dundonald Pipe Band.

Spearheading the promotion campaign for the new series is a compilation album, Welcome To Scotland (GLNA 501), packaged in a gatefold sleeve and retailing for £3.99. Point-of-sale material for the Waverley Glen series is printed in four different languages — English,

German, French and Japanese — an ingenious move as many of the sales of Scottish records are due to the high influx of tourists into the Highlands every year.

EMI MOR division A&R controller, David Lale explains: "There is tremendous potential for sales of Scottish ethnic music and quite a large market throughout Scotland for such product. But the market goes much further than that — every year hundreds of thousands of tourists visit Scotland and many of them want a souvenir to take back home. What better than an album which brings back memories every time that it is played?"

He adds: "The market is good all year round but obviously sales increase during the holiday months and August and September are always good periods because of the Edinburgh Festival and Tattoo."

Lale continues: "The Waverley Glen series was created to make EMI more competitive in the field of popular Scottish music. We have two other labels, Waverley, which is a full-price series, and Talisman which is budget line. The Waverley trademark is perhaps the most familiar and well-known of all Scottish record labels so it was only natural that a new series should be introduced under the Waverley banner."

The Waverley label started life some 20 years ago when Bryce Laing, of Craighall Studios in Edinburgh, decided to form an independent outlet for his product. The label was eventually acquired by EMI in 1966 although Laing still produces a lot of the albums.

Lale reports that Scottish product also sells particularly well on tape. Car tourists driving through the Highlands seem to choose on traditional music to while away travelling time. He adds that sales are by no means restricted to Scotland itself — Sassenachs also enjoy listening to Scottish music and Jimmy Shand in particular is a firm favourite, and an annual big seller for EMI is the recording of the Edinburgh Tattoo, to which Waverley has exclusive rights.

Scottish Supplement
compiled by Terri Anderson
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SCOTTISH SUPPLEMENT

THERE SEEMS to be one shared feature noticeable in the rock scene in both of Scotland's capitals (many Glaswegians still hotly contest Edinburgh's claim to be capital). Lacking locally-based record business big fish who would be ready and able to sign on and exploit rock and new wave bands, both cities have spawned a school of independent minnows.

One of these rather fiercely independent indies is Fast Products, of Lauriston Place, Edinburgh. Managing director Bob Last's attitude to the business is that finding and breaking new acts then passing them to personally bigger things with bigger companies is more satisfying than being big himself.

"MY VIEW and that of the people I work with, of the Scottish music business is that of an outsider. We were just music consumers until the punk phenomenon suddenly made the business accessible at last.

"Overnight it became a logical step to start creating the kind of music I wanted to hear, bad cracks began appearing in the apparently impenetrable monopoly of the major companies, and, equally importantly, the monopoly of London. It was significant that you would see The Rezillos walking round Edinburgh and on Top of the Pops in the same week and it still is significant that you can actually see a Skid in Dumfermline.

"One of the more lasting effects of punk is that the industry is more flexible, less monolithic, the big boys can't plan everything according to their long term economic forecasts. A small operation like Fast Product can make an impact. Fast has taken great care not to be parochial. If this new dynamism in the regions is to be more than a passing fashion, it is important we get involved in the national development of ideas. The cosy local signing for the sake of it is harmless fun but can't achieve anything in the long term financially or on a broader level.

"Again on the subject of Fast's own approach, we are independent because it is the most effective way for us to promote the people we are involved with. However, there is a tendency at the moment for the independent business to see itself as an alternative, with its own special market, this seems an easy way out. I am more interested in intervening and stirring up some life in the world at large. Our Harcom project (a series of 12" EPs thought of as a magazine) is an attempt to bring material that might individually be condemned to this "alternative" market to a wider audience.

"At the moment there is a wealth of activity in Scotland; The Skids of

Punk boom spawns host of independent hopefuls

course, Zoom (still keeping its local roots despite being licensed to a major) with the Simple Minds, Shake, and an as yet unnamed band from the ashes of Rezillos, their two new independent labels; Deep Cuts with Visitors, and New Pleasure with Another Pretty Face, countless new groups; and last, but by no means least, Fast Product's own up and coming Scottish division", Scars, The Flowers, The Prats!

"Unfortunately, this activity on the part of performers is perhaps speeding ahead of full support from other areas ie the retailers and promoters of live gigs."

As Last indicates, the best-known and acknowledged to be the most successful Scottish indie is Zoom, a new self-contained offshoot of the Bruce's record chain. Zoom is run by Bruce Findlay and Brian Hogg (who may soon be forced to look for some extra pairs of hands for administration) while Brian Findlay looks after the still lively and expanding record side retail side of the business, Zoom's association with Arista has brought the names and music of Simple Minds to the South. There are other local bands that the label is interested in at the moment, but the latest deal is for a one-off single by a London group called London Zoo — a neat reversal of the Scots - lads - must - go - to - labels - down - South tradition.

Also notable among the indies is Rel, which has earned itself many an admiring comment from others in the business in Scotland for its ingenuity in capturing the eye of the big tourist trade by bringing out its Tartan LP.

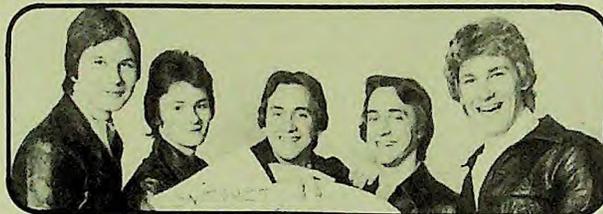
Brian Hogg of Zoom, while agreeing that a base in Edinburgh is more likely to give a hopeful view than attempting to run a corner of the music business in Glasgow would, sees the whole Scottish music scene as fairly healthy.

"We all keep in contact with each other and we give what help we can, like advice on which shops are selling what and so on."

Over in Glasgow, the view of Graham Scott, who has his own very tiny indie label, Boring Records, is not very optimistic however.

an R & B outfit.

Rock and new wave apart, the general feeling North of the Border can be summed up as: "The whole record business is obviously going through a bit of a tough time at the moment, but on one level at least Scotland is more fortunate than the rest of the country. We do have a tremendous tourist trade, and they all like to take Scottish music away with them. This is why Scottish records are very seldom deleted — they stay in the catalogue and keep on selling for nine or ten years."



SHY: A group from Fife specialising in medium heavy pop-rock music who could break the "apartheid" barrier.

"I'm really not very hopeful about the new music scene in Scotland. There are plenty of bands, but no venues, not much money, not much public interest — and it's so far from London."

His remarks about the difference between the commercial, social and economic characters of the two big cities were expressed more pointedly than by others.

"Edinburgh is only an hour's drive away but it is as if there is a wall between us. There are strong bands, a couple of agencies, and Zoom. It's a clique in which if you are accepted you get plenty of action. Simple Minds are Glasgow Lads but had to go to Edinburgh. Bands wanting to make it will take that step sideways or go South."

His tips as emerging Glasgow bands to watch are Modern Man, a new wave group; and Cuban Heels

recordings. They also have pop artists whose music has about as much to do with their place of birth as it has to do with their shoe size.

Klub is determined to become an international label which just happens to be based in Glasgow rather than in London. McDonald is ready for the difficulties which fixed Sassanach and, to be fair, some Scottish attitudes will put in his path. Hamilton at Lismor is equally determined to lay the haggis and heather spectre which has haunted the Scottish record producers for so long. His Neptune label has no ethnic Scottish material on it at all. The LP with the biggest potential there is at the moment is a collection of Victorian ballads, and other good sellers include a duo singing MOR: the same approach which has brought fortunes to the James Lasts and Ray Conniffs of the industry, except on a more intimate scale.

He obviously enjoys the thought, and is determined to make Neptune an apartheid-busting project. The acts to do it for him could be Shy, from Fife, a medium heavy pop rock band; and Tommy Truesdale of Ayrshire, who has a vintage rock 'n' roll sound and the looks to go with it.

Lismor records do well as a result of lease tapes deals in the US, Canada, Australia and New Zealand and the company exports to South Africa, to France (a historically predictable big market) Germany, Switzerland and Italy. Generally the ratio of UK to foreign sales is about 60-40, but certain records (probably those which appeal most strongly to the Scots exile) but much better than that. The Dysart and Dundonald Pipe band has 75 per cent of its sales abroad.

Klub Records, which has a pressing, distribution and promo deal with Pye, is in some way trying to forget the massive success it had with the Alley's Tartan Army single last summer. It is the new pop, MOR and country product which McDonald wants the business, trade and public to take notice of — and very little of that, he insists, can be labelled "Scottish". He is obviously more than ready to join Peter Hamilton's anti-apartheid campaign.

Kenny Ball, Little & Large, Vince Eager, Karl Denver Trio, Peter Fenn, The New Faces, Kymm, Alastair McDonald, Grant Frazer, Bill Clement, Eamonn McGirr, Spencer King, Bob Miller, Barbara Law, Skee Laird, J. J. Stewart, Ken Roland, The Singing Nolans, Phil Kelly, The Flying Saucers, Cadillac, Shep's Banjo Boys, Nicky Martyn, Stumpy, Jimmy Marshall, John Doc, Ray Morgan, Rob Gordon, Don Spencer, Rose Marie, Paddy Neary, Country Breeze.

