

MUSIC WEEK

Europe's Leading Music Businesspaper • Incorporating Record & Tape Retailer • A Billboard Group Publication • 60p

Ulster blast destroys Symphola warehouse

by BRIAN MULLIGAN

THE WAREHOUSE of the Ulster distributor Symphola was completely destroyed in a bomb attack last week which caused damage estimated by managing director Gordon Smythe to be "in excess of £1 million."

But despite the extent of the damage — it was the third attack on the four-year-old Antrim Road premises since October 1974 — the firm was back in business to a limited extent from temporary accommodation in Queen Street by the following day and able to maintain supplies of essential product to Ulster dealers. Among its distributed lines in Northern Ireland, Symphola includes EMI, Polydor, Phonogram and Pye.

The raid occurred on Wednesday (8) about 4.00 pm. A delivery van had passed a security check, but as the gates were open to allow it to enter, three armed men forced their way in. "They appeared out of the blue and were not even masked," said Smythe. Staff were made to lie on the floor while the raiders placed three bombs. They were told there would be 20 minutes to empty the building. In fact, the 70 employees had only just left when the bombs went off. A mere three minutes had elapsed. The two-storey building caught fire and collapsed before the blaze was brought under control.

Smythe said that contact was immediately made with suppliers in the UK and priority air shipments

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A PERSONAL appearance in Preston by Nana Mouskouri, who visited Brady's Record Shop in the town's Market Place, brought together the singer and (left to right) Phonogram salesman Brian Duggan, Terry Brady, director and store manager Neil Farrell and Phonogram area sales manager Barry Hulse.

Worldwide release for pre-EMI Beatles set

by CHRIS WHITE

NO LEGAL barriers appear to block the path of Paul Murphy, managing director of Buk Records, in his plan to release a two-album set of Beatles recordings, made 15 years ago in West Germany. These include pre-EMI versions of I Saw Her

Standing There, A Taste Of Honey, Roll Over Beethoven and Long Tall Sally, plus readings of Red Sails In The Sunset, To Know Her Is To Love Her and Falling In Love Again, a Paul McCartney solo.

The material was recorded 'live' (on a domestic tape recorder with a single microphone) at Hamburg's Star Club, when the Beatles appeared there during January, 1962. Paul Murphy, who acquired the tapes last year and has set up a new company, Lingasong, to handle them, claims that more than £7,000 is being spent on each track, transferring the original mono takes to 16-track form and improving their quality.

Murphy asserts that all legal obstacles to the issue of the recordings have been surmounted, after several months of negotiations. The Beatles themselves have been

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BPI hopeful of last quarter lift

by ADAM WHITE

LAST QUARTER record and tape sales must boom if Britain's record industry is to match its 1975 performance — and even parity would mean business is down in real terms, once inflation is taken into account.

With figures now in for the July-September quarter, the British Phonographic Industry reveals that the aggregate value of UK sales for the first nine months of this year is £104.2 million. This means that business in the current October-December quarter must be more than half that of the first three quarters combined if the 1975 showing of £159.1m is to be matched.

The BPI report believes this to be possible — and recent claims by several of the country's major disc companies (*Music Week*, December 11) could back up this optimism — but admits that the overall picture is less than healthy when inflation, running at around 14 percent, is considered.

Industry statistics for last year were only collated by the BPI on a half-yearly basis, so no direct comparisons can be made with the third quarter of 1975, but some estimates have been produced.

Singles "continued to do well," says the document, with unit sales for July-September totalling 13.9 million — an increase of approximately five percent over the same quarter last year. At manufacturers' realised prices revenue for 45s was £5.3m, an

upturn of between ten and fifteen percent.

Trade deliveries of albums registered a decrease of between ten and 15 percent, at 17.3m units. Their £23.5m value was only down by about five percent, but inflation add-in makes that particular statistic of minimal comfort to the industry.

Tape suffers in the three months under review, too, with cartridges taking a stunning, almost terminal (but not entirely unforeseeable) dive of between 40 to 50 percent in unit sales (464,000) in comparison to July-September, 1975, and a 35-40 percent decline in value (£920,000). In shipout quantities, eight-tracks have managed about 1.6m for the first three quarters of this year: they sold about 3.6m during the whole of 1975.

Pre-recorded cassette sales of 3.4m units are also around five percent down, although revenue from UK sales (£6.2m) is, adds the BPI, "at least level, and possibly slightly up, against last year."

Discount shop buys TV time

A SUSSEX retailer bought one seven-second commercial on prime time television last Saturday (11) to advertise his discount store, Claire Records of Crawley. According to the rate card of London Weekend TV, the channel on which Claire advertised, the spot cost more than

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Pistols fear recording axe

by JOHN HAYWARD

FOLLOWING LOSSES of £10,000-plus on the Anarchy In The UK punk package tour, Sex Pistols manager Malcolm McLaren is seeking a meeting with EMI Group management to clarify the band's position.

McLaren told *Music Week* "We

don't know what is going on. We think the EMI Group might be trying quietly to remove us from the label in January or February when the fuss dies down."

His remarks come after chairman of the EMI Group, Sir John Read, said last week: "I am quite sure there would be a claim against us,

but we would breach a recording contract is we thought it necessary. Whether EMI does, in fact, release any more records by the Sex Pistols will have to be very carefully considered. We shall do everything we can to restrain their public behaviour, although this is a matter over which we have no real control."

However, after a hastily-called meeting with EMI Records on Monday (13) night, McLaren said: "I have had a satisfactory meeting and I am much happier with the situation. But there is no way I will continue working with EMI if there is going to be any form of censorship."

McLaren's outburst follows a torrid week of activity in which the Sex Pistols have managed to play only two dates on their projected 20-date tour... at Leeds Polytechnic and the Electric Circus Club in Manchester. Five more dates are planned at the Castle Cinema Caerphilly, Birmingham Bingley Hall, two dates in Plymouth and a concert in Paignton.

The punk package now consists of the Sex Pistols, Johnny Thunder's Heartbreakers and The Clash. The Damned were originally on the tour but they have dropped out following a disagreement over whether to play

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Top studios unveiling UK compumix systems

by TERRI ANDERSON

AS A result of two major pieces of British technological development, two of London's premier recording studios will be installing automated mixdown systems — of quite different design — within days of each other.

The Rupert Neve Necam system was unveiled by its developers last Spring, and it was announced soon afterwards that the first firm sale had been made to Air London, studios. At that time, Cadac Ltd stated that its own system was nearing completion, and orders had been placed for the first production models. But no firm announcement was made then, or since, of an expected date for the launching of

the system.

Air studios announced last week that the date for the installation of the Necam system in a remodelled and redecorated studio three would be December 20. An announcement from Cadac followed, to the effect that a CARE (Cadac Automated Remix Equipment) system, incorporated in a new Cadac mixing console, is to be installed at Pye studios on December 17.

The two systems, which — while offering almost parallel facilities and having some similarities, such as a choice of a computer with disc storage of mixdown information — are in basic practical principles quite different, represent a great step

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10cc-new single

6008 022

10cc

THE THINGS WE DO FOR LOVE

The Things We Do For Love

Only a limited number in special sleeves

marketed by phonogram

NEWS

Mathis hit a Christmas standard

by CHRIS WHITE
THE FIRST new Christmas standard for years, probably since Mel Torme's A Christmas Song back in the Fifties, may be A Child Is Born, currently a hit for Johnny Mathis in Britain, and already recorded by more than 100 different artists worldwide. Another version of the song was a UK success last year when it was recorded by the St. Andrew's Chorale on Decca as Soleado (Cloud 9).

The story of When A Child Is Born/Soleado goes back only three years when it was written by an Italian, Ciro Dammico, who composes under the pseudonym Zacar. He had the first hit with it in his home country, recording the

song with the Daniel Senta Cruz Ensemble. Soleado was published by the Italian company of EMI Music and sales were in excess of 600,000. Since then the tune has been an international hit in virtually every overseas territory, including the U.S., where Michael Holm had a major seller with it as When A Child Is Born. The English lyric was written by Fred Jay, an American resident living in Germany, and the original Daniel Senta Cruz version and the Holm Disc had combined sales in Germany of more than a million copies.

During the last two years, the Soleado tune has been covered 40 times in Japan, ten times in Italy and ten times in the U.S. In addition it

has been a hit in every South American country, and there have been five cover versions in France, where Mireille Mathieu scored the big-selling version. Worldwide, there are an estimated 120 versions with total sales around six million.

In Britain, the first hit by the St. Andrew's Chorale. Two other CBS artists have also recorded the song, Barbra Streisand on her last album, and Vince Hill on his recent LP, although with a different set of lyrics, under the title Hear The Children Sing. Other versions include Ethna Campbell on Phillips, Bing Crosby (United Artists), One Hundred Ton And A Feather, alias Jonathan King, on UK, the Brian Keith Creation under the title Memories Of You and Jackie Rae (Thus This World Of Mine).

The song looks like providing EMI Music with its second festive big seller in Britain. Last year its m-o-r division published The Trail Of The Lonesome Pine, while the pop division handled Queen's Bohemian Rhapsody. This year, the two divisions have respectively published When A Child Is Born/Soleado and Queen's Somebody To Love.

Solomon launches U.S. label

PHILIP SOLOMON has formed Ashtree Records in America and the first release will be the cast double album of the Ipi Tombi African musical which opens in New York

on December 28.

Solomon is unable to use the Galaxy name in the U.S. due to prior ownership, and is using Ashtree, which is the name of his existing American publishing company. Future Ashtree releases are expected to include singles and albums by Lena Zavaroni and Pam Ayres.

Ashtree is represented in America through Audiofidelity Entertainments of New York.

Solomon will be in New York this week and again for the Ipi Tombi opening, and anticipates spending two weeks each month there next year.

Magnet disco LP push

PROMOTION CAMPAIGNS have been lined up for two Magnet albums, Life Is A Fight by the JALN Band and Silver Convention's Madhouse. There will be extensive consumer press advertising for both releases, and the JALN LP will be the object of

window displays in more than 100 disco and black music specialist shops.

In addition, the two albums will be promoted via posters, showcards and streamers. DJs are also being supplied with badges and stickers.

Tina Charles



CBS 81617

NEW ALBUM

Dance Little Lady

-featuring her new chart single Doctor Love CBS 4779

on CBS Records & Tapes

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



TO LAUNCH the new comedy album, A Poke In The Eye, which features the entire Monty Python and Goodies teams as well as members of the original Beyond The Fringe cast, Transatlantic Records threw a party at the National Film Theatre. The LP was recorded earlier this year at three gala performances in aid of Amnesty International, and a film of the rehearsals and shows, Pleasure At Her Majesty's, was premiered at the London Film Festival and shown at the Transatlantic reception. Proceeds from the LP will also go to Amnesty International. Picture shows, back left to right: Jonathan Miller, John Bird, Eleanor Bron, Peter Luff (assistant director of Amnesty), Tim Brooke-Taylor of the Goodies, and mime artist Des Jones; front, left to right: Martin Lewis, Transatlantic marketing manager; Roger Graef (film director of Pleasure At Her Majesty's), Bill Oddie of the Goodies, and Jonathan Lynn.