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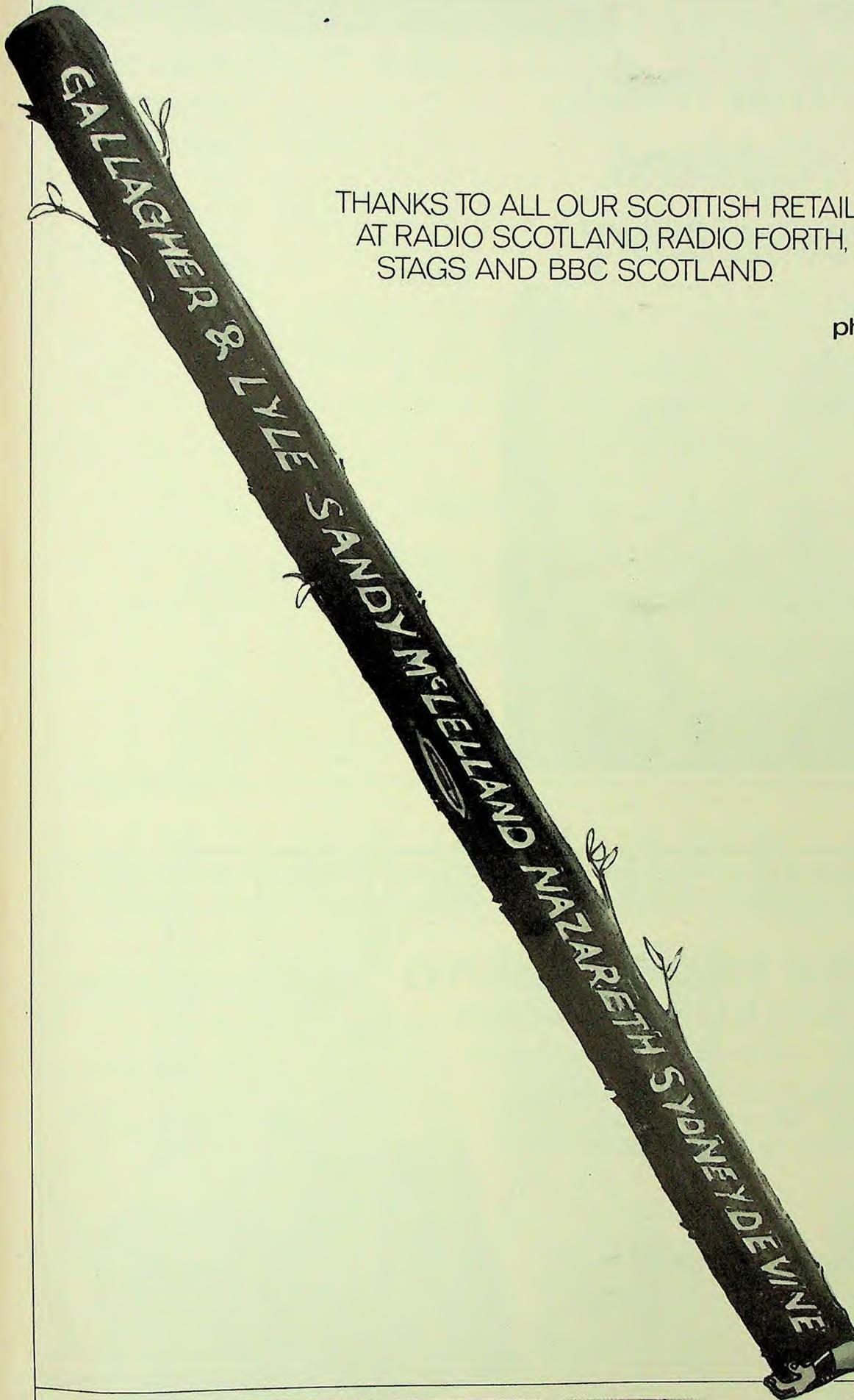
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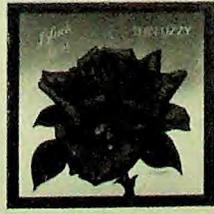
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SCOTTISH SUPPLEMENT

Scottish radio —a Highland success story

SCOTLAND BOASTS one of the big success stories of commercial radio in the UK, yet broadcasting North of the border is not without its problems. It shares the problem of record distributors in that the relatively small population is spread over a wide area.

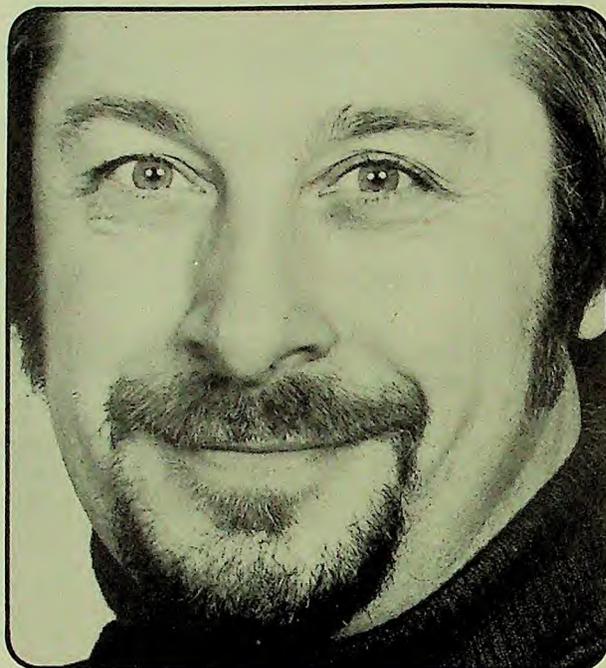
With that problem in mind it is understandable that the first two Independent Local Radio stations were established in the two big cities. Glasgow-based Radio Clyde has been a financial success from the start, while Radio Forth in Edinburgh has made more gradual progress, establishing firm foundations for the future.

Expansion

The expansion of commercial radio already takes in plans for local stations for Dundee/Perth and Aberdeen/Inverness. The Independent Broadcasting Authority has already offered the ILR franchise for the Dundee/Perth area to Tay Sound Broadcasting, a Dundee based concern chaired by James Pow and including Eddie Blackwell, managing director of AIR Group and vice-chairman of national air time sales company, AIR Services.

Tay Sound should be on air in about a year, while a decision on who gets the Aberdeen/Inverness contract is not expected before the early autumn.

A pointer to the prospects of success for the new stations will come from the JICRAR audience



ANDY PARK of Radio Clyde.

research figures to be published very soon.

The BBC has also progressed in Scotland, building its music coverage and output with the introduction of new record based shows and DJs in November last year. Several of the presenters were established favourites lured from commercial stations and have now helped to forge a stronger national identity for BBC Scotland.

Influence

One person who has exerted a great deal of influence on the development of commercial radio in Scotland is Andy Park. For the first four years of Radio Clyde he was head of entertainment going a long way to shaping the musical content of the station. He then surprised many people by switching across to Edinburgh to take over as programme controller at Radio Forth, and some would suggest he has been to some extent responsible for that station's recent upturn in fortune.

He emphasised his attitude to music on radio when he returned to Clyde as programme director at the end of last year.

"When Clyde first started, we had the usual format as other stations, ie strip shows, but in addition we had a very broad spectrum of music," he recalled. "I am against the station having a 'sound' as such. On the contrary I am all for the idea that the audience's habits control the daytime music and the audience's intellectual or deeply felt needs control the night times."

Room for wholesale optimism

THREE OF the UK's best known wholesale/distribution companies are based in Scotland. Doug Johnston, record division general manager of the most senior of the three, Clyde Factors in Glasgow, confirms that there is plenty of room for optimism, particularly where the ethnic product selling to tourists is concerned.

Derrick Wrenn, md of the youngest company, Scotia in Edinburgh, could like many wholesalers and retailers all over the UK see increasingly worrying time ahead. Price increases and the general slump would obviously affect wholesaling operations as much as any other area of the trade. He was also concerned about the steadily rising volume of cheap imported albums, and wondering how long those wholesalers who do not handle extra-cheap imports can afford to ignore this trade.

Solomon and Peres' recently opened Scottish operation, in Glasgow, makes up the wholesaling trinity north of the border. The problems they face and to date are overcoming include the obvious ones of delivering to such widespread communities as the Scottish towns, and supplying a retail trade which in turn has to bear in mind that its customers, outside the two major cities, are likely to have far less money to spare for home entertainment than those in the affluent South of England.

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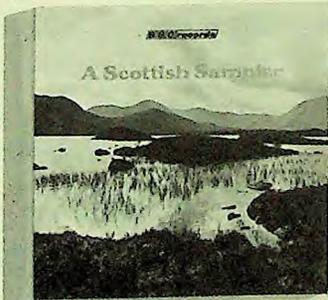
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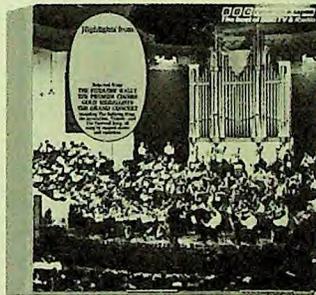
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SCOTTISH SUPPLEMENT

Operation Highland Fling

A MILD attack of culture shock is likely to grip anyone visiting Scotland's newest recording studio. For this is the first 24-track facility North of the Border, and it can justify its claim to being on a par with its opposite numbers in London.

Inside is a very modern, good-looking recording studio; but one step outside the door is a timeless Highland scene which leaves you expecting to see the Stag at Bay on the lawn.

Over the past few years the Scottish Highlands have apparently become a green and pleasant magnet to top-earning UK recording artists. And it occurred to songwriter/producer Rod McQueen that they, and the many far less famous, home-grown artists, would welcome an up-to-date studio facility; a country studio in the same mould as those which have been proving successful in England and Wales for some years, but built in the heart of the lovely Scottish scenery which had been the main attraction for these artists in the first place.

The Highland and Islands Development Board was quick to spot the potential in the scheme, and with its financial co-operation, McQueen has built and opened a new recording industry outpost.

Risk business

It is difficult to imagine such an august-sounding body as the HIDB weighing up the benefits that an odd and unpredictable business like music and recording can bring to a development area. But, even if they never appear as items on a balance sheet, names like Ian Anderson, Paul McCartney, Jimmy Page, Ally Bain, Rab Noakes and Dan McCafferty, enter into the

calculations of HIDB man Alan Scott and he was ready to take the risk of including the music business along with other, more conventional and quantifiable industrial projects.

New ideas

"We are a discretionary body; people can come to us with any idea under the sun, and if it will help develop the area we will get involved," he explains.

McQueen began as a member of a band in the mid-1960s, which he followed with sessions work as a bass player, then a period working for Les Reid, running his Chapter One Records label.

He met Peter Lee Stirling at a session, told him of an idea he had for a song, and they worked on it together. They later produced several successful songs, including Beautiful Sunday.

Both McQueen and the HIDB are prepared for the Highland's Studio's workload to build slowly. "Obviously it will take time," Scott agrees. "But now Scotland has this facility, and McQueen is ready to offer big name artists somewhere to work if they live in the North and do not want to go to London, or abroad, to record. If one big band comes here, others will surely follow." Interest in the studio is apparently being aroused even as far south as Paul McCartney's Soho offices in London.

The studio has started out using freelance engineers, but within a couple of years hopes to have

trained its own technical team. As McQueen comments, the studio is a business venture, but it is also a personal achievement; he wants to employ local youngsters and train them as Highland Studio engineers.

There has, both claim, been a noticeable movement back to Scotland by creative artists and musicians who had left to go where the work and the business are — down South. To them and to visitors from abroad (which for Scots includes England), McQueen wants to offer a Scottish version of the facilities probably best known in the context of Virgin's Manor studios in Oxfordshire.

Big acts

Entertainment business in Scotland is, McQueen points out, definitely looking up. Scottish commercial TV, Radio Clyde (which has only just lost ground to Capital in the race for financial success among ILR stations), and the Capitol theatre in Aberdeen is steadily attracting more big acts for concerts.

Surveying his studio and control room, (where the MCI automated console, JH 24-track and assorted stereo tape machines, three choices of monitoring JBL, Lockwood and Auretone plus a respectably long list of electronic extras have meant a very heavy investment for the HIDB and himself) McQueen is optimistic.