All-time favourites week on Radio 1

DURING THE week before Christmas, Radio 1 will be unveiling on the Tony Blackburn Show a listing of 100 All-time Favourite Pop Records. Between December 20-24, 20 titles will be played daily.

Derek Chinnery, head of Radio 1, has masterminded the enormous job of compiling the chart. He explained that over the past three months listeners had been asked to enter a Top Three Forecast competition used on the Paul Burnett Show. At the time they were asked, with no reason given, to name their all-time favourite single. The competition attracted in the region of 100,000 replies over the three-month period

from which a sample of about 15,000 entries have been surveyed for the preparation of the all-time favourites list, chosen from some 1,000 titles.

Chinnery declined to reveal which record had come out top, but did admit, "It is a not a Beatles record. There is only one in the top 20 titles." Among the records which figure strongly are Tiger Feet (Mud), Bohemian Rhapsody (Queen), Hey Jude (Beatles), Albatross (Fleetwood Mac), Knights In White Satin (Moody Blues), Whiter Shade of Pale (Procol Harum) and Goodbye Yellow Brick Road (Elton John).

YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(December 15, 1966)
LUGTONS SECURES distribution of Transatlantic catalogue from January Green Green Grass Of Home by Tom Jones passes half-million sales mark and becomes one of country's fastest-selling singles of the year Decca releases Tudor Minstrels version of Love In The Open Air, Paul McCartney's theme for Hayley Mills film The Family Way to compete with George Martin Orchestra's recording for UA Cliff Richard receives first Radio Luxembourg Credit To Showbusiness award from general manager Geoffrey Everitt one album claimed by Pye Philips musicsassettes hits 12 commercial tv stations EMI schedules two EPs by Singing Postman for January release.

(December 18, 1971)
WITH SALES of one million records in November, Woolworths stakes claim to being UK's biggest record retailer, with full-range departments operating in 274 stores Philips planning to introduce Pack Scheme to compete with Polydor Sound Sellers and EMI Music Centres Essex Music attempting to find way of paying royalties to Russian composer Khachaturian whose music is used as theme to Onedin Line series following EMI decision not to renew her contract, RCA releasing Julie Covington's version of Day By Day Rak Records moves to new Charles Street offices Polygram budget company Contour claims sales of one million LPs since launch dj Mike Raven to leave BBC to develop activities in film business.

EMI Music: greater profit

by TERRI ANDERSON

THE PROFITABILITY of EMI's publishing arm is so much greater than that of the recording company that "it is almost impossible to get them on the same balance sheet", Sir Joseph Lockwood, former EMI chairman, revealed at the mechanical copyright public enquiry last week. The publishing concern, which like the record company is directly owned by the EMI parent company, was acquired because it was "one of the best things we could put our money into", and it operates quite separately from the record side, (although can be of help at times when it has the rights to songs by artists signed by EMI Records). His remark on its profitability was in terms of percentage of turnover, but Lockwood added that he felt sure it was also the more profitable in terms of capital and labour as well.

Giving evidence for the British Phonographic Industry, which is opposing a request by the Record Royalties Revision Association for a rise in the 6½ percent statutory royalty, and in the 0.313p minimum royalty, Lockwood had earlier given the three-man Department of Trade tribunal figures on the sales levels required by EMI to break even on singles and on albums, both classical and pop. Having had the research done, he said, he was rather surprised at the figures for the percentage of records which actually do reach break-even point; it was higher than he expected, even taking into account that the market was more buoyant, and fewer sales were these days needed to break even. Questioned about discounting on records by the big multiples, he said that this development — where stores offering only a selection of

best-selling albums at reduced prices have about 30 per cent of the total market — "concerns EMI very much indeed, because it is very damaging for those small retailers who survive by selling records only."

The dealer margins should not, he had said earlier, be reduced, and he added, "Their having to compete with the multiples reflects back on the record producers, because they will suffer if the number of dealers is reduced." Questioned by the BPI counsel, Roger Parker QC, about increases in production costs, Lockwood said that the modern recording techniques (now mainly 24-track as opposed to two or four tracks a few years ago) were expensive, and artists now spend weeks in the studio," whereas in the days of the Beatles you did everything in a few hours".

The average cost of recording a pop LP was now £15-20,000 with extremes of £5,000 and £50,000, or in rare cases even higher; of a single costs varied between £3,500 and £8,000; of a classical symphony recording was between £7,500 and £20,000 (as against £1,500 15 years ago). Artists royalties had increased to more than double their level of ten years ago, at least for the big artists. Artists still tend to start out with low royalty percentages, "but when they are successful they can make you pay almost to the point where the record company is making no profit at all." At that point, he added, his company would drop the artists concerned altogether, except that there were, even then, sometimes reasons for keeping artists on; record producers like EMI with their own factory and a well-established position need continuity of artists and of recordings.

Most songwriters used a publisher, although not necessarily splitting the royalty 50-50, but many now published their own songs, and even bought out old publishing catalogue; in both cases this was because of the great and long lasting profit to be had from doing this, EMI publishing did the same.

After going through the details of a basic EMI artists' contract, including the fact that royalties were negotiable and varied greatly according to circumstances and the artists involved, Lockwood said that in the case of copyright holders he had never known a publisher take less than the statutory 6½ per cent — although he firmly believed that it would be very good business for them to do so, when a drop to two or three per cent on agreement might mean that a song which no-one was very interested in would then get a chance of being recorded. The big earning life of popular songs tended to be much longer than that of artists (a table analysing artists with chart entries in a certain period revealed 36 per cent to be "one-hit wonders") and the size of the catalogue of recorded material was strictly controlled.

Tull: single and UK tour

AS A RESULT public demand, Chrysalis Records have put the new Jethro Tull EP Ring Out Solstice Bells on general release. The record was to have been a limited pressing of 20,000 in special five-colour sleeves, but the first pressing order sold out immediately. All further pressings of Solstice will have the picture bag. The three other tracks are March The Mad Scientist, Christmas Song and Fan Dance.

Jethro Tull has announced the undertaking of their first British tour in more than 27 months next year from February 1.

Bliss new Pennine managing director

RICHARD BLISS is named managing director of Pennine Radio, effective from January 4. He takes over the post vacant since Stephen Whitehead's resignation in September. Bliss has been sales director of Piccadilly Radio, Manchester, since September 1973.

ED BICKNELL has joined NEMS Agency, to concentrate on major U.S. artists touring Britain and Europe — a job he was handling for Marshall Arts Agency until three weeks ago. Bicknell started his agency career some six years ago with John Sherry Entertainments; Sherry is current managing director of NEMS Agency. Apart from agency experience, Bicknell has worked as a tour co-ordinator, and recently signed Good Earth act, the Surprise Sisters, to a management contract.

HAL SHAPER has been appointed to the board of directors, of Ember Records (International) Ltd., the parent company of Jeffrey Kruger's Ember organisation. Shaper is already managing director of its Sparta-Florida Music (Publishing) group; his association with Kruger goes back almost 15 years, when his company was in its infancy. Shaper has been particularly involved with Kruger in the development of Glen Campbell's European acceptance.

ASHLEY NEWTON has resigned as Manticore Records' label manager. He will, however, continue to work for the operation on a consultancy level in the New Year, and possibly in a similar capacity for other companies. Among other projects, he will manage a Leeds-based band,

Tony Pike's Putney studio

I REFER to your article "Eyers — proving the Twiggy critics wrong" (MW, December 11). You report that Mr. Eyers built a Putney studio in 1966. In fact my studio, the only professional four-track in Putney in 1966, was opened in 1963. Tony Eyers came into the company in 1968 as sales director, but had nothing to do with the technical side of the operations.

TONY PIKE, 31, Dryburgh Road, Putney SW15.

Unfortunately, comments made by Tony Eyers during the interview were misinterpreted. He did not, in fact, claim to have built the studio. Apologies to both parties.—Editor.



She's French, currently on tour with Dana Gillespie.

TONY BYWORTH has been named editor of *Country Music People* effective from the January issue. Byworth, who will continue his freelance activities, replaces Bob Powel, editor of the paper since 1970. Powel's departure, is, according to publishers Country Music Press, due to disagreement of a general policy, and his desire to spend more time on other work, including the presentation of London Country on BBC Radio.

But he will continue as a director of Country Music Press, and contribute further to the magazine's editorial pages. Tony Byworth is current chairman of the Country Music Association (Great Britain).

KATE MUNDLE has been appointed CBS marketing co-ordinator, she joined the company last year. In her new post, she will assist in all areas of marketing and be responsible for co-ordinating research, advertising administration, and working on specific marketing projects.

BRIAN JUSTICE has joined Pye's contemporary A&R division, and will be reporting to Jim Flynn. Justice comes to Pye from Transatlantic, and before that had experience in retailing.

LETTERS

THE SAD and pathetic quotation obtained from Laurie Krieger of Harlequin Records on the Sex Pistols issue says it all, and indeed not a little for the moral cowardice of the record industry in general. If you object to it, then don't sell it — it is as simple as that. Even in the record business profit is not all. We stock over 25,000 records, but we are prepared to close our record department entirely before we will stock such foul rubbish. Come on retailers, wake up and accept your responsibilities. Stop hiding behind someone else all the while.

DAVID C. TARPLETT, Young Activities, 16, High Street, Pershore, Wores.