"I believe it's the right time to be here, in Scotland, if you are a musician or in the entertainment



TAKING a break at Highland Studios (l to r): Chris Rainbow, recording a new album for EMI; Ray Hendrickson, engineering for Chris Rainbow and Eva Balfe, Highland Studios manager.

business. I moved up here lock, stock and barrel five years ago and it was the best decision I ever made."

Ca Va Studios, in Glasgow may well be the next to go twenty-four track in Scotland. One-time Anchor signing Cado Bell have been working on a single there.

One of the oldest established studios in Scotland is Grosvenor, in Edinburgh. Owner and engineer Bryce Laing has no intention of joining the upgrading race, because, as he points out, the work that keeps his facility ticking over busily does not require such a sophisticated set-up. Also, he is waiting to see what happens with digital recording.

Lot of pop

He too stresses that Scottish studios, like Scottish labels, are not obsessed with the skirl of the pipes or swish of the kilt: "Because all EMI's Scottish material comes out of this studio people tend to think that's all we do! We do a lot of pop stuff."

The Grosvenor mobile is as important as the main studio, and it is a very well travelled machine. This year it will be used for a notable anniversary in Grosvenor's own history — Laing is recording the Edinburgh tattoo for the 21st time. The first time he recorded this event he used a wire recorder. Later the mobile will do the Royal Tattoo for EMI, and will go for the third time to record the Army's Berlin Tattoo. Laing can still boast that

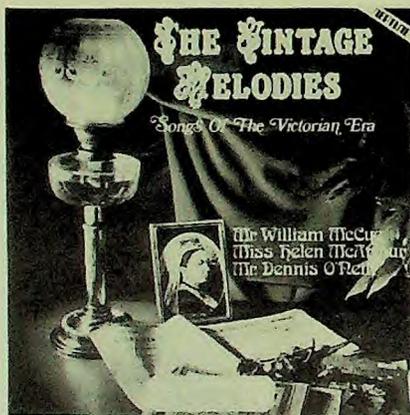
this is one of the fastest turnarounds in record making; the bands are recorded at rehearsal on a Friday, the mixing is done in the mobile on the next evening and Sunday morning, the master is flown back for cutting on Sunday night, pressing starts on Monday, and the first finished sleeved discs are on sale at the Tattoo in Berlin on the Tuesday.

Name artists

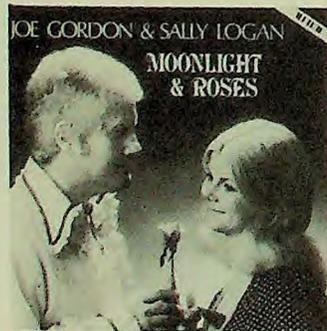
Laing feels that a city like Edinburgh should have, and probably before long will have, a top professional 24-track studio. He believes that Highland studio will succeed in its aim of bringing big name artists to record in Scotland. "English artists, or those from abroad, will like to spend two or three weeks in Inverness, in the highlands, but I'm not so sure people will want to come to spend that time in the middle of Edinburgh."

It is worth noting that Castle Sound studio, once in town and also planning soon to upgrade to 24-track, has moved into the countryside, to Pencaitland near Addington.

Finally, an interesting footnote from Laing: "While Edinburgh has the studios, Glasgow has the musicians. Classical, sessions and rock players from Glasgow are brought into Edinburgh for sessions and they most frequently come from Glasgow."



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£3.50 per single column centimetre.

Box number charge £1.00, and series discounts will remain at:—

6 insertions 10% 13 insertions 15%

PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN CENTIMETRE (MINIMUM CHARGE £6.00)

The per word rate is discontinued.

The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement.

For further information contact Jane Bartlett. Tel: 01-836-1522. 40 Long Acre, Covent Garden, London WC2.

MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

DISCS



RECORD & TAPE WHOLESALERS

offer you an efficient and speedy service with the personal touch

as many of our customers would agree!
*TOP 100 LPs *TOP 75 SINGLES

*TV ADVERTISED LPs & TAPES

Distributors of K-Tel Records & Tapes
Full Catalogue Service Next Day Delivery available
NATIONWIDE SERVICE

Order Desk - 03756 3041/2 & 78813
43/45 King Street, Stanford-le-Hope, Essex.

INCREASE YOUR PROFIT MARGINS WITH OUR RECORD BARGAINS Imports, Overstocks and Deletions write or phone for list of Special Offers

bullet records

89 STONE ROAD, STAFFORD. Tel (0785) 40486.

ANNOUNCEMENT

ATTENTION all Record Retailers

You are already using *Music Week* as an advertising medium for your company. Have you ever thought about using it for yourself?

Music Week Market Place has already proved that it can sell flats, motor cars and even houses. For example, a recently placed classified ad. from Joe Stanley of Mettle Records selling a 1971 Rolls Royce Corniche resulted in a massive response and an immediate sale.

As a result of this and other successful property/automobile ads we are creating a new section which will give you access to this valuable market at a highly competitive rate.

You will be reaching 67,000 readers (*NOP research January 1979) all of whom could be interested in your car, flat, house, dog or palace.

Copy date for classified advertisements is 10 days in advance of issue date.

For further information or bookings please contact me on the following number Jane Bartlett 8361522.

COPY DEADLINE

Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion confirmed. While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.



S. GOLD & SONS LIMITED BRITAIN'S NO. 1

Complete manufacturers catalogue in stock at all times.
TOP 75 ALBUMS, SINGLES AND TAPES,
PLUS ALL TV. PRODUCT.

Our prices — strict trade on LP's and Tapes over £150 value, otherwise 3 per cent handling charge. Singles at strict trade, plus 3 per cent handling charge. No rounded up figures to disguise inflated prices. Accessories include Card, Polythene & PVC covers, Blank cassettes, Mirrors, Record & Cassette Cases, Mirror badges & up to the minute sew-on patches.

We can supply anywhere in the world and extended finance can be arranged for export customers — our service to Northern Ireland is, without doubt, the finest, and we offer a 24-hour service to the whole of the UK.

We are now firmly established in our custom-built warehouse and would welcome anyone who wishes to call and have a look around. We have been in the business for four years.

REMEMBER THE NAME — YOU'RE GOING TO HEAR IT A LOT

S. GOLD & SONS LIMITED

777/779 High Road, Leytonstone, London E11 4QS
PHONE 01-558 2121/2

24 hour answering service 01-556 2429.

JUST IN FROM THE CONTINENT ALL IN PICTURE COVERS

ONLY 60p EACH (+VAT) Minimum order 50 pieces. (C.W.O.)

EAGLES Hotel California • EVELYN CHAMPAGNE KING Shame • MOTORS Forget About You • ROLLING STONES Fool To Cry • ROD STEWART Sailing, Get Back/The First Cut Is The Deepest • WILD CHERRY Play That Funky Music.

OR SEND S.A.E. FOR LIST OF OVER 2,000 TITLES, SOME FROM AS LOW AS 20p

OLDIES UNLIMITED, DEPARTMENT Y, 8/12 Stafford Street, St. Georges, TELFORD, Shropshire TF2 9NQ



Windsong, the U.K.'s leading record exporter, is interested in representing your label for overseas distribution. Please call or write with full details of your product to Mike Chapman or Steve Mason:

WINDSONG RECORD EXPORTS
Station Approach,
Tweedy Road,
Bromley, Kent.
Phone: 01 464 — 3198/9



THE REAL McCOY!



Telephone 01-486 5353
24 HR. ANSWERING SERVICE
or 01-200 1263

BIG, BIG, RECORD BARGAINS

- Always 1000's of Bargains and Deletions
- Top 50 Singles and LP's kept in stock
- Best Discounts given
- Fast Efficient service
- Open 6 full days a week
- Cash and Carry or Delivery arranged
- Export enquiries welcomed
- Overstocks bought
- We specialise in servicing Supermarkets and Departmental Stores
- Established for 20 years
- Phone, Write or Call, Express Records, 29, Rawson Place, Bradford, Yorkshire. Telephone 0274 27845 Telex 517527

RECORD & TAPE EXCHANGE

All best selling LP's and cassettes brought for up to £2 each for cash or £2.50 exchange value. Only exchange value paid for less popular LP's. Cash or exchange value paid for all cassettes. Bring any quantity to the
Record & Tape Exchange, 38 Notting Hill Gate, London W.11. (01-727-3539)

Cassettes may be sent with SAE for cash.

£1,000,000 CASH BUDGET available for unwanted or deleted stereo LP's, 8-tracks and Cassettes. Highest prices paid. No quantity is too large or too small - Phone, telex, write or visit us for a generous cash offer. **SCORPIO MUSIC**, 2933 River Road, Croydon, PA 19020, U.S.A. Phone: 215-785-1541 or Telex 843366. Recstapes CRDN.

CHEAPI CHEAPI CHEAPI!
We Under Sell All Importers
See For Yourself
Send For Our Lists
TODAY!

GLOBAL RECORD SALES
3 Chepstow St.
Manchester
(061 238 5369)

SERVICES

Martin Studios
01-550 4701

ARTWORK DESIGN PHOTOGRAPHY & PRINTING
BROCHURE AVAILABLE
Phone: 01-550 4701

SHRINK WRAPPING

Specialist record industry. Fast, quality service. All requirements catered for. Phone Steve Sparks on 01-961-2919

(24 hour service)

MARKET PLACE

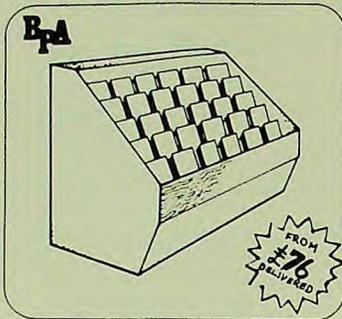
DISCS

STUDIO IMPORT - EXPORT
9/11 Kensington High St. London W.8 5NP
ATTENTION TO ALL RETAILERS!
We import, export and distribute the following labels direct from the record companies.

FRANCE Barclay, CBS, Discodisc, Musidisc, RCA, Phonogram, Polydor, Vogue, WEA.
FINLAND Love Records (including famous Wigwam LP's).
GERMANY Phonogram, Polydor. We are the sole distributor of EUROPA label.
ITALY Dischi Ricordi, Durium, Ri-Fi.
For more details phoen 01 937 9801, ten lines, Telex 22861 or write to the above address.

EQUIPMENT

SHOW OFF YOUR PICTURE BAGS!



THE SINGLES BROWSER

From only £76 including delivery anywhere in the U.K. Thirty facings on show, with a maximum capacity of 600 singles. Three finishes available as standards. The complete range of browsers and storage units is available from

BPA DESIGN ASSOCIATES,

27 Hanover Buildings, Southampton SO1 1JU.
Write today for our comprehensive catalogue, or phone Southampton (0703) 37868.

Our agents in Northern Ireland are Symphola Limited. Contact Bert McCormack on (0232) 23306.



120 COACH ROAD
TEMPLEPATRICK
BALLYCLARE
CO. ANTRIM BT39 0HB
Phone: (08494) 32711.

***** THIS WEEK'S TOP SINGLE

RIP II
'ME AND BOBBY MAGEE'
LENNY AND THE
LAWBREAKERS

ALSO CURRENTLY AVAILABLE
SHE DOESN'T LOVE ME/SUZY LIE DOWN :: CRAMP RIP 7
CHEATIN' / LIBRARY BOOK :: THE FADERS RIP 8
BELFAST ROCK :: COMPILATION ALBUM :: ROLP 1
TIME TO KILL / BUSY SIGNAL :: CLIVE CULBERTSON RIP 9

These records are available direct from us at the above address or from:

- ROBINSON'S RECORDS, 25 BLACKFRIARS ST., MANCHESTER M3 5BP.
- LIGHTNING RECORDS, 841 HARROW ROAD, LONDON, NW10 5NH
- ROUGH TRADE, 202 KENSINGTON PARK ROAD, LONDON, W11.
- WRETCHED RECORDS, 98 SOHO MARKET, NEWPORT PLACE, WC2H.
- BONAPARTE RECORDS, 101 GEORGE STREET, CROYDON, CR0 1LE.

CLEARANCE SALE

OVER 60,000 LPs/

CASSETTES

Wholesaler's clearance sale of major label LPs and cassettes.

Prices from 30p.

Artists include:

Neil Sedaka • Carl Perkins • Syd Lawrence
W. C. McCall (Convoy) — Donny and Marie
Osmonds • Starland Vocal Band
and many, many more titles.

Call or phone: Harris and Goldring Ltd, Soundrax House, Rear of
239 Edgware Road, Colindale, London NW9 6LU.

Tel: 01-200 7383 or 01-951-0992

Telex 923574

Export Enquiries Welcome. No Minimum Order

POSITIONS

BROWSERS

Your total requirement for displaying and storing records and tapes can be satisfied by ringing BPA on

(0703) 37868

Our Agents in Northern Ireland are Symphola Ltd. Contact Bert McCormack on

(0232) 23306

PAs and SECRETARIES in the MUSIC BUSINESS

PERMANENT OR TEMPORARY

Nobody will look after you the way we do.

PATHFINDERS

Personnel Services Ltd
01-629-3132
32 Maddox Street W1
(1 minute from Oxford Circus tube)

TECHNICAL STAFF REQUIRED

for major recording studios in central London. Experience desirable, coupled with a good knowledge of audio. Please apply in writing to MW BOX No. 645.

CAPABLE PERSON

to do secretarial work (sh./typ.) for Professional Department of major music publisher, i.e. working for writers, etc.

Please contact: Kathie Robinson Tel. No. 01 439 7731

RECEPTIONIST/ TELEPHONIST

required for Kew Record Company.

If you have a bright personality and think you can keep track of where we are and what we are all doing -

Call Fiona on

01-876-8682

POSITIONS

CAREER-MINDED SECRETARY

Required by a fast growing international artist management and music publishing company based in S.W.7.

The position entails working with a small efficient staff and carries a high level of responsibility.

Fast, accurate audio-typing and a good telephone manner are essential. A knowledge of music publishing would be an advantage.

Top salary for the right person.

Phone Jan Garner for an interview on 01-370-2929/2956

SECRETARY

W.1.

A vacancy has arisen within the Advertising Department of WEA Records Limited for a Secretary to the Advertising Manager.

In addition to general secretarial duties, the job will entail liaison with the advertising agency, including a great deal of telephone work.

We envisage that you will be aged 22-25 with speeds of 100/60 wpm. You will be given more responsibility as the job progresses so the ability to keep calm under pressure is important.

In return we can offer a considerate boss and excellent benefits including a competitive salary, four weeks' holiday, discount record scheme and the use of our sauna, solarium and gym.

Please contact:

Virginia Barnes,
Personnel Assistant,
WEA Records Ltd.,
20 Broadwick Street,
London W.1.
01-434 3232 ext 273 or 114.

W A Warner Communications Company



SALESMAN IMPORTED REPERTOIRE

Polygram is setting up a new Division to exploit the rapidly growing demand for imported product such as specialist and/or ethnic music, and is seeking a salesman to cover specialist dealers in

LONDON AND HOME COUNTIES AREA

for this new and exciting venture.

In addition, the salesman will be expected to assist the General Manager both in the selection of repertoire and the preparation of sales and advertising material by providing regular feedback from the market place. The primary requirements are previous experience in selling and a good working knowledge and enthusiasm for the types of music concerned.

Please apply to:

Alan Freemantle, Group Personnel Manager,
Polygram Leisure Limited,
15 Saint George Street, London W1A 2BR.
Tel: 01-499 3751.

polyGram

MARKET PLACE

POSITIONS

SECRETARY

required by Joint Managing Director (International). Accurate shorthand and typing and good speed necessary. Position involves contact with artists, managements, and contacts throughout world. Must be 21+. Salary negotiable. Telex experience an advantage.

Please apply in writing to:



W.S. WOYDA, PYE RECORDS LTD.
ATV HOUSE, 17 GT CUMBERLAND PLACE,
LONDON W1. (01-262 5502).

RECORDING STUDIO



Tel 01-580 3744/Telex 298531/Radiophone 16847/29-30 Windmill St., London W.1

Music Industry Executives

Now there's a better way to find your next career move. Just call the Music Division of S.F. Management Selection. It's directed by **Colin Hadley** - a senior executive in the record business for 25 years - and **Sandy Sweeney**. If you have record company or music publishing experience in any of these areas we should like to hear from you:

DIRECTORS and SENIOR MANAGEMENT
MARKETING and SALES ● A. & R.
LABEL MANAGERS ● PROMOTION/PLUGGERS
RADIO & TV EXPLOITATION ● PRESS OFFICERS

Specific requirements include:

CHIEF ACCOUNTANT for successful British record company. Fully qualified and with music business experience including royalties. Central London.
around £9,000

FIELD SALES MANAGER for country music label to control enthusiastic part-time sales force covering whole of the U.K. Position obviously calls for a good deal of travel and applicants should be fairly mobile, hold a clean driving licence and have an affinity with the product.
about £6,000 + car

ONE-STOP SALES & WAREHOUSE MANAGER for company selling Disco & Black music records to 300-400 selected specialist retail outlets. An ability to handle small staff essential, also clean driving licence. Location N.W. London.
around £6,000

OFFICE ADMINISTRATION MANAGER with accounts & budget experience for British subsidiary of well-known American record company. Central London.
around £6,000

SENIOR BOOK-KEEPER & ADMINISTRATOR with copyright knowledge for U.K. subsidiary of American music publishers. Central London.
around £5,500

PROMOTION MANAGER who must have had some record promotion experience in America required by U.K. major. Preferred age 21-25.
around £5,000

DOCUMENTATION MANAGER for music industry association. Will be responsible for the efficient registration of membership details etc. and for dealing effectively with queries as well as liaising with the computer section. A systematic and logical approach to work necessary and some copyright experience desirable. Location S.E. London.
around £4,500

There is no charge to staff and we promise you a sympathetic reception where you can discuss your career development in complete confidence.
CALL US, TODAY.

S.F. Management Selection Limited
MUSIC DIVISION



TRIUMPH HOUSE, 189 REGENT STREET, LONDON W1R 7WD. Tel: 01-734 3136-9.

SHOP FOR SALE

BUSY LONDON SUBURBAN HIGH ST. SHOP FOR SALE

Adjacent central line station. T/O in excess of £125,000 PA with potential. Excellent lease and position. Excellent living accommodation, illness forces sale.

Please write to

BOX NO. MW 635

(if you applied for this ad. when it appeared in the June 23 issue, please apply again as the postal dispute stopped any replies reaching the advertiser)

WHEN REPLYING TO ADVERTS PLEASE MENTION MUSIC WEEK



24 TRACK RECORDING STUDIO

TEL:

01 381 2001

2 WANSDOWN PLACE
FULHAM
BROADWAY
LONDON SW6 1DN

MASTERING ENGINEER

Required by one of the largest independent manufacturers of pre-recorded cassettes and cartridges in Europe. The work involves the preparation of 1/4" and 1" production masters using Studer A 80 machines and ancillary sound equipment.

This is a responsible position and the successful applicant must be able to cope with production demands requiring the minimum amount of supervision, whilst maintaining a standard of quality expected from a major duplicator. Write or phone in confidence to:

John Schefel
THE TAPE DUPLICATING COMPANY
4/10 North Road, Islington, London N7
Tel: 609 0087

A&M RECORDS PA/SECRETARY TO SALES DIRECTOR

Due to my promotion within the company I am looking for someone who is as competent as I am to take care of my super boss!

If you think you've got what it takes to be a first class secretary and can meet the problems and challenges of a busy Sales Department, I'd love to hear from you! Please give me a call on 01-736 3311
Ann Ward



PRESSING FACILITIES

NO ORDER IS TOO BIG OR TOO SMALL FOR US

We can offer you the following pressing capacities every week:

from 1,000 to 40,000 Albums

from 1,000 to 40,000 Singles

from 1,000 to 500,000 Slimdiscs

LYNTONE RECORDINGS LTD
7 Wedmore St., London N19
01-263 1378

SALES REPRESENTATIVE

We are looking for an experienced trained Sales Representative to sell our well-known branded range of Recording Tapes and Cassettes in the Home Counties. Tenacity and the ability to work hard in a competitive market are vital requirements. A good salary together with annual bonus, company car and generous expenses will be offered to the right applicant. Please apply, in writing, to The Personnel Officer (Ref. T)

AGFA-GEVAERT

27 Great West Road,
Brentford,
Middlesex.

People spot colour

There's nothing like a spot of colour for drawing your eye straight to an ad. The extra impact of spot colour is out of all proportion to the extra cost.

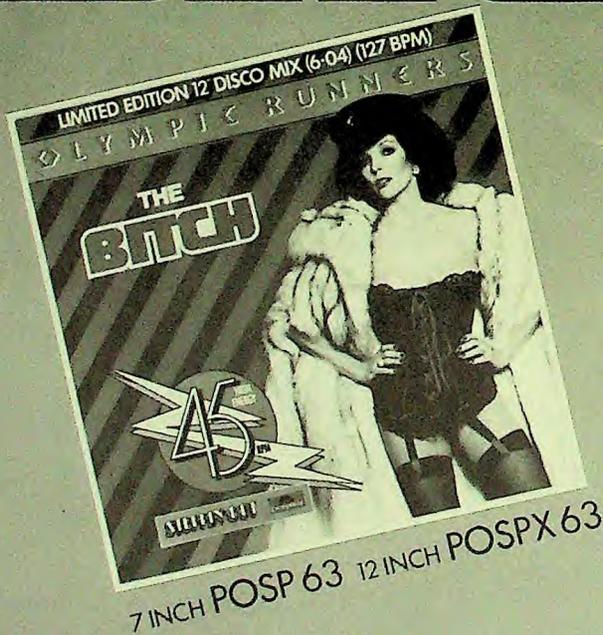
MUSIC WEEK

For colour ads in Music Week, ring 01-836 1522.