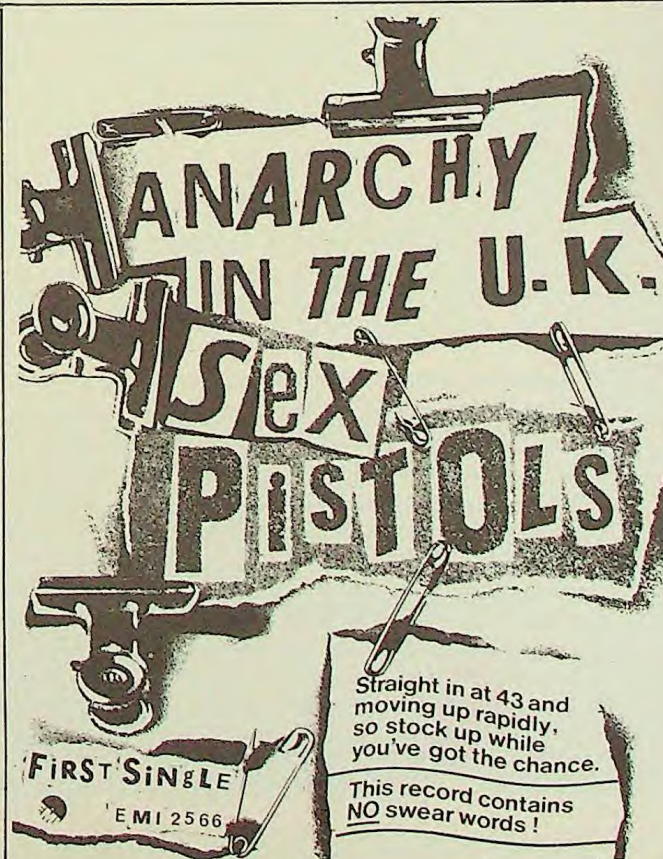
DOOLEY

AFTER EMI success with tv-merchandised **Beach Boys** and **Glen Campbell**, albums, RCA to follow suit with **Saatchi** and **Saatchi Garland-Compton** chosen as its agency, and a Glenn Miller collection tipped as a February entry as predicted in this column, **Gary Glitter** makes December 31 disc comeback with *It Takes All Night Long* recorded in Paris.....during London visit last week, Capitol president **Bhaskar Menon** was able to announce signing of **Carole King**, already an EMI client via her Screen Gems publishing link.....not only **EG Management** talent package but also world's greatest rock 'n' roll band on **Freddie Haayen's** Christmas shopping list and still awaited from Polydor confirmation of **Sweet** signing.

AMONG COMPANIES registering substantial sales increases in November is **Transatlantic**, with UK business up by 50 percent and overseas by 129 percent.....uncontracted UK group **Oppo** picked up **CLIO** award in States for best music for a tv commercial, used on a British Leyland advertisement.....sharp-eyed MW scribe at **David Essex** Palladium show spotted a life-size cutout of **Maurice Oberstein** among props in revolving-stage finale.....former Brentford Nylons director **Damon Metro**, currently promoting his *Can I Wish You A Merry Christmas* single on Polydor, once auditioned for **Wings** as a drummer.....**John Abbey's** *Contempo* label currently scoring first American hit with *Let It Flow* by **Tamiko Jones**, the future Mrs. Abbey.

POSSIBLY FOR the last time in public, **Beatles'** *Magical Mystery Tour* film shown to EMI staff, adult and juvenile guests at promotional screening last week at **Elstree Studios**.....congratulations to ex-Midem representative and *Variety's* deputy European manager **Roger Watkins** on promotion to London bureau and Europe manager with effect from June when **Bob Hawkins** returns home as international editor and exec. v.p.....although ready for autumn release, new **David Bowie** LP delayed until January awaiting artist's sleeve design.....at last a new **Phil Spector** single — *Lord If You're A Woman* by **Darlene Love**, which should provide Polydor with first local **PSI** label hit.....who picks up the music rights for the splendid **Muppets** tv series, with **Sesame Street** characters, shown at teatime on Sunday?

NEW MUSIC Working Party has suggested to MPA that code of ethics and professional practice be established.....although no stage presentation yet, MCA delighted with five-figure sales response to **Evita** album and to **Julie Covington** single.....CBS pressgal **Elly Smith** sadly seeking home for her four-year-old bearded collie **Archie** — on landlord's instructions.....personal statements regarding future plans awaited from Motown g.m. **Julian Moore** and EMI licensed label manager **Hugh Rees-Parnell**.



NEWS

Bizarre distribution for Saints

by JOHN HAYWARD
THE SPECIALIST distribution skills of Bizarre Records have been called into play by Power Exchange Records this week, to handle the initial sales push for the label's latest signing, the Saints.

The band, an Australian punk outfit, has signed an exclusive, Worldwide recording contract with Power Exchange, and it is for their first release, I'm Stranded — cut privately by the group after being

turned down by all of the Australian companies — that the Bizarre deal has been set up.

Said Tim Crosby of Bizarre: 'The record will be distributed through our 200-odd shops initially, because we can probably shift more of this type of product to start with. I imagine we will ship about 5,000 quite quickly, with many of our shops taking 20 or 25 copies.'

'Phonodisc will then come in about the end of January to put in a

major national effort, but may take over earlier if the record starts zooming away.'

Following good press for the single in Britain, it has been doing well on mail order from Australia. Now that the Power Exchange deal has been negotiated by Ed Keupper of the Saints and Tony Collins of Power Exchange, arrangements are already being made for the band to start work in Sydney on recording their debut album.

Pistols axe feared

FROM PAGE 1
in front of the council at Derby last Saturday.

McLaren has plans to sue the University of East Anglia, Glasgow Appollo, Newcastle City Hall and the Rank Organisation over concerts cancelled after contracts were signed. The musicians union are currently investigating the affair.

McLaren also hits out at local radio, who won't accept advertisements for the Anarchy In The UK single by the Sex Pistols.

'We have been banned from the air,' he said. 'Only Luxembourg is playing the record.'

'We are having a constant fight to play anywhere now. I am disgusted that local councillors should decide what sort of music young people should listen to.'

'But the band are all pretty exhilarated by the whole thing. They know they have done nothing wrong, they just feel that they are being let down by EMI and the rest of the industry.'

Computer mixdown

FROM PAGE 1
forward for British studio technology, in a field where American firms have been trying to produce efficient, saleable (to Britain) automated systems for years.

The vital difference between the Neve and Cadac systems is that the former uses the established type of desk fader, a voltage control amplifier (VCA), and has a system of servo motors which, when a mix is recalled from the computer memory, move the faders to the

positions they were in when the engineer stored that information, the latter uses an electronic system invented by the company's own chief engineer Robin Bransbury, and going under the title V-cat, which is a voltage control attenuator, without any servo assistance to the desk controls. This CARE system was developed in the remarkably short time of about eight months. The costs show CARE to be around half the price of Necam. The Air system will be officially launched on January 4. The Pye system is to be unveiled on January 12.



GIMME THAT Punk Junk, demand four disguised members of the music business, celebrating the release of their single of that title on State Records. The quartet, Terrance, Charles, Andrew and Simon, claim to help old ladies across the street, cuddle teddy bears and drink milk. The disc was released last Friday (10).

Discount dealer buys TV spot

FROM PAGE 1
£1,000 — although, as a local advertiser, the firm is bound to have paid a lower rate.

Claire chief Christopher Berry said: 'In the Crawley area, there are probably nearly 150,000 potential record buyers who would have seen the LWT advertisement. For the commercial, to pay for itself, we must persuade at least 1,000 of those people who would not normally visit our shop, to do so. It is obviously too early to assess the results now, but if, after Christmas, I find that the experiment has been successful, then I will not hesitate to do the same again next year.'

The Claire spot featured a still of Berry and his staff, with a voice over declaring that the store cuts prices on all records.

Berry said despite nearby competition from three multiples, that was not the prime reason for the commercial. 'In fact, we discount on all items — not just Top 100 albums, but catalogue items, too. We usually offer about 60p off LPs, and singles retail at 55p or 60p. I still believe that the real answer to the multiples' threat is to offer a broader catalogue base, and provide consumers with better standards of service.'

Though Claire is not the first record retailer to take to the small screen, such promotion by small firms (Berry has one store) is still very rare. The high cost of the medium, even when discounts for local advertisers are taken into account, is still a major deterrent.

Pre-EMI Beatles LP for issue

FROM PAGE 1
informed of his intentions, but no word has been received either from them directly or their lawyers.

The Hamburg tapes were originally made by Ted Taylor of King Size Taylor and the Dominoes, one of the pop groups to emerge from Liverpool during the Merseybeat era. The Star Club was a much-frequented venue by many such acts, including the Beatles. Taylor later offered the material to Brian Epstein, but he turned it down on the grounds that it would not be commercially viable. It was later rediscovered by Allan Williams, first manager of the group, while he was researching his book. The Man Who Gave The Beatles Away, and came into Paul Murphy's possession last year via Williams and Taylor, when the Buk chief was promoting a Liverpool concert by Tony Sheridan.

Murphy has given the tapes' worldwide distribution rights to New York's Double H Licensing Corporation. Although no firm plans have yet been made, the albums will probably be released in the US first — where they will be advertised on television — and then territory by territory, including Britain. Murphy added: 'The Beatles will, of course, receive royalties. The main problem was establishing that Ted Taylor owned the tape and was allowed to release it, but this was proved by a letter he has in his possession written by the late Brian Epstein.'

News of the project has brought little overt reaction from those closely involved with the Beatles. Brian Brolley, of McCartney Productions, commented: 'These tapes have been on offer for a long time, and, in fact, Apple was once approached. I believe that most record companies have been similarly contacted. So far as I am aware, Paul McCartney has said nothing about plans to issue the Hamburg tapes. I don't think that there is much the former Beatles could do, anyway.'

Jonathan Clyde, who runs George Harrison's Dark Horse record label in the UK, said that the ex-Beatle was in India, 'and there certainly hasn't been any reaction from him about the proposed release of these tapes.'

EMI's attitude was that, although it is aware of Lingasong's plans, the situation would have to be accepted. Polydor International, parent of Deutsche Grammophon Gesellschaft in Hamburg — which, at one period, had the Beatles and drummer Pete Best under contract — has also issued a statement disclaiming any connection with the 1962 tapes. 'Along with other record companies,' said director of popular music, Mike Hales. 'Polydor International was offered the rights to these tapes in the normal way, but declined.'

£10,000 GTO Summer push

GTO is spending £10,000 this month on radio time to promote the new album by Donna Summer, Four Seasons Of Love (GTLP 018). The half-minute commercials will air on five stations — Capital, Piccadilly, BRMB, Beacon and Clyde — on daytime shows this week and next, and include a boost for the singer's current single, Winter Melody (GT 76), as well as the LP.

Bomb destroys Symphola warehouse

FROM PAGE 1
arranged to bring in replacement stocks the same night. Advertisements were also taken in the Belfast daily papers to let dealers know that Symphola was still in business and trading from new phone numbers (29723/23306).

'Any records which are required in reasonable quantity are in stock and we expect to be making deliveries from mid-day,' Smythe told Music Week on the morning after the blaze. 'I would like to express my thanks to everybody in the business. Their efforts and offers of help have been incredible.'

A longterm problem for Symphola will be to up-date all the lost paperwork. 'We have no idea how much money we are owed or how much stock we have delivered. Thank goodness we have so many professional people working for us who can put most of it together again from memory,' he said.