FANCY A FUNK?

THE OLYMPIC RUNNERS FUNK

THE BITCH



AVAILABLE ON LIMITED EDITION 12 INCH FULL LENGTH MIX
IN FULL COLOUR BAG & REGULAR 7 INCH

STEPPIN' OUT



Order from Polydor's own distribution company: PolyGram Record Services Ltd (formerly Phonodisc),
Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 6044

CHART FOR PERIOD JUNE 25-30

TOP 75 ALBUMS

NEW ENTRY
 PLATINUM LP (300,000 units as of Jan '79)
 GOLD LP (100,000 units as of Jan '79)
 SILVER LP (60,000 units as of Jan '79)
 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	3	3	DISCOVERY Electric Light Orchestra	Jet JETLX 500 (C)
2	4	6	REPLICAS Tubeway Army	Beggars Banquet BEGA 7 (W)
3	22	2	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)
4	2	42	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
5	8	3	BRIDGES John Williams	Lotus WH 5015 (K)
6	5	4	I AM Earth Wind & Fire (M. White)	CBS 86084 (C)
7	11	16	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)
8	6	9	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)
9	3	14	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)
10	7	4	BACK TO THE EGG Wings (Paul McCartney/Chris Thomas)	Parlophone PCTC 257 (E)
11	9	4	COMMUNIQUE Dire Straits	Vertigo 9102 031 (F)
12	14	7	SKY Sky	Ariola ARLH 5022 (A)
13	10	7	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)
14	18	3	THE BEST OF THE DOOLEYS The Dooleys (Ban Findon)	GTO GTTV 038 (C)
15	12	7	DO IT YOURSELF Ian Dury	Stiff SEEZ 14 (E)
16	13	6	LODGER David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)
17	15	20	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
18	20	5	RICKIE LEE JONES Rickie Lee Jones (L. Waronker/R. Titelman)	Warner Brothers K 56628 (W)
19	19	10	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
20	17	17	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
21	23	19	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
22			RUST NEVER SLEEPS Neil Young and Crazy Horse	Reprise K 54105 (W)
23	26	13	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)
24	25	8	AT BUDOKAN Bob Dylan (D. De Vito)	CBS 95004 (C)
25	27	7	BAD GIRLS Donna Summer	Casablanca CALD 5007 (A)
26	29	10	GO WEST Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)
27	16	7	THIS IS IT Various	CBS 10014 (C)
28	32	3	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack	Ronco RTD 2038
29	24	11	BLACK ROSE — A ROCK LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)
30	31	2	CANDY O Cars (Roy Thomas Baker)	Elektra K 52148 (W)
31			MINGUS Jonl Mitchell	Asylum K 53091 (W)
32	21	13	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)	CBS 86082 (C)
33	40	3	THE KIDS ARE ALRIGHT The Who (J. Entwistle)	Polydor 2675 174 (F)
34	35	9	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler)	United Artists UAK 30231 (E)
35	38	3	GREATEST HITS Creedence Clearwater Revival (J. Fogarty)	Fantasy FT 558 (E)
36	34	88	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
37	36	28	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
38	28	9	A MONUMENT TO BRITISH ROCK Various	Harvest EMTV 17 (E)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	33	4	IT'S ALIVE Ramones (T. Eldaily/E. Stasium)		Sire SRK 26074 (W)
40	42	32	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)		RSO RSBG 001 (F)
41	37	18	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)		CBS 10012 (C)
42			TRIBUTE TO THE MARTYRS Steele Pulse (Karl Pitterson)		Island ILPS 9568 (E)
43	41	54	WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C)
44	54	6	IN THE SKIES Peter Green (Peter Vernon-Kell)		Creole 1PVK PVLS 101 (C/CR)
45	48	4	SONGBIRD Ruby Winters		K-Tel NE 1045 (K)
46	44	19	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)		Virgin VD 2510 (C)
47	69	29	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire		CBS 83284 (C)
48	45	10	WE ARE FAMILY Sister Sledge (Bernard Edwards/Nile Rodgers)		Atlantic K 50587 (W)
49	39	7	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)		Virgin V 2086 (C)
50	72	4	REPEAT WHEN NECESSARY Dave Edmunds		Swansong SSK 59409 (W)
51			SOLID GOLD T. Rex		Nut NUT 5 (E)
52	50	9	THE UNDERTONES The Undertones (Roger Bechirian)		Sire SRK 6071 (W)
53			THE WARRIORS Original Soundtrack		A&M AMLH 64761 (C)
54	46	9	SPECTRAL MORNINGS Steve Hackett (S. Hackett/J. Acock)		Charisma CDS 4017 (F)
55	68	33	52ND STREET Billy Joel (Phil Ramone)		CBS 83181 (C)
56	43	4	LABOUR OF LUST Nick Lowe (Nick Lowe)		Radar RAD 21 (W)
57	58	3	COOL FOR CATS Squeeze (J. Wood/Squeeze)		A&M AMLH 68503 (C)
58	47	13	COUNTRY LIFE Various		EMI EMTV 16 (E)
59	66	6	PLASTIC LETTERS Blondie (Richard Gottehrer)		Chrysalis CHR 1166 (F)
60	30	9	BOOGIE BUS Various		Polystar 9198 174 (F)
61	49	4	DUTY NOW FOR THE FUTURE Devo (Ken Scott)		Virgin V 2125 (C)
62	64	30	WINGS GREATEST Wings (Paul McCartney)		Parlophone PCTC 256 (E)
63	61	6	THAT SUMMER Various		Arista SPART 1088 (F)
64	70	2	DYNASTY Kiss (Vini Poncia)		Casablanca CALH 2051 (A)
65	67	26	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
66	59	3	PXR 5 Hawkwind (Hawkwind)		Charisma CDS 4016 (F)
67			MORNING DANCE Spyro Gyra		Infinity INS 2003
68	56	27	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)		Radar RAD 14 (W)
69	63	32	LION HEART Kate Bush (Andrew Powell)		EMI EMA 787 (E)
70			SECRETS Robert Palmer		Island ILPS 9544 (E)
71	56	7	RHAPSODIES Rick Wakeman		A&M AMLH 68508 (C)
72			THE TOURISTS The Tourists		Logo GO 1018 (C)
73			CITY TO CITY Gerry Rafferty		United Artists UAS 30104 (E)
74			BEATLES CONCERT Rostal & Schaefer		Parlophone PAS 10014 (E)
75	52	2	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)		Warner Brothers K 56344 (W)

Artists
AZ

ABBA	8
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HACKETT, Steve	54
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STEEL PULSE	42
STREISAND, Barbra	41
SUMMER, Donna	25
SUPERTRAMP	7
T. REX	51
THE WARRIORS	53
THAT SUMMER	63
THIN LIZZY	29
THIS IS IT	27
TOURISTS	72
TUBEWAY ARMY	2
UNDERTONES	52
VILLAGE PEOPLE	26
WAKEMAN, Rick	71
WAYNE, Jeff	43
WHO	33
WILLIAMS, John	5
WINGS	10
WINTERS, Ruby	45
THE WORLD IS FULL	
OF MARRIED MEN	28
YOUNG, Neil/Crazy Horse	22

DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chamdale, SP - Spartan.