The warehouse attack was the latest in a series of terrorist incidents which have beset Smythe. Prior to the bomb incident, Smythe had outstanding claims for £225,000 compensation for damage to his record shops over an 18 month period. The last attack was on his Belfast city centre shop at Donegal Place in September — the fourth time it had been wrecked and the 50th attack on the firm's premises.

But Smythe denied that his operation had been singled out for attention. 'We are not a target,' he said. 'If you saw a list of what happens over here, about 200 put to find our name in it. Many other places have been bombed ten times more than us. There is no such thing as aiming at one person or thing. It is a straightforward attack on the economy.'

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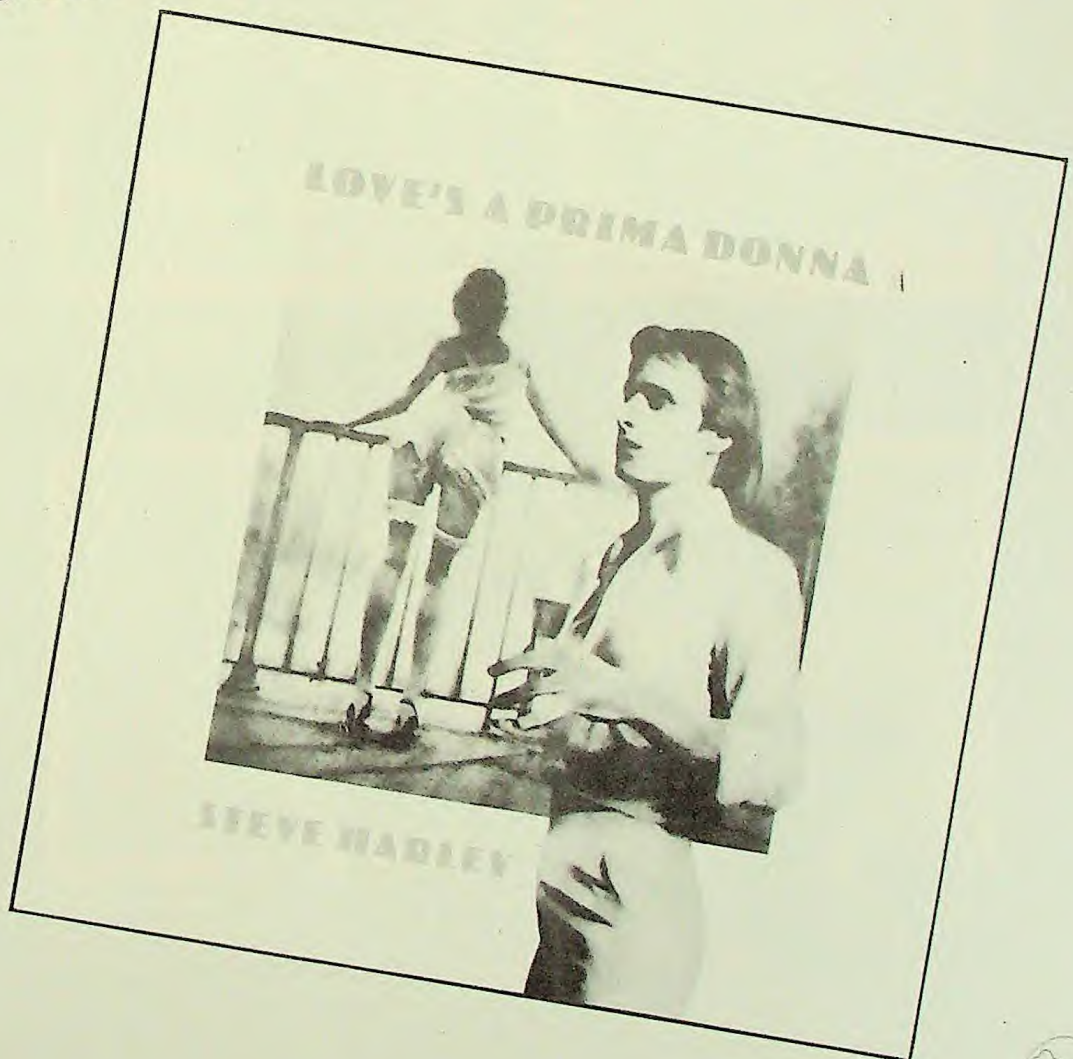
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NEWS ANALYSIS

by JOHN HAYWARD

BEHIND THE Sex Pistols 'punk rock' furor lies a rock movement of real substance, not necessarily as extreme as the notorious Pistols stance, but with considerably more energy and power than the material normally making up the UK Top 40.

Dissatisfaction has built up in young people in their late teens who find the big-league established rock bands too elaborate by far, and can't relate the teeny fodder that is the only other form of British pop.

So a move started towards the up-front rock & roll epitomised by the Rolling Stones and the Yardbirds in the early Sixties. The style is simple to play, easy to move to and allows space to cut loose and improvise. It is a very direct means of communication and was first noticed in the industry when former pub band Doctor Feelgood began to ship records on UA.

Influenced by the Feelgood success, several young bands sprang up last year, headed by the formidable Eddie and the Hot Rods who were quickly given an Island recording contract.

Parallel with this development came the definitely left-field stance of the bands who are now being labelled 'punk'. It is true to say that the Sex Pistols are largely a manufactured phenomenon springing from the agile mind of designer and boutique owner Malcolm McLaren. From his short association with the New York Dolls in '74 he conceived the idea of a band which could again stir up the establishment in the way that the Stones did in 1964. The trouble was that to outrage the press these days takes a lot more than a leak against a garage wall. McLaren's dilemma was that the band would never make it in the musical stakes — they had to go for big publicity to make their mark.

So ad hoc gigs were set up and as

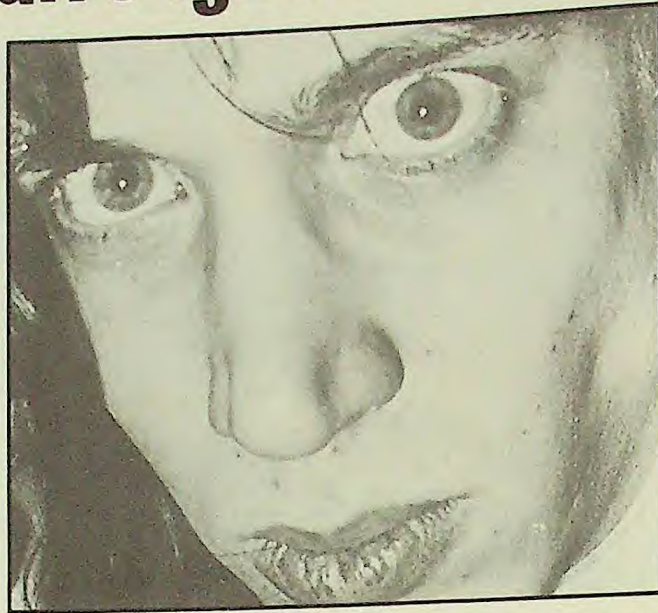
Punk—love it or hate it, you can't ignore it

the word about the dreaded Pistols spread, imitators began to be born.

Other disaffected musicians gathered around the axis of specialist record shops like Bizarre and Rock On where they knew they could obtain discs by the likes of The Ramones, The Flamin' Groovies, The New York Dolls. The strange urban menace of Lou Reed and the Velvet Underground was also a heavy influence on the young people who found Reed's view from the streets easier to identify with than Tin Pan Alley re-jigs of the last great garage band outburst which started with the Beatles in '63.

Formed in this tradition were bands like the Damned and on a more commercial basis The Doctors of Madness. The Stranglers, recently signed to a major deal with UA fall loosely into this bag with their leather image and Doors-like vibe. Young bands have started to evolve in their wake and the whole punk bandwagon that we see today has begun to roll. The 'new wave' seems to have come as a surprise to the majority of the industry. Eddie and the Hot Rods have begun to sell records with more than 100,000 singles already shipped and around 20,000 copies of their first album. Demand for the Damned's first single was so high that UA had to take a hand in its distribution while Vibrators have signed to Mickie Most's RAK label.

Only the consumer rock press were particularly interested in the new music. Fierce debates raged



over whether it could be classified as music at all, but Malcolm McLaren was still beavering away with his press campaign and the whole thing exploded on Thames TV a fortnight ago with the results that we now see.

If it did nothing else, the Pistols' naughty word scandal has forced record companies to look at 'punk' music and check out the commercial possibilities. Will it last? Can it be justified? Above all, might punk be the NEXT BIG THING so long

awaited, and can the companies afford to ignore it?

Currently, most a&r men are sitting on the fence waiting for the trend to prove itself. They all admit to having noticed a new interest in the hard-edged, straightforward music of Doctor Feelgood and Eddie and the Hot Rods. Australian band AC/DC have combined a punky image with raucous heavy metal to score heavily on the concert circuit and sell a fair few records. But four big questions have to be answered before a&r directors from the major companies start wading into the new wave market armed with cheque books.

Polydor's Chris Parry summed up his company's attitude thus: "Will punk's popularity ever be translated into record sales? Will the music ever be granted daytime airplay? Have the punk bands got a following anywhere north of Watford, or is it purely a London fad? Finally, are the current punk bands the ones to go with or will it be the second wave of new young bands playing a more direct pop music with airplay and general acceptability to their advantage going to be the big movers?"

The decimation of the Sex Pistols punk package may harm the new bands' chances of ever appearing in big halls again and bringing their music to the people... all this has to be taken into consideration.

But despite his reservations, Parry is sure that the new music will prove a strong stimulant to the home record market. "I foresee a shift in rock styles coming out of the punk trend", he said. "Music will become more direct and basic with a bit more 'bottle' than the sort of stuff we see in the charts today. But I doubt whether things like the Sex Pistols are really big chart material at the moment."

Both Nigel Grainge at Phonogram and Dave Dee at Atlantic have issued American punk records by the likes of the Ramones, the Flamin' Groovies and an album by various bands Live At CBGB's. Both claim to be keeping in touch with the British new wave scene but are waiting for something with a commercial touch to come along.

Said Grainge: "I am no longer interested in signing up bands made up of musicians from old groups, and are much more ready to give a chance to somebody under 20. Obviously these young bands have got to be given a chance to mature slightly, and quite honestly I could never see any young girls swooning over Johnny Rotten."

Dave Dee said he saw parallels with the scene in which he played back in the early-sixties which was full of life and excitement, but again, he was waiting for the right band. Over to the new music's great champion Andrew Lauder of UA. He is the man who signed Doctor Feelgood and saw them top the album charts earlier this year and has taken a hand in distributing the Stiff single by the Damned.