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MUSIC WEEK

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
1	9	9	ARE FRIENDS ELECTRIC Tubeway Army (Beggars Banquet/Andrew Heath) G. Numan	Beggars Banquet BEG 18 (W)
2	3	6	SILLY GAMES Janet Kay (Arawak Prod.) Arawak	Scope SC 2 (W)
£ 3	9	3	C'MON EVERYBODY Sex Pistols (Cook/Jones) Burlington	Virgin VS 272 (C)
4	2	7	UP THE JUNCTION Squeeze (Squeeze/John Wood) Rondor/Deptford Songs	A&M AMS 7444 (C)
£ 5	6	5	LIGHT MY FIRE/137 DISCO HEAVEN Amil Stewart (B. Leng) Rondor/ATV	Atlantic/Hansa K 11278 (W)
6	5	8	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty) Island/Belfern	United Artists UP 36512 (E)
7	21	5	BABYLON BURNING Ruts (M. Glossop) Virgin	Virgin VS 271 (C)
8	28	5	LADY LYNDA Beach Boys (Johnston/Beach Boys/J. Geurico) Carlin	Caribou CRB 7427(C)
9	7	7	THE LONE RANGER Quantum Jump (P. Hine) Chrysalis	Electric WOT 33 (A)
10	4	7	RING MY BELL Anita Ward (F. Knight) Island	TK TKR 7543 (C)
11	12	7	LIVING ON THE FRONT LINE Eddy Grant (E. Grant) Marco	Ice/Ensign ENY 26 (W)
£ 12	22	3	GOOD TIMES Chic (B. Edwards/N. Rogers) Warner Brothers	Atlantic K 11310 (W)
13	27	5	WANTED Dooleys (Ben Findon) Blacksheep	GTO GT 249 (C)
14	26	5	DO ANYTHING YOU WANT TO Thin Lizzy (Tony Visconti/Thin Lizzy) Chappell/Pint	Vertigo LIZZY 4 (F)
15	18	5	GO WEST Village People (J. Morali) Zomba	Mercury 6007 221 (F)
16	31	5	SPACE BASS Slick (James/Barry/Rubens) Bocu	Fantasy FTC 176 (E)
17	20	9	MAYBE Thom Pace (D. Perry) Standard	RSO 34 (F)
18	15	8	H.A.P.P.Y. RADIO Edwin Starr (Edwin Starr) ATV	RCA TC 2408 (R)
19	16	9	CAVATINA (Original Soundtrack from Deer Hunter) John Williams (S. Myers) Robbins	Cube BUG 80 (A)
20	14	9	WHO WERE YOU WITH IN THE MOONLIGHT Dollar (C. Neale) Copyright Control	Carrera CAR 110 (E)
21	29	3	GIRLS TALK Dave Edmunds (D. Edmunds) Plangent Vision	Swan Song SSK 19418 (W)
22	39	2	BAD GIRLS Donna Summer (Giorgio Moroder/Pete Bellotte) Copyright Control	Casablanca CAN 155 (A)
23	8	10	BOOGIE WONDERLAND Earth Wind & Fire/Emotions (Maurice White/Al McKay) Rondor	CBS 7292 (C)
24	41	3	MY SHARONA Knack (M. Chapman) 80's Music/Small Hill	Capitol CL 16087 (E)
£ 25	30	5	BORN TO BE ALIVE Patrick Hernandez (Jean Van Loo) Evensound/Leosongs	Gem/Aquarius GEM 4 (R)
26	32	3	BREAKFAST IN AMERICA Supertramp (Supertramp/Henderson) Rondor	A&M AMS 7451 (C)
27	23	10	SAY WHEN Lane Lovich (Stateless Prod.) Rondor/Oval	Stiff BUY 46 (E)
28	24	8	GERTCHA Chas & Dave (Chas & Dave) Big Jim/Merlini/Chappell	EMI 2947 (E)
29	10	12	DANCE AWAY Roxy Music (Roxy Music) E.G.	Polydor POSP 44 (F)
30	36	4	CHUCK E'S IN LOVE Rickie Lee Jones (Lennie Waronker/Rus Titelman) Eaton	Warner Bros K 17390 (W)
31	11	9	SUNDAY GIRL Blondie (Mike Chapman) EMI	Chrysalis CHS 2320 (F)
£ 32	34	2	DEATH DISCO Public Image Ltd (Public Image Ltd) Warner Bros/Copyright Control	Virgin VS 274
33	47	2	PLAYGROUND TWIST Siouxsie & The Banshees (N. Stevenson/M. Stavrou) Pure Noise/Chappell	Polydor POSP 59 (F)
£ 34	64	4	IF I HAD YOU Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 103 (S)
35	17	8	WE ARE FAMILY Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11293 (W)
£ 36	35	3	MARRIED MEN Bonnie Tyler (Scott/Wolfe) Pendulum/Sea Shanty/Chappell	RCA PB 5164 (R)
37	19	12	THEME FROM DEER HUNTER (CAVATINA) Shadows (Shadows) Robbins	EMI 2939 (E)
£ 38	60	2	CAN'T STAND LOSING YOU Police (Police) Virgin/Island	A&M AMS 7381 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
39	13	9	AIN'T NO STOPPIN' US NOW McFadden & Whitehead (J. Faith) Carlin	Philadelphia PIR 7365 (C)
40	25	8	MASQUERADE Skids (Bill Nelson/J. Leckie) Virgin	Virgin VS 262 (C)
£ 41	58	2	SINCE I DON'T HAVE YOU Art Garfunkel (Louie Shelton) Southern	CBS 7371 (C)
42	33	4	STRANGLE HOLD UK Subs (John McCoy/UK Subs) Famous Chappell	Gem GEM 5 (R)
£ 43	68	2	I'M A SUCKER FOR YOUR LOVE Teena Marie (Rick James) Jobete	Motown TMG 1146 (E)
44	38	5	OLD SIAM SIR Wings (McCartney/Thomas) McCartney/ATV	Parlophone R 6028 (E)
45	45	2	DON'T KILL IT CAROL Manfred Mann's Earth Band (Anthony Moore/Manfred Mann) Hit Songs	Bronze BRO 77 (E)
£ 46	48	5	BABY LAY DOWN Ruby Winters (S. Shulman/D. Thompson) EMI	Creole CR 171 (CICR)
£ 47	72	2	STARS Sylvester (H. Fuqua/Sylvester) Carlin	Fantasy FTC 177 (E)
48	NEW		ANGEL EYES/VOULEZ VOUS Abba (Anderson/Uvassus) Bocu	Epic EPC 7499 (C)
49	37	9	SHINE A LITTLE LOVE Electric Light Orchestra (J. Lynne) Jet	Jet 144 (C)
50	43	5	DANCE WITH YOU Carrie Lucas (D. Griffey) Chappell	Solar FB 1482 (R)
51	NEW		GET ANOTHER LOVE Chantel Curtis (P. Jaubert) A.R.T./Topomit/Leo Songs	Pye 12P 5003 (A)
52	60	3	I WAS MADE FOR LOVIN' YOU Kiss (Vini Poncia) EMI	Casablanca CAN 152 (A)
53	69	2	DR. JACKYLL & MR. FUNK Jackie McLean (Mitch Farber) Distant Land	RCA PB 1575 (R)
54	NEW		OO-EH BABY Stonebridge McGuinness (M. Moran) Heath Levy	RCA PB 5163 (R)
54	46	4	LOVE IS THE ANSWER England Dan & John Ford Coley (Kyle Lehning) Warner Brothers	Big Tree K 11296 (W)
56	40	6	HEAD OVER HEELS IN LOVE Kevin Keegan (Chris Norman/Pete Spencer) Smokey/Chinnichip/RAK EMI 2965 (E)	
57	53	3	GOLD John Stewart (J. Stewart) Bugle/RSO/Chappell	RSO 35 (F)
58	NEW		STAY WITH ME TILL DAWN Jodie Tzuke (J. Punter) Consortway/United Artists	Rocket XPRES 17 (F)
59	44	10	HOT STUFF Donna Summer (Giorgio Moroder/P. Bellotte) Heath Levy	Casablanca CAN 151 (A)
60	59	4	SUNBURN Graham Gouldman (G. Gouldman) St. Anne's	Mercury SUNNY 1 (F)
61	63	3	NO CLASS Motorhead (J. Miller) Motorhead/Leo Songs	Bronze BRO 78 (E)
62	NEW		KID The Pretenders (Chris Thomas) Hyndesight/Desert Songs/ATV	Real ARE 9 (W)
63	NEW		LOVE OF MY LIFE Queen (Queen) B. Feldman/Trident	EMI 2959 (E)
64	NEW		DAVID'S SONG (THEME FROM TV SERIES KIDNAPPED) Vladimir Cosma (V. Cosma) MCPS/Britico	Decca FR 13841 (S)
65	52	6	ONE RULE FOR YOU After The Fire (R. Hine) Heath Levy	CBS 7025 (C)
66	49	8	HALF WAY HOTEL Voyager (G. Dudgeon) Eiger/Panache	Mountain VOY 001 (F)
67	42	4	DRIVER'S SEAT Sniff & The Tears (Luigi Salvoni) Rockin' Music	Chiswick CHIS 105 (E)
68	61	2	BAD CASE OF LOVIN' YOU Robert Palmer (Lee Perry) Roskcan	Island WIP 6481 (E)
69	NEW		MINUTE BY MINUTE Doobie Brothers (Ted Templeman) Intersong	Warner Brothers K 17411 (W)
70	64	3	DEEPER THAN THE NIGHT Olivia Newton John (John Farrar) Rondor	EMI 2954 (E)
71	56	7	SHE BELIEVES IN ME Kenny Rogers (Larry Butler) ATV	United Artists UP 36533 (E)
72	NEW		MIDNIGHT GROOVIN' Light Of The World (Castellano) Dark Cloud/Dizzy Heights	Ensign ENY 29 (F)
73	NEW		BRING THE FAMILY BACK Billy Paul (P. Terry/F. Smith) Mighty Three/Carlin	Philadelphia PIR 7456 (C)
74	51	13	REUNITED Peachers & Herb (Freddie Perrin) ATV	Polydor POSP 43 (F)
75	75	5	TALK TO ME Third World (Third World) Blue Mountain/Catbo	Island WIP 6496 (E)

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)

Whitehead/McFadden/Carlin	39
Angel Eyes (Anderson/Uvassus)	48
Are Friends Electric (Muman)	1
Babylon Burning (Cohen)	7
Born To Be Alive (P. Hernandez)	25
Breakfast In America (R. Davies/R. Hodgson)	23
Bring The Family Back (P. Terry/F. Smith)	73
Can't Stand Losing You (Sping/Copeland)	38
Cavatina (S. Myers)	19
Chuck E's In Love (R. Lee Jones)	30
C'mon Everybody (Capehart/Cochran)	3
Dance Away (Ferry)	29
Dance With Me (Gardner)	50
Death Disco (Public Image Ltd)	32
Deeper Than The Night (T. Snow/J. Vastano)	70
Do Anything You Want To (P. Lynott)	14
Don't Kill It Carol (Mike Heron)	45
Dr. Jackyll & Mr. Funk (Shppard/Farber)	53
Gertcha (Hodges/Peacock)	28
Get Another Love (E. Donavell)	51
Girls Talk (E. Costello)	21
Gold (J. Stewart)	57
Good Times (B. Edwards/N. Rogers)	12
Go West (Morali/Belco/Willis)	15
Half Way Hotel (P. French)	66
H.A.P.P.Y. Radio (E. Staff)	18
Head Over Heels In Love (Norman/Spencer)	56
Hot Stuff (Bellotte/Forsy/Falcher)	59
If I Had You (A. Davis)	34
I'm A Sucker For Your Love (Rick James)	43
I Was Made For Lovin' (Kid C. Hinde)	52
Lady Lynda (A. Jardine/R. Atbach)	8
Light My Fire/137 (The Doors/B. Leng/S. May)	5
Living On The Front Line (E. Grant)	11
Love Is The Answer (R. Rundgren)	54
Love Of My Life (F. Mercury)	63
Married Man (Bugatti/Musker)	36
Masquerade (Jobson/Adamson)	40
Maybe (T. Pace)	17
Midnight Groovin' (Light Of The World/Castellano/Williams)	72
Minute By Minute (McDonald/Abrams)	69
My Sharona (D. Fieger/B. Averre)	24
Night Owl (G. Rafferty)	6
No Class (Klimister/Clark/Taylor)	61
Old Slam Sir (P. McCartney)	44
One Rule For You (Piercy/Banks)	65
OO-EH Baby (Stonebridge/McGuinness)	54
Playground Twist (MacKay/Severin/Morris)	33
Reunited (Dino Fekaris/Freddie Perrin)	74
Ring My Bell (F. Knight)	10
Say When (J. O'Neill)	27
She Believes In Me (S. Gibb)	71
Shine A Little Love (J. Lynne)	49
Since I Don't Have You (Beasmont/Vogel/Leicester/Verschaun/Taylor)	41
Silly Games (D. M. Bovell)	2
Space Bass (L. Barry/L. & D. James)	16
Stars (Cowley)	47
Strangle Hold (Harper)	42
Stay With Me (Tzuke/Paxman)	58
Sunday Girl (C. Stain)	31
Sunburn (G. Gouldman)	60
Talk To Me (Clarke)	75
Talk To Me (Clarke)	75
Perry/Morais/Hina/Warner/MacIver)	9
Theme From Deer Hunter (S. Myers)	37
Up The Junction (Difford/Tilbrook)	4
Wanted (Findon/Myers/Puzey)	13
We Are Family (Rodgers/Edwards)	35
Who Were You With In The Moonlight (Courtney)	20

Hot Week

THE DOOBIE BROTHERS Minute By Minute	Warners K17411	PRETENDERS Kid	Real ARE9	B.A. ROBERTSON Bang Bang	Asylum K13152	TELEX Rock Around The Clock	Sire SIR4020
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PUBLISHING

SA immigrant finds no bars to success in the UK

SOUTH AFRICA may be a minnow in terms of its home music market, but it can claim high stature in terms of the quality of South Africans who have left the country to follow their pop propensities elsewhere.

Clive Calder, who heads Zomba Management and Publishing, is one prime example. He began his music industry career packing records at EMI's South African factory, but is now prominent in publishing and management with his company named after the administrative capital of Malawi.

Its holding company is the Zomba Corporation, based in Switzerland, and there is an American branch called Zomba Enterprises Inc., as well as an office back in South Africa, where it all began. The UK operation is six strong in staff, there are two in South Africa and New York and one in Switzerland.

Edited by
NIGEL HUNTER

by Graham Parker, the Rumour, Wreckless Eric, Larry Wallis and Jona Lewie.

Calder came to the UK to continue his music activities nearly three years ago. The enterprise he had founded in his homeland with Ralph Simon was roughly equivalent to Motown specialising in black talent and confronted with the inevitable problems that entailed under the apartheid system.

ble in our publishing work. There's no open-door system, and we keep copyrights down to a manageable size, concentrating on those with the most potential. We're looking for bands and writers, though and we regard the UK as a creative supply source for exploitation around the world. We place a lot of emphasis on doing the right sub-publishing deals overseas so that our copyrights get the maximum exposure and promotion."

Calder dislikes labels and pigeon-holes in musical categories, although he obviously has a considerable new wave involvement through his co-ownership of Street Music. He and his colleagues have what he describes as "broad personal tastes" in music.

He is not over-impressed by the level of operation in the British music business from his experience of it over the last three years: "It's very inefficient compared with Europe or America, but that inefficiency is compensated for by the talent in the UK."

New singles

Calder mentions Richard Branson of Virgin as being the first to give Zomba protege Robert John Lange a chance. Lange is a songwriter-producer, and three of his songs are to be recorded by Dobie Gray (Infinity), Saint & Stephanie (Arista) and Clout (EMI).

Zomba is also publishing the new



PART OF the Zomba team line up for the camera: from the left, Patricia Calder, Ralph Simon, Clive Calder and Ron Schiff.

Boomtown Rats' A side, I Don't Like Mondays, the material on the City Boy LP The Day The Earth Caught Fire scheduled for worldwide release in August, and will be making more mileage from In The Navy and YMCA from parodies recorded by Billy Connolly for his next LP — with the strong possibility of one of the titles being selected for single release also.

On the Street level there is Hit and Miss Judy by Wreckless Eric, material on an Illegal LP by Root Boy Slim and the Sex Change (touring with Ian Dury) and Call Me Every Night by Jane Aire and the Belvederes.

"It's a new life for us in the UK compared with the old days," says Calder. "Zomba is all teamwork and no passengers."

Impressive list

Calder's fellow director is Ralph Simon, and Zomba's publishing roster is impressive. It has the Boomtown Rats and City Boy for the world, Village People and the Richie Family for the UK and South Africa, Clout — and indeed all acts produced by South African Grahame Beggs — for the world outside South Africa.

Calder also co-owns Street Music with Dave Robinson of Stiff Records, which involved copyrights

Stimulating

"It was a weird experience," he recalls. "What's so stimulating about being in England is being able to compete on a fairer basis. We only ever got to No. 2 in South Africa because our artists were black."

Calder reckons Zomba has about 250 copyrights in its catalogue, and is unlikely to expand that number with any rapidity.

"We try to be as selective as possi-

"we only ever got to No. 2 in South Africa because our artists were black. . ."

Clive Calder: "What's so stimulating about being in England is being able to compete on a fairer basis. . ."

MUSIC WEEK FACT SHEETS				COMPILED BY TONY JASPER	
SINGLES					
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS	
PLANETS Lines Rialto TREB 104 (Selecta)	July 6	None	Attractive colour bag with pen sketch drawings, simply done but effective. AB: Company maintains stiff upper-lipped silence as to band identity. Not Moody Blues.	Immediate commercial feel with series of statements replied by infectious catchy question line. Use of soothing, cooing girl vocals effective as is ever present organ in backing mix. One or two lyric lines might gain disapproval from some media quarters and surprising they remain since slight change would not affect song's theme. Hit potential with airplay.	
QUEEN Love Of My Life EMI 2959 (EMI)	July 6	12 hits. 1974 onwards with first Seven Seas of Rhye (10, 1974); in recent Bicycle Race (11, 12 weeks charting with entry October 28 drifting into '79). Don't Stop Me Now (9, 1979, entry February 10, 12 wks)	Recent Queen double live album (Queen Live Killers EMSP 330) with consequent publicity, both cuts on this 45 being from that LP. Known band with huge UK following, rarely mentioned by music press for band rarely grant interviews. Recent Roger Taylor sit-in Roundtable, Radio One. AB: Came together 1972, spent 18 months rehearsing, recording before dramatic entry backed with heavy EMI promotion. Gold albums, major selling singles including Bohemian Rhapsody, one of best sellers of all time.	Plentiful dollops of applause on A-side, melodic, quiet number featuring Freddie Mercury on lead. Good recordings, as is flip, much heavier, save for slow-down and vocal minus backing mid-way. Now I'm Here. Better value, surely would have been another EP. Interesting whether price increase affects this kind of wrenching familiar material from LP.	
JUDY CHEEKS The Little Girl In Me Arista ARO 164 (Pye)	July 6	None	Usual company servicing with artist aged in 20s, from Florida, father church minister, two US LPs for UA, (IUS), back-ups, sessions Motown artists. Sung with Turners. Arista signed 1977.	Strains reminiscent of If I Can't Have You, even vocals have Yvonne Elliman touch, certainly song tailor made for her. However Judy Cheeks sound capitulating on pure corn but Top 10 sounding record which might just as easily go into oblivion. Disc has created commercial feel in backing, even in basic song yet one of those 45s which lodges, stays. Shorter of title music line, repeated second line of verse. More I hear, more I like. Programmers, DJs note! Only negative: dreadful hurried fade.	
PRETENDERS Kid Real ARE 9 (WEA)	July 6	Stop Your Sobbing (34, 1979, entry February 10, eight weeks in 75)	Considerable consumer new wave orientated press buzz, gigs around country, recent hit 45, colour sleeve bag with group pic front. Good airplay. Reviewed Roundtable (Radio One).	Guitar chords reminiscent of an old 50s hit open another fine platter from group. Number of instrumental breaks throughout with engaging catchiness with commendable mix of drums, guitars. Chrissie Hynde sounds superb with tone, inflection admirable for this kind of material. Excellent flip ranging with sales potential of A side with insistent guitar runs, a long raunchy guitar break plus soft, carefully modulated vocals. Both sides deserve major charting.	
CHILD Here Comes Summer/I Can't Explain Arista AHA 545 (Pye)	July 6	When You Walk In The Room (38, 5 wks. 1978). It's Only Make Believe (10, 12 wks. 1978). Only You (33, 5 wks. 1979).	Juke Box Jury, BBC 1 reviewed, group favourite of teen orientated consumer music press, weeklies, constant gigging, TV shows, special concerts with attendant publicity Year of the Child. AB: Very much zeroed in on teen market, photogenic group with two brothers in line-up, in existence since 1978, capturing much magazine copy space, pin-ups. Number of TOTP appearances.	Quite why record decisively given thumbs down on Juke Box Jury not easy to see — group give disco feel to couple of oldies with Here Comes Summer hit for Jerry Keller (1, 1969), Dave Clark Five (44, 1970) plus Who favourite, I Can't Explain (8, 1965) intermixed with each other although former has greater sway. Solid handclap beat throughout, satisfactory vocals with deliberately assumed indistinct back-up vocals. No classic but basic follow-up to disappointing last.	
SASSY Lonely Dancer Flamingo FM 3 (EMI)	July 6	None	Basic servicing of media with special concentration on disco market, special press release with label marketed by Magnet. AB: Fronted by Polly Brown, lady associated with Pickettywitch (That Same Old Feeling, 5, 1970; It's Like A Sad Old Movie, 16, 1970; Baby I Won't Let You Down, 27, 1970. Thence under own name, Up In A Puff Of Smoke, 43, 1974 — not as press statement Top 20 — also with Tony Jackson as Sweet Dreams, Honey Honey (10, 1974), note omission Guinness Book with no cross-reference under either to Polly Brown. Band formed eight months ago.	Tania 60s with disco beat with enormously talented, totally under-rated Midland lady sounding as per usual with Supremes background. Not greatest of songs but above average with deceptively easy sounding arrangement which has staying power. Song, written produced Chris Rae, Frank McDonald, Ron Roker with first two frequent session mates of Polly from past days.	
RUTH WATERS Never Gonna Be The Same Polydor POSXP 56 (Phonodisc) — 12"	July 22	None	Advance DJ copies from import sources, also to media with photos, biogs. AB: Six foot-two Texan, sang gospel, sung with Lionel Hampton band, own band termed Les Scorpio Unique, working on original material for future recordings.	Fast paced conventionally structured disco 45, no apparent jazz influence as in artist's own career to date, reminds in backing, arrangement of those given to Gloria Gaynor. Usual percussion breaks, back-ups, handclaps. Should mean good floor atmosphere, that plus beefy artist vocals with considerable disco promotion could mean general hit.	
BOB SEGARINI Gotta Have Pop Epic EPC 7474 (CBS)	July 6	None	Special bulky press mail-out of 45 to music weeklies, general reviewers, with inclusion of various US press features, reviews on artist. AB: 20 years of playing rock 'n' roll across North America, called by one UK paper (Sounds) Canadian Nick Lowe, five members in band, Segarini is lead vocalist, known for humorous send-ups, formerly fronting The Wackers.	Lowe, Costello merely two of artist comparisons but on basis of this 45, rather than import LP Gotta Have Pop (BOMB 7027), doesn't have same lightness of feel, pop flow for this in heavy vein employing tired rock ingredients with admittedly humour but whether latter will get through is doubted. Success much dependant on buzz CBS can create.	
JANE AIRE AND THE BELVEDERES Call Me Every Night Virgin BS 273 (Virgin)	July 6	None	Picture disc, special packaging with artist face in contrasting moods, holding telephone, both sides. Cult status consumer music press particularly through lengthy features on Akron sound, formerly artist via Stiff. AB: 22 years old, photogenic, discovered by producer, composer Liam Stenberg singing along to juke box in Akron bar. Much airplayed debut 45 (BUY 25). Yankee Wheels. Two cuts on Akron Compilation from Stiff, When I Was Young, I Am An Actress.	Lovely mix on record giving modern girl telephone saga as say compared with Meri Wilson's, Telephone Man or one of those soulful talk — telephone — song epics. Endless components give eventual much commended 45 with variety in vocal treatment, instrumentation. Much more immediate than previous heavily air-played but somewhat discordant release.	