"I am very much on the side of the new young bands," he told *Music Week*. "Some of them are atrocious, but that does not really matter at this stage because at least the impetus is back in the hands of the teenagers and out of the generally accepted industry formulas."

"Recently music has become far too sophisticated and too far removed from real people of 15 to 16. At the moment it requires a great deal of courage and foresight to sign up a new wave band who have maybe only done two or three gigs, but gradually the good will be sorted out from the hopeless and the music will be revitalised."

"The really exciting thing about this music is that you can't ignore it. You either love it or hate it, but it stimulates you one way or another."

"It is the first musical trend that has not originated within record companies for some time, which in itself is remarkable, and probably a reaction against the superstars with their tax problems. These migrating stars have really forfeited the right to British success because they never play here. The new wave is what has emerged in its place."

One man who was dead against the punk trend was Mike Noble at A & M: "I won't be signing any of these bands," he said bluntly. "A & M have an adventurous a&r policy which has paid off this year. We try to stick behind our artists and develop their careers."

"Frankly I don't see any longevity in this punk music at all. The only time I am likely to get involved is if any of these guys come out of the new wave able to play properly. Then we might be interested."

Until the press furor blows over, it is certain that airplay will be hard to obtain for anything tarred with 'punk' label. Commercial stations are quick to point out that they are forbidden by law to broadcast anything that is calculated to offend their audience, while the BBC has, without any fuss, simply not played any of the new wave material on the daytime shows.

Major dealers do not seem too bothered by recent events. Their basic philosophy is that they will stock anything that sells, though EMI came in for some criticism from Laurie Kreiger of Harlequin.

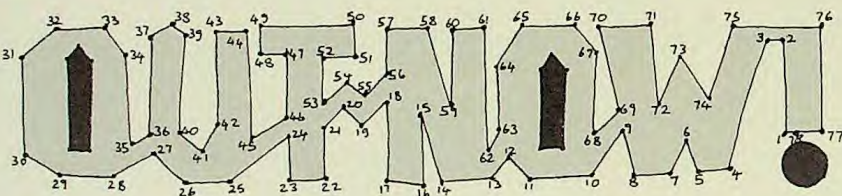
"EMI should get some sort of standard and ban this Sex Pistols type of record," he said. "But this is up to the record company and not the retailer."

"I must say I am not happy about the Sex Pistols single, but how can a dealer afford not to stock something the public wants to buy?"

Let a final word come from Dave Robinson, a partner in the tiny new independent label, Stiff. "From now on there will be an expansion in the new wave that will take people by surprise. There are people out there in record buying land who will strongly identify with the type of stand the Damned and others are taking and will make it their business to buy their records."

"I would be very interested to see what the new wave scene will look like at the end of February when the record settles down after Christmas."

"There are an awful lot of kids on the dole to whom this music makes sense, and every time a big musical explosion has occurred it has been a kind of folk music mirroring the times. You can trace that through right from the blues. The Sixties and early-Seventies were optimistic times... now wait for the dole queue rock to happen."



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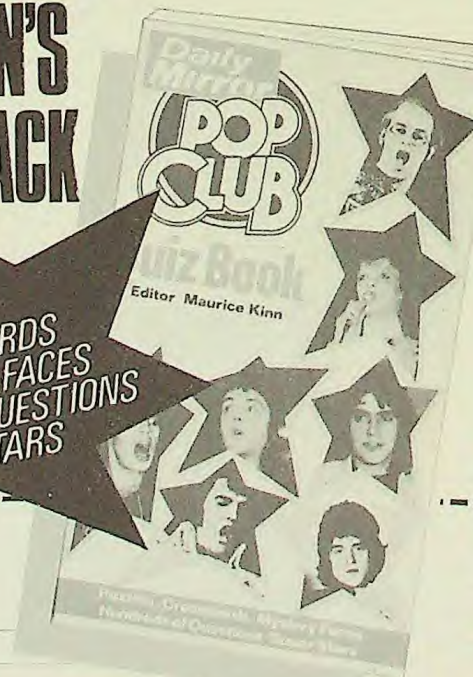
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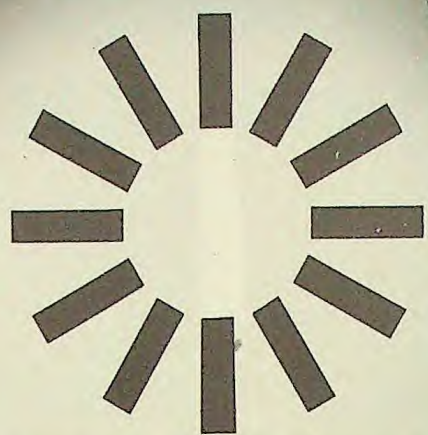
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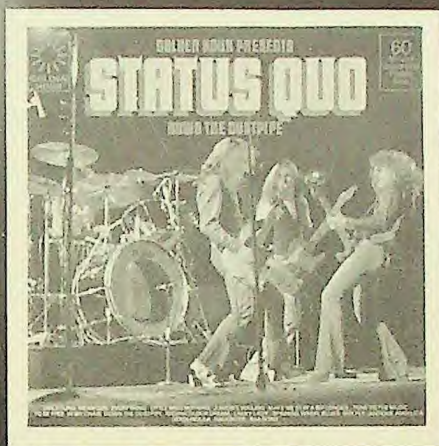


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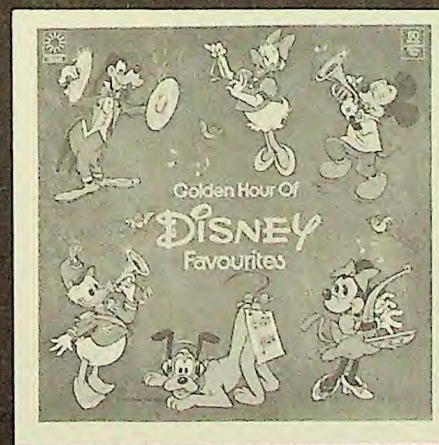
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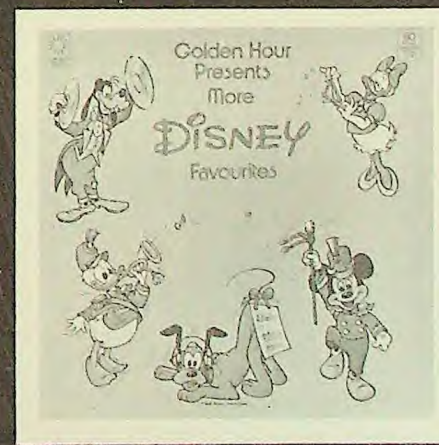
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EUROPE

Covers swamp Dutch charts

AMSTERDAM — More and more Dutch artists are trying for chart success by recording singles of cover versions of hits by foreign acts. In recent months almost 20 acts have hit the chart here in this way.

Singer Don Mercedes had an impressive number one with a Dutch language cover of Rocky, a single which did well in the U.K. and Germany. Bob Boubber reached the Top 10 here with Voor Niets, a local cover of the international hit No

Austria sets gold numbers

VIENNA — The Austrian national group of the International Federation of Producers of Phonograms and Videograms (IFPI) has laid down general directions for the awarding of gold discs in this country.

Sales of 50,000 are necessary for a single to go gold and 25,000 albums or cassettes qualify for a gold album. Platinum awards are made for sales of 100,000 singles or 50,000 albums and the sales have to be made entirely in Austria through dealers or record clubs.

Total sales have to be established by an IFPI trustee who certifies the award with an official statement.

Charge, and Gerard de Vries went high in the chart with Teddy Bear, a local version of the U.S. hit.

Then Patricia Paay scored with a disco version of Someday My Prince Will Come, formerly a film standard but further popularised by Dave Brubeck. Her new singles, already in the chart, is Now Is The Moment, a disco-version of a hit for UK singer Dave Berry in the mid-1960s.

The new single of Mariska Veres is a cover of the Dusty Springfield hit Little By Little, and the new one for Husky is a Young Rascals' cover, People Gotta Be Free. New 45 of vocal duo Spooky and Sue is You've Got What It Takes, another 1960s hit, this time for the Dave Clark Five.

From Martha Pendleton there is Stoney End, a Laura Nyro standard, while singer Euson has covered Melissa Manchester's Midnight Blue, top-selling 1975 U.S. single. Second single from new band Air Bubble is Marble Breaks, an English language cover of Marmor, Stein und Eisen Bricht, big 1966 hit for German singer Drafli Deutscher.

The evidence builds up, though there are industry figures who believe it adds up to a series of coincidences rather than a definite trend. But one explanation proffered is that the number of cover versions reflects a dire shortage of attractive new recording material.

Again it is argued that it is good business to look backwards for proven oldies and re-present them to a new generation of record buyers.

Deffe new CBS talent director

PARIS — Christian Deffe, for 14 years promotion and publicity manager for CBS Disques France, has been appointed director of artist relations and talent acquisition for the company. He is replaced in his former position by Daniel Vieux.

Deffe's new activities include work abroad, either preparing promotion for French artists, or to secure release of product.

Under his guidance, the CBS promotion/publicity division grew from three to 18 staff. It began in 1962 when CBS was launched as a label, was credited with the launch of the single when the French market was E.P.-orientated, and with the conversion of French buyers from singles to albums.

During this spell a college promotion division was set up, the first in France to organize events at universities. More recently CBS has attacked cassette sales through petrol stations. Deffe has also been responsible for the annual CBS France convention and artists launched by his team include Joe Dassin, Gerard Lenorman, Dave, Caravelli, Manitas de Plata as well as foreign acts the Beatles, Ivan Rebroff, Chicago and Santana.

EUROPEAN NEWS & CHARTS every week in MUSIC WEEK

TV pop shows clash over acts

AMSTERDAM — What started a few weeks ago as heavy competition between Holland's two top television pop programs, AVRO's Top Pop and TRO's Disco Circus is becoming so fierce that it is more like a show-business war.

The main rivalry between the weekly Top Pop and the bi-weekly Disco Circus is over the appearance of foreign guest artists. Top Pop boss Geert Popma invites foreign acts only when they guarantee they will not appear on other tv programmes, particularly Disco Circus.

Austrians plan centenary celebrations

VIENNA — Next year the Austrian record companies will celebrate the 100th anniversary of the invention of the gramophone record. Stephan von Friedberg, secretary of Austria's national group of the International Federation of Producers of Phonograms and Videograms, said there would be no special albums released but there will be a window display competition for record shops.

Companies affiliated with IFPI will take part in various activities currently being co-ordinated in London.

For some years Top Pop has been the top-rated show. But in more recent times Disco Circus follow-up to the NL Disco Show, is gaining ground. Popma says: "We are willing to pay a lot of money to fly over acts to appear, but we must be certain that they remain exclusive to us."

Record companies try to "sell" visiting artists to as many tv programmes in splitting costs by letting visiting artists appear on rival shows. In a memo to all record companies here he underlines his point. Recently he turned down both the Purify Brothers and Carol Douglas after hearing they intended appearing on "Disco Circus". Popma says. "It is good that everybody knows our attitude because it prevents people trying to make fools of us."

A few weeks ago he did a deal with Brazilian singer-guitarist Erasmo Carlos for Top Pop. He says: "We paid a return air ticket for him and his wife. But soon after he arrived in Amsterdam he was performing, without our knowledge, on a special for Veronica television. We were understandably upset and refused to pay for the tickets. We claimed Veronica should cover the expenses."

"In the end we found a compromise. Erasmo Carlos performed in Top Pop free. But there will be no compromises in future."

CHARTS

European top sellers

Holland

(Courtesy Stichting Nederlandse Top 4)

- 1 IF YOU LEAVE ME NOW — Chicago (CBS)
- 2 MONEY MONEY MONEY — Abba (Polydor)
- 3 UPSIDE DOWN — Teach-In (Negram)
- 4 BEAUTIFUL NOISE — Neil Diamond (CBS)
- 5 MANANA (MI AMOR) — George Baker Selection (Negram)
- 6 FLIP — Jesse Green (Red Bus)
- 7 MAJOUR KEES EN DE SINTERKLAHAAS — Paul Avan Vliet (Philips)
- 8 SOMEBODY TO LOVE — Queen (EMI/Bovema)
- 9 HEAVEN MUST BE MISSING AN ANGEL — Tavares (EMI/Bovema)
- 10 I'LL MEET YOU AT MIDNIGHT — Smokie (EMI/Bovema)

Sweden

(Courtesy GLF)

- 1 DADDY COOL — Boney M. (CBS)
- 2 DANCING QUEEN — Abba (Polar)
- 3 DANCE LITTLE LADY DANCE — Tina Charles (CBS)
- 4 DISCO DUCK — Rick Dees and Cast of Idiots (RSO)
- 5 LOST ANGELS — Sweet (RCA)
- 6 LET YOUR LOVE FLOW — Bellamy Brothers (Warners)
- 7 HOROSCOPE — Harpo (EMI)
- 8 DON'T GO BREAKING MY HEART — Elton John/Kiki Dee (Rocket)
- 9 IN ZAIRE — Johnny Wakelin (Island)
- 10 FIREFLY — Bjorn Skifs (EMI)

Italy

(Courtesy Germano Ruscitto)

- 1 THE BEST DISCO IN TOWN — The Ritchie Family (Derby-MM)
- 1 LINDA — I Pooh (CBS-MM)
- 3 CANZONE D'AMORE — Le Orme (Phonogram)
- 4 YOU SHOULD BE DANCING — Bee Gees (RSO-Phonogram)
- 5 MARGHERITA — Riccardo Cocciante (RCA)
- 6 MUSIC — John Miles (Decca)
- 7 DUE RAGAZZI NEL SOLE — Collage (UP-SAAR)
- 8 JOHNNY IL BASSOTTO — Lino Toffolo (RCA)
- 9 IL MIO CIELO LA MIA ANIMA — Bandro Giacobbe (CBS-MM)
- 9 IOCAMMINERO' — Fausto Leali (CBS-MM)

Spain

(Courtesy of El Gran)

- 1 O TU, O NADA — Pablo Abaira (Movieplay)
- 2 LIBERTAD SIN IRA — Jarcha (Zafiro)
- 3 EUROPA — Santana (CBS)
- 4 LOS CUATRO DETECTIVES — Pepe Da Rosa (RCA)
- 5 NICE AND SLOW — Jesse Green (EMI)
- 6 DON'T GO BREAKING MY HEART — Elton John & Kiki Dee (EMI)
- 7 EL JARDIN PROHIBIDO — Sandro Giacobbe (CBS)
- 8 YO TAMBIEN NECESITO AMAR — Ana y Johnny (CBS)
- 9 TRY ME, I KNOW WE CAN MAKE IT — Donna Summer (Ariola)
- 10 I LOVE TO LOVE — Tina Charles (CBS)

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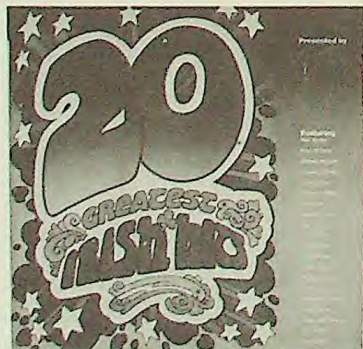
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AMERICAN SCENE

It wasn't the usual CBS singles meet...

WEDNESDAY MORNING on the 12th floor of the black CBS building on New York's W52 Street at 10.30—but not just any Wednesday morning, even by the routine predictability of the weekly success reports delivered to the company's singles meeting. Bobby Scott was coming. And that made it a touch out of the ordinary, almost verging on the bizarre, with the disorientation that comes from trying to turn night into day.

In fact in the windowless time capsule where the air was already turning blue with the exhaust from the kingsize filters it could have been day or night, except so far as Bobby Scott is concerned. Thirty or so people, casually attired as is the fashion these days in the discbiz, insulated briefly from the getupandgo hustle and bustle of making hit records.

And when it comes to the business of best-sellers, CBS has plenty going for itself. In that particular week, there were 17 singles on *Billboard's* Hot 100 of CBS group product.

Sometimes, Bruce Lundvall, the president, sits in. Sometimes he doesn't. Today he isn't there — he'd been with Bobby Scott the night before — so Jim Foley, chief of the product managers, kicks off with a quick run through one of the new releases. Give It Up by Tyrone Davis is first on the turntable and this cut aimed at the r&b crossover market doesn't cause any obvious quickening of the pulse rate among the assembled staff. Even less response comes when Foley introduces Dance Little Lady Dance by England's Tina Charles as a record which went top five in the UK. After two minutes or so of strident endeavour from the British lass somebody mutters "Top 40 and disco". And it's on to the next record. Whatever the track record of Tina Charles in Britain and elsewhere around the world, the lady's chances of making an impact in the States with her latest disco single evidently were not rated too highly.

By this time a smartly suited figure had slipped into a seat at the long table. Bruce Lundvall, more smartly turned out than anybody else in the room, good-looking in a

slightly piratical way, probably emphasised by his trim beard, obviously wasn't about to miss out on Bobby Scott.

Next single is an edited version of a 7 mins 40 secs track from a Hubert Laws album. Laws is a flute player, jazz-based, who appears to be a recent CBS acquisition having previously done well with the small CTI label. The track, a fairly danceable slice of jazz rock, is up for consideration as a single. Lebaron Taylor, head of special products, which embraces the CBS black music roster, protests mildly at the idea of a single. "We have too many singles on r&b — too much product. The LP is being played," he points out.

Lundvall is obviously not about to take no for an answer. "I am not going to have to drop the ball on Hubert Laws," he says. "Prepare yourselves for a single in about three weeks. The pressures are upon us and will continue. We have an embarrassment of riches and that means more pressure on everybody."

Billy Swan's distinctive, laid-back version of Shake Rattle And Roll is played. It is mentioned that this is his first CBS single, but nobody queries why something more recent than a track from his 2-year-old I Can Help album has been chosen. Again the staff don't overtly respond, although one man in a green sweater smoking a pipe and old enough to relate to Bill Haley's original goes off on a private nostalgia trip and moves briefly in time to the music. There's a slight approving smile on Lundvall's face.

One more single remains to be played, by Ronnie Dyson, again an edited cut from an album. Again no evidence of the meeting suffering from an excess of enthusiasm. Perhaps it just wasn't a good week for singles, but the thought occurs that had the Tina Charles single, one disc with proven hit potential, been championed in the same way as Hubert Laws, then perhaps her chances might have been regarded more seriously.

Next comes the Highlights Report — a breakdown of radio action on those singles which the company is behind. For the stranger abroad the

FROM BRIAN MULLIGAN IN NEW YORK

recital of records playlisted by WXYZ and the rest of those American stations identified only by their initials is a totally baffling experience. A Blue Oyster Cult single had been added on to two New York stations, had just missed WABC, had been picked up by WPEZ Pittsburgh. Tyrone Davis was doing well in Cleveland and Memphis, while both rockers in Detroit had picked up on it. Etc. etc.

At the conclusion of the Highlights Report, Lundvall introduces Bobby Scott to play "a couple of selections from his LP" and gags that "at great personal expense I carried the Steinway on my back in the elevator," Scott, obviously a pet personal project of Lundvall's, is the first artist to be invited to play a couple of selections to the meeting for a year or so. Two nights before he had been introduced to the media at a swanky reception at the swanky Persian Room, where the food was five star and the stars turned out to enjoy it and Scott's quasi white-soul mixed with jazz style of singing. He's obviously something of a supper club cult figure who wrote a Taste Of Honey and sings in a fashion that appears to owe something to Ray Charles. At the party, Lundvall had been observed sitting on the floor with many other guests, evidently digging what Scott had to offer.

Scott, whose face is best described as having been well-lived in, is ushered into the room, a craggy, grey-haired figure, obviously not entirely enchanted with being dragged out of bed before noon, but doing his best to be sociable. "What I want to know is why are you all up?" he demands, putting in a request for whisky or coffee to counteract the outside cold which he's still feeling.

Three cuts from the album are played, the final one of which is a very personal version of Autumn Leaves. Scott's soulful singing does absolutely nothing for the melody, but there's a vocal riff at the end, harmonised by Scott and three girl backup singers. It was heard two nights before at the party—and it only takes a second hearing to get under the skin. The applause for his efforts is genuine and enthusiastic.

Scott then moves to the piano with the warning, "Everybody get close. I am going to project about three inches this morning." For a man who makes his living singing in the candlelit intimacy of the smartest nightclubs, Scott doesn't do a bad job in communicating via a lengthy piano solo, delivered with plenty of tortured facial grimaces, and a rather nice reflective song about the night life being the good life. He finished with a sentimental song, again possibly autobiographical about the country boy who leaves the home with the stove for the big city and returns years later to find houses where fields once were. Such a preprandial performance may have been an ordeal for Scott, but can only have been to his advantage so far as the CBS staff were concerned. Before he leaves, Lundvall makes it clear that Scott will make himself available for promotional outings and further impromptu performances to whip up interest for a forthcoming concert tour.