PERFORMANCE

DOOLEY'S DIARY

INDUSTRIAL DISPUTE at Companies' House is preventing name change for United Artists Records, taking it away from former film company associations and bringing back the Liberty name Announcement expected this week of new job in EMI Films division for GRD boss **Bob Mercer** As negotiations for unique K-tel WEA split deal for Clifford T. Ward enter ninth month, his co-manager **Justin de Villeneuve** seen visiting WEA deputy managing director Robby Robinson accompanied by three year old daughter Daisy toting loaded water pistol Welcome back to a highly successful revival of Oh Boy!, but new Juke Box Jury is a cumbersome, uneasy vehicle.

THAT LONG under-rated artist **John Stewart** can expect star treatment by RSO and Polydor when he arrives here later this month for The Venue concert (July 21) EMI cut-backs already taking effect judging by post-Beatles Concerto Festival Hall Party — although drinks in profusion, food was limited to peanuts and canapes which didn't go far among 200-odd guests While in London for Juke Box Jury appearance, **Dusty Springfield** also recording disco single with producer Dave Mackay Publicist **Phil Symes** managing new Utopia Records signing TCOJ, six-piece outfit described as "Britain's first revue band" Wings Over The World TV special has been scheduled for screening in 50 countries round the world including Nicaragua and El Salvador.

IN LONDON last week for Wimbledon — **Berry Gordy** in company of Motown artist **Myra Waters** Former Barn Records MD **Mike Hales** has wed fashion designer **Gay Ironmonger** ex-Pinnacle boss **Paul Lynton** recovering from Corfu water skiing accident in Room 216, Lindo Wing, St Mary's Hospital, Paddington Cries of "bootlegging" at PRS general meeting when chairman **Richard Toeman** asked if anyone objected to a member taping proceedings Next best thing (well almost) to actually visiting **George Martin's** new Air Studios Montserrat was rum punch party in London to view exhibition of superb colour photos of the studio taken by **Martyn Goddard** BBC Radio Gramophone Programmes department devising programme on record industry called Keeping Track and providing info on new releases, new recording techniques, new artists.

MANCHESTER-BASED **Rhesus Records** challenging London promo men for originality — following its Tunes contest in which winner could name own reward, last week they sent a pantomime donkey to media offices to deliver copies of singles by The Donkeys **Pasadena Roof Orchestra** claiming to be hardest working band in Europe with 400 live gigs and TV appearances in 2½ years . . . BBC Radio and IBA joining forces to mount a seminar on "Radio — Art and Utility" at Edinburgh Festival LWT's South Bank Show planning spotlight on music business under **Mike Flood Page's** supervision As **Norman Stollman** re-acclimates on NY soil, could a Briton at the court of Dick Asher be thinking about high office among the billabongs?

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Third World:
The Rainbow

DESPITE A small fracas in the audience at the beginning of the evening, Third World provided a calm, precise, two-hour set at the Rainbow Theatre.

Five of the six members of the band belonged to Inner Circle in the early 1970s, and now with three albums behind them, and their latest, *The Story's Been Told*, recently released, Third World have built up their reputation of being one of the most respected reggae bands currently around.

However, even with the professionalism of the band, it took time for them to lift off. With the opening bars of *Cool Meditation* it finally happened and Third World had the audience dancing in whatever space they could find.

Imaginative use of lighting added to the general atmosphere and the only criticism was that the sound was perhaps too sanitised. This was compensated for though by outstanding performances from Irvin Jarrett on percussion and Willie Stewart on drums, with Michael Cooper adding very interesting keyboards.

The overall feeling was that the band had enjoyed themselves and after a very long encore left a well-satisfied audience that had appreciated a good night's entertainment.

JUDY WILLANS

Rockpile:
Hammersmith
Palais

AS SOPHISTICATED as a freshly heaved brick, Rockpile strode out into the smoke, perspiration and dandruff-charged atmosphere of the Palais last Tuesday and gave basic R&R a joyful airing. Between them, Nick Lowe and Dave Edmunds made it possible to endure the venue's nostalgic lack of ventilation, lack of anything to sit on, and waiting time at the bars.

Not many outfits can go on tour with two current hit singles to their credit, and such a weighty combined reputation of principal members; this gig certainly lived up to the expectations that all this had aroused. And the massed ranks of Radar, Swansong and WEA people must have been far from disappointed.

Whatever contractual arrangements separate their careers, Edmunds and Lowe make a perfect live combination; the sound system was no hindrance — but it was no great help either, yet the effectiveness of the two artists working on each other's material was impressive.

People were even moved to risk heatstroke by dancing, as they thundered through such widely appreciated gems as *I Knew The Bride*, *Deborah*, *Heart Of The City*, *Crawling From The Wreckage*, *Switchboard Susan*, a clutch of rock oldies, and the hits — *Cracking Up* and *Girls Talk*.

Although Edmunds' own career stretches back to *Love Sculpture* in the late 1960s (with several thumping great hits along the way and many more much-loved misses), and Lowe's goes back almost as far to *Brinsley Schwarz*, the songs almost all came from their very recent repertoires — about which nobody seemed anything but very happy.

This live joint enterprise of two artists who are so obviously on the same musical wavelength can do nothing but good for both recording careers, and public enjoyment.

TERRI ANDERSON

Jeremy Taylor:
Boulevard
Theatre

PERHAPS THE heart of Soho's porno and stripland may not be the place that one expects to come across satirical humour and music, but it's the location that former South African-based Jeremy Taylor has chosen to return to the London stage.

Taylor, who first caught theatre-goers' attention a decade and a half back as originator of the long running South African show *Wait A Minim*, is basically a folk styled entertainer and the intimacy of Paul Raymond's small Boulevard Theatre allows him to communicate perfectly with his audience.

Accompanying himself on guitar — or, without the instrument, telling jokes or reciting poetry — Jeremy Taylor is an inventive and original artist. His material is frequently reflective and much is drawn upon his days in South Africa where, at the beginning of the '60s, he attained a number one hit with *The Banned Ag Pleez Daddy* and, later, was refused re-admittance.

But Britain also comes under the singer/songwriter's scrutinising eye and he enthusiastically tackles trade unions, the Chelsea set and coastal resorts with material like *Prawns In The Game*, *Chelsea Love Poem* and *All Along The South Coast*.

In recent years Jeremy Taylor has built up a reputation through a close working relationship with Spike Mulligan, but one hopes that his current two hour gig will gain him recognition in his own right.

TONY BYWORTH

Joe Jackson:
Music Machine

WHY JOE Jackson isn't in the charts at the moment is a complete mystery. A&M stablemates, Police, have scored with the single *Roxanne* and their album *Outlandos D'Amour* both here and across the Atlantic. But despite ecstatic reviews, it is only in America where Jackson has tasted chart success with his *Look Sharp* album.

On Saturday night at the Music Machine, Jackson gave one of the best performances I've seen this year. Dressed in his regular pin-stripe, wide lapelled suit, he injected every song — from the opener *More Time to Pressure Drop* — with a raw power which fitted perfectly over ultra-tight arrangements.

Jackson is an anti-star. A cynic who can't remain detached from his music. But his sardonic wit still comes over — in the introduction to *Sunday Papers*, he read out an ecstatic review of himself in the *NME* before picking up the *News Of The World*: "At least they don't have backlashes in this," he said. Other songs included from his first album were of course, the debut single *Is She Really Going Out With Him?* and *Happy Loving Couples* — both detached, both cynical, both garnished with a little jealousy and both lapped up by the capacity audience. And there was the out and out rocker *Throw It Away*, too.

What made the gig even more encouraging was the display of new songs. *Geraldine* and *John* follows his common theme, about the "couple" — it's almost a ballad this, and he takes up a Melodican adding an original touch to his minimal economic sound; Then there was the rocker, *I'm The Man* which he says is the title of his new album and *Don't Wanna Be Like That*. Both have a little more sophistication to them, with a touch of lead guitar — and a touch of jazz. But they are still, basically, good

songs sung by a powerful singer, each with a splash of stark originality. If America's anything to go by, his next gig should be the Hammersmith Odeon. The songs are exceptional, personal and accessible — and you can ask for no more than that.

SIMON HILLS

Morgana King:
Country Cousin

THE VOICE is like satin, only occasionally changing its pitch, but still succeeding in enthralling its audience. Morgana King, who was brought up in the New York jazz clubs and is credited with being one of those most responsible for introducing bossa nova to the world in the early 1960s, makes her London debut in a triumphant performance at The Country Cousin in Chelsea.

Born into a New York Sicilian family, Ms King has worked with Charlie Parker, Miles Davis, Stan Getz and Dizzy Gillespie amongst many others. Her best-known hit was *A Taste Of Honey*. Despite many albums however, and live appearances the length and breadth of the US, this is her first European visit.

Morgana King wastes no time onstage. She's out there to sing — and she delivers the goods. Classy songs, only the occasional patter, and a vocal style which is not unlike Cleo Laine's — but is still highly individual.

Billy Joel's *Just The Way You Are*, Wonder's *You Are The Sunshine Of My Life*, Gershwin's *S'Wonderful . . . Ain't Misbehavin'* and *Honeysuckle Rose* by the great Fats Waller, and Antonio Carlos Jobim's *How Insensitive*. The names and songs alone give an indication what Ms King's act is all about.

She's class with a capital C — and she's a rarity in popular music. Stylish, fresh, yet evergreen. A singer that everyone should see.

CHRIS WHITE

Beatles
Concerto:
Royal Festival
Hall

MAYBE IT lacked the basic excitement of the recent Classic Rock concerts at the Royal Albert Hall, but there's no doubt that last Wednesday's Beatles Concerto event at the Royal Festival Hall was an equally entertaining affair.

The much-publicised Concerto is a suite for two pianists — Peter Rostal and Paul Schaeffer — written in strictly classical form, but featuring well-known Beatles tunes. Wednesday's concert was in fact the British premiere of musical arranger John Rutter's hard work, and featured the London Symphony Orchestra with Ron Goodwin conducting.

The Beatles Concerto doubtlessly goes a long way to achieve the original intentions of Rostal and Schaeffer — to help bridge the gap between popular and classical music — and the audience was notable for its diversity, both in age and culture.

While the concept is simple, the overall effect is melodic and will most likely sell a lot of albums for EMI. As a musical entertainment, The Beatles Concerto is like a breath of fresh air, providing that you don't always need ear-blasting sounds to guarantee a success. This is a project which should keep the tills ringing.

CHRIS WHITE

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