Some more discussion on

promotion follows. A new Phoebe Snow album has had a "sensational start" it is reported, with 58 stations playing it in the first week and three songs getting excellent reaction. A Sparks album was winning strong airplay and the Sutherland Bros had been added to stations in St. Louis, Seattle, Boston and New York. Bill Withers, Earth Wind and Fire, Tower Of Power, Manhattans are all mentioned, as is a new signing Denise Williams, who is apparently getting a good response to her live shows. "We think she is a superstar," comments Lebaron Taylor, the man from special projects.

There is a rundown on press activity and then some box-office reports. These are delivered at breakneck pace and even to the practised ear it must be difficult to

extract any useful information from the rapidfire presentation of statistics, all of which appear to prove that CBS talent is doing its job at the box office. It is possible to discern that Billy Joel had scored five encores in Nashville, that Bruce Springsteen's show at the Spectrum, Philadelphia had sold out in 1 hour 10 minutes, that Neil Diamond was expected to "go clean" somewhere or other having already sold 90 percent of the seats for his concert.

And that is it. At 11.40 am the meeting comes to a halt. Except for one thing, Lundvall publicly makes his peace with Lebaron Taylor over Hubert Laws. The president emphasises that he didn't want Taylor to infer that there was any dissatisfaction with the efforts of the special projects department. They were to a man doing a fine job.

U.S. Top 30 ALBUMS

- 1 (1) SONGS IN THE KEY OF LIFE, Stevie Wonder
- 2 (2) A NIGHT ON THE TOWN, Rod Stewart
- 3 (3) BOSTON, Boston
- 4 (4) SPIRIT, Earth, Wind & Fire
- 5 (7) THE PRETENDER, Jackson Browne
- 6 (5) THE SONG REMAINS THE SAME, Led Zeppelin
- 7 (9) A NEW WORLD RECORD, Electric Light Orchestra
- 8 (6) BLUE MOVES, Elton John
- 9 (11) THE BEST OF THE DOOBIES, Doobie Brothers
- 10 (10) FRAMPTON COMES ALIVE, Peter Frampton
- 11 (8) FLY LIKE AN EAGLE, Steve Miller Band
- 12 (16) ROCK AND ROLL OVER, Kiss
- 13 (13) CHILDREN OF THE WORLD, Bee Gees
- 14 (14) ONE MORE FOR THE ROAD, Lynyrd Skynyrd
- 15 (-) GREATEST HITS, Linda Ronstadt
- 16 (17) NO REASON TO CRY, Eric Clapton
- 17 (69) THIRTY THREE & 1/3, George Harrison
- 18 (53) HEJIRA, Joni Mitchell
- 19 (20) CHICAGO X, Chicago
- 20 (23) HIT ON THE TRACKS, Commodores
- 21 (21) BIGGER THAN BOTH OF US, Daryl Hall & John Oates
- 22 (24) THEIR GREATEST HITS, The Eagles
- 23 (15) DREAMBOAT ANNIE, Heart
- 24 (12) SUMMERTIME DREAM, Gordon Lightfoot
- 25 (18) SILK DEGREES, Boz Scaggs
- 26 (27) YEAR OF THE CAT, Al Stewart
- 27 (28) ALICE COOPER GOES TO HELL, Alice Cooper
- 28 (35) BRASS CONSTRUCTION II, Brass Construction
- 29 (32) IT LOOKS LIKE SNOW, Phoebe Snow
- 30 (30) DON'T STOP BELIEVIN', Olivia Newton-John

SINGLES

- 1 (1) TONIGHT'S THE NIGHT, Rod Stewart
- 2 (2) THE RUBBERBAND MAN, Spinners
- 3 (5) YOU DON'T HAVE TO BE A STAR (To Be In My Show), Marilyn McCoo & Billy Davis Jnr.
- 4 (4) MUSKRAT LOVE, Captain & Tennille
- 5 (6) YOU MAKE ME FEEL LIKE DANCING, Leo Sayer
- 6 (7) MORE THAN A FEELING, Boston
- 7 (11) SORRY SEEMS TO BE THE HARDEST WORD, Elton John
- 8 (8) NADIA'S THEME (The Young & The Restless), Barry De Vorzon & Perry Botkin Jnr.
- 9 (9) YOU ARE THE WOMAN, Firefall
- 10 (10) NIGHTS ARE FOREVER WITHOUT YOU, England Dan & John Ford Coley
- 11 (13) AFTER THE LOVIN', Engelbert Humperdinck
- 12 (18) DAZZ, Brick
- 13 (14) I NEVER CRY, Alice Cooper
- 15 (16) HOT LINE, Sylvers
- 14 (19) STAND TALL, Burton Cummings
- 16 (17) LOVE ME, Yvonne Elliman
- 17 (22) CAR WASH, Ross Royce
- 18 (29) I WISH, Stevie Wonder
- 19 (21) LIVIN' THING, Electric Light Orchestra
- 20 (10) LOVE BALLAD, L.T.D.
- 21 (3) LOVE SO RIGHT, Bee Gees
- 22 (26) SOMEBODY TO LOVE, Queen
- 23 (12) BETH, Kiss
- 24 (24) HELLO OLD FRIEND, Eric Clapton
- 25 (15) THE WRECK OF THE EDMUND FITZGERALD, Gordon Lightfoot
- 26 (30) LOST WITHOUT YOUR LOVE, Bread
- 27 (23) DISCO DUCK (Part I), Rick Dees & His Cast Of Idiots
- 28 (31) JEANS ON, David Dundas
- 29 (32) SHAKE YOUR RUMP TO THE FUNK, Bar Kays
- 30 (34) SATURDAY NITE, Earth, Wind & Fire

By Courtesy of Billboard, week ending December, 18, 1976

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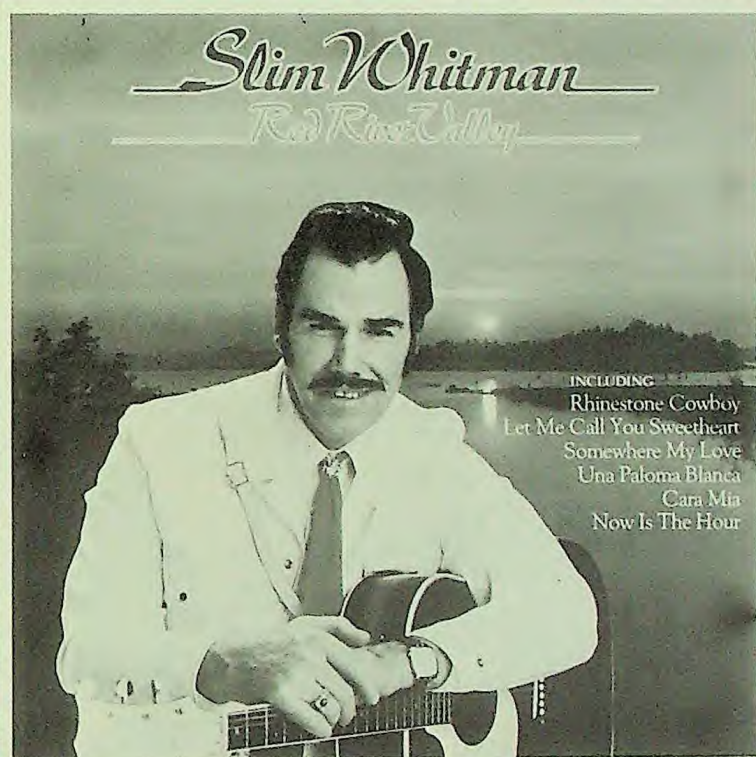
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IRELAND

Kennedy forms Skylark

by KEN STEWART
 BRIAN KENNEDY, who has worked on promotions for EMI Ireland and Polydor Ireland, recently started his own company, Skylark Records.

He says that, as a regular visitor to London, he was impressed by such independents as GTO, RAK and Charisma and by the good promotion they offer artists. So he set about forming a company with efficient promotion as its top priority.

In Kennedy's view the Irish market is conservative and can be worked like any other market. "Up to now, the record companies in Ireland have been distributors of English product and have not had to exist on development of non-licensee material, with the exception of the Irish companies that promoted solely Irish product," says Kennedy.

"My company will give product I consider suitable for Ireland every chance of breaking in Ireland, regardless of its successes in the UK."

"I have been involved in Ireland in the breaking of Demis Roussos and there must be artists with similar appeal lying dormant for lack of promotion. So I want to be given the opportunity by anyone who is dissatisfied with their promotion in Ireland to promote their product."

He thinks that this should not necessarily conflict with the major companies in Ireland, as more promotion and better marketing must not only improve the market for Skylark, but for everyone.

"There are also successful English artists who could be promoted. Of course the major companies cannot be blamed, as we all know you cannot push everything."

Brian Kennedy believes that too

many people in the Irish music business criticise RTE and blame the station on the failure of certain releases.

"However, it must be remembered that Ireland is a conservative market and RTE is a conservative radio station catering for the majority of Irish tastes and these releases are not tailored to suit the majority of RTE's programmes."

"I find that RTE personnel are more than fair to good quality product, whether Irish or international."

"People often say that RTE carries no weight in breaking product, but Demis Roussos or Marianne Faithfull would never have been broken without the fantastic airplay given to them by RTE."

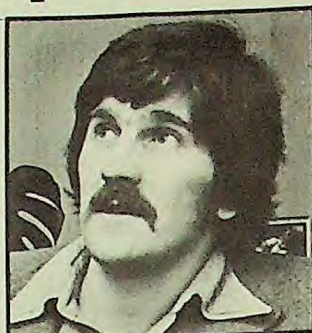
"Now, with the Larry Gogan show every night of the week on RTE and other programmes, there is now airtime for contemporary product which will give such labels as Island, Charisma, Chrysalis and Virgin a better share of the market."

Kennedy issued three successful singles in three months on Skylark, two singles by Tommy Drennan and one by Friendship.

"Tommy Drennan revived I Pretend, which Barry Mason has agreed to take for the UK market to coincide with the Limerick singer's appearance on New Faces. Friendship revived All I Have To Do Is Dream and will have a new single released to coincide with their appearance on Opportunity Knocks."

The first UK company Kennedy has managed to get Irish rights to is BBC Records, as from November 1 for a year.

"What I intend to do is to pre-sell and issue simultaneously with the



Brian Kennedy.

UK release dates."

He hopes to have some success with the Alex Glasgow single, Dance Ti Thi Daddy (When The Boat Comes In), on BBC RESL 31.

Forthcoming BBC releases include The Two Ronnies (REB 257), the series, 40 Years of Television — including comedy, television themes and big bands — Syd Lawrence Orchestra (REB 254) and a double album of The Old Grey Whistle Test Take Two (BEDP 001).

Brian Kennedy stresses that Ireland is a separate market from the UK, that, for example, Demis Roussos made a breakthrough here before the UK, and that it can be done again. And he says the success of such artists as Marianne Faithfull and Kevin Johnson proves that Ireland is a separate market.

"For Ireland to succeed in creating a distinct identity, separate from the UK market, it is most important that all Irish record companies are successful. And to do this it is important that the entire Irish music business should be as helpful to each other as possible."

McCormack rare tracks on ID Records

ID RECORDS in association with Demesne, gave a reception at Trend Studios, Dublin, to launch the album, John McCormack Rarities (IDL 2005).

The release of the record makes available for the first time in many years 15 songs of particular interest to Irish admirers of the late tenor.

The recordings, many pre-electric, span a period of 17 years and range from Charles Marshall's Child's Song, recorded in 1912, when McCormack's voice was at its most pristine, to Nora O'Neale, recorded in 1929.

Among the other songs are Next Market Day, A Ballynure Ballad, I Saw From The Beach (with violin obbligato by Fritz Kreisler), When You And I Were Seventeen, I'm Falling In Love With Someone, You Forgot To Remember, That Tumble Down Shack In Athlone, Three O'Clock In The Morning, Just A Cottage Small and The Sunshine Of

Your Smile.

The recordings have been extensively reprocessed to reduce surface noise and bring out the full richness and tone of McCormack's voice in modern stereo.

The album notes were written by Gordon T. Leadbetter, author of McCormack and The Gramophone (G. Duckworth & Co. Ltd.). The album was compiled by Liam Breen, former chairman of the John McCormack Society of Ireland, and Tony McEvoy. The remastering and transfer engineer was John Wadley and the record was produced by John D'Ardis.

Horslips' Symphony

THE BOOK OF Invasions ... A Celtic Symphony is the latest album from Horslips. The symphony is in three movements based on the traditional idea of three magic tunes, the joyful strain, the lament and the sleep strain.

The Book Of Invasions is a 12th century chronicle of the various prehistoric occupations of Ireland. The story line concerns the arrival and fate of the mysterious Tuatha De Danann. A single from the album, Daybreak, has been in the Irish chart for many weeks.

RTE Television is using two excerpts from The Book Of Invasions as theme music for programmes in their winter schedule — The Tuesday Report and Spot On.

Swarbriggs maxi-single

THE SWARBRIGGS' latest release is a three-track maxi-single which retails at 75p. The A side is Someone Else's Land and the other tracks are Dance All Night and Rock On The Rocks, which is from the Swarbriggs' album, That's What Friends Are For. The maxi-single is issued in a pictorial sleeve and is on EMI IEXI 5054. The Swarbriggs' Greatest Hits (SPLEAF 7013) will be issued shortly.

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TALENT

by TERRI ANDERSON

HEAD FIRST into the deep end was the mode of entry into record production which Eddie Hardin chose when making the newly released album Wizard's Convention. Hardin, probably still best known as the flamboyant keyboard player for the now disbanded Spencer Davis Group, spurned the easy way in that of producing one artist or band at a time.

With previous experience limited to a small say in joint productions of Spencer Davis albums and responsibility for the combined efforts by himself and drummer Pete York, Hardin took on — in the course of making this one LP — Glen Hughes, Jon Lord, Roger Glover, and David Coverdale (all formerly of Deep Purple); York and Ray Fenwick (ex-Spencer Davis), Mike Smith, once the arguably most talented fifth of the Dave Clark Five and Mike D'Abo, formerly singer with Manfred Mann (these two now with their own band); Rick Van Der Linden from Trace; Tony Ashton (of, among other things, Ashton Gardner and Dyke); two entire ensembles — namely, the Chris Barber Band and Fancy; Ric Lee (formerly drummer with Ten Years After); various members of the present Ian Gillan Band — though not, as was at one time hoped. Gillan himself, names to conjure with like Jimmy Helms, Mark Nauseef and Henry Spinetti, Leslie Binks and Mo Foster.

Hardin backed out of all public performance commitments after the Spencer Davis split some two years ago, and has only made one appearance since — one of the all-star cast of the Butterfly Ball performance at the Albert Hall last October. With a slightly tortured effort at simile it could be said that Butterfly was an apt choice of concert for his brief emergence into

Hardin's all-star line-up



Eddie Hardin.

the glare, as it was during his absence from the stage that his music, and his attitude to performance, underwent a metamorphosis.

Hardin had deliberately cut himself off from stage work, because he had become bored with the travelling around and during his time offstage he has gradually changed his attitude to the instruments he plays. "My tastes have changed in music. I prefer things much more melodic now. I've given up playing organ — there's none at all on this album — and

concentrate now on piano and synthesiser. I think I went off organ mainly because of the way I was using it; it was so loud eventually that I just wanted to do the reverse. Most of the songs on Wizard's Convention are by Hardin alone (written in the year between the middle of 1975 and this summer) and some he wrote with others like Ray Fenwick.

The songs bear out Hardin's description of his music now as "more melodic"; if they have lost some of the excitement of the frenzied quality he gave them when working with Spencer Davis, they have gained a firm touch of tuneful and lyrical sophistication. The music has matured and so has the man, who is now capable of being at the same time enthusiastic and philosophical about the business and his part in it. He was clearly ready for his header into production, although he says reflectively now, with the fruits of his labours just out on release by RCA. "I don't really think I would attempt this sort of thing again in a hurry."

The two main problems were obviously the sheer weight of organisation involved in getting so many artists with healthy individual careers — several living abroad — to a studio at the right time having first sorted out the question of negotiating a release from their own record companies; and controlling and directing these diverse talents once they did get into the studio. The former set of difficulties was dealt with mainly by helpful office people particularly Tony Edwards and John Craig of Arabella Music, who get a name check on the album sleeve as executive producers. The

latter landed squarely in Hardin's lap, and he found surprisingly little difficulty in coping.

"You have to maintain some sort of control, especially with people like that who don't worry much about studio time. But they're all professionals, so it wasn't really hard at all, though working only between 6pm and 3am was not that easy." The recording was done mostly at Kingsway Recorders which cannot be used for recording in the daytime (see Studioscene).

After about a month of getting the preliminaries sorted out, including arrangements to bring Glen Hughes over from the States and Rick Van Der Linden over from Holland, Hardin and his basic band had gone into the studio and laid down backing tracks. The essential Convention comprised Hardin on Keyboards, Mo Foster on bass, Leslie Binks (mostly) and Spinetti on drums, and Ray Fenwick on guitars. Hardin, who had decided from the start that he wanted a number of different people to do his songs, thought of the artist he believed each song would be best performed by then got his star studded cast into the studio in solo or multiple batches.

When trying to match the artists to the songs Hardin had talked to Pete York who suggested the Chris Barber band (with which he now plays) for the rather jazzy, Twenties-style song Swanks and Swells. They liked the idea and were the first to be committed to tape — old pros that they are, they did it virtually in one take.

There was a reason behind the choice of each artist — Helms "because he's got the voice for

standard type songs"; Hughes "because he can sound like Stevie Wonder and there's a Wonder type song"; Tony Ashton "because he sounds like Noel Coward. He was actually quite flattered, I think, that we thought he could do it." Hardin, who remarked that his interest in production has been sharpened, but only for working on material he has written himself, is particularly pleased that he got from several of the musicians a kind of performance quite outside their usual style, Jon Lord, for example was asked to play jazz piano, and really loved doing it.

In fact the pleasure everyone clearly gained from working on the album both delighted and relieved Hardin. "I had been worried about some of the people because I thought they would not like what I was doing, but they all liked it." The album took two months to complete, and the cost was far from alarming, mainly because the groundwork was all done before the soloists were called in. It is now at the mercy of the public. RCA, which took on the concept and reality of bringing out the album after Hardin broached the topic in a Cannes sidestreet at this year's MIDEM, has mounted no great campaign for it, probably because if the list of names on the cover does not sell it, nothing will.

Like many experienced artists Hardin is calmly optimistic about his creation's chances on the market. "The main thing was doing it, if people buy it that's great, but what mattered to me was doing it. I think it has worked, musically. We did talk about trying to do it live, but that is obviously impossible."

Hardin is getting tired now of being away from the roar of the greasepaint and the smell of the crowd; he is planning a tour of Europe next March, and says, "Pete York and I would like to do it again, some good old rock and roll."

COOLEY HIGH



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PUBLISHING

Goodhand-Tait Gibraltar No.1

WINNER OF the £1,000 first prize, plus a gold medallion, in the Gibraltar Song Festival was Phillip Goodhand-Tait, Chrysalis recording artist, with his own song Just A Dream.

With 129 votes from the judging panel, he ended substantially ahead of second place winner Maynard Williams, U.K. singer, who presented Only You And I, written by two Gibraltarians, Brian Wade and Tony Cliff.

Third place went to Jeanne de Rooij, singing God Bless Love, written by Irish brothers John and Barry Brown (97 points), whose sister is Dana. Just missing a placing in the first three Magic In The Lady, by Joe Adamberry and sung by Mark Christian, both from Gibraltar.

Ten songs went through to the finals — sung through once, then again in reverse order. The judges

were: George Seymour, of Campbell Connelly, London; Bill Cochrane, of the Song Writers Guild Of Great Britain; Ray Coleman, editor of Melody Maker; Tim Rice, composer of Jesus Christ Superstar and Evita; Aurelio Danino; Isabel Montegriffo; and Annette Garson.

The show, televised locally, attracted a lower-than-usual audience, the theatre some two-thirds full. The relatively poor response for this, the 11th. in the series, has worried the organisers. Francis Caruana, organizing chairman, said he was disappointed that there seemed more interest in the festival from outside Gibraltar than within.

He said: "We might get better public support if we organize the Gibraltar Song Festival to take place in London and not on the Rock".

Picture shows winner Phillip Goodhand-Tait.



Jim Reeves catalogues signed to Burlington Music

BURLINGTON MUSIC, the Decca publishing arm, has completed negotiations with Jim Reeves' widow Mary Reeves Davis for the continued representation of the various Reeves catalogues.

Included in the deal are Acclaim Music; Ma-Ree Music; Open Road Music; Mary Reeves Inc; Tuckahoe Music; and songs include Welcome To My World, There's A Heartache Following Me; I Won't Forget You; Not Until The Next Time, and Is It Really Over.

Contracts were signed in Nashville, Tennessee, by Mary Reeves Davis and Carolyn Kalett, of Burlington U.S. for all territories of the world except the U.S. and Canada.

Edited by
PETER JONES



(week of December 4)

- 1 IF YOU LEAVE ME NOW, Island
- 2 MONEY MONEY MONEY, Bocu
- 3 LOST IN FRANCE, Rak
- 4 MISSISSIPPI, Noon/Britico
- 5 YOU MAKE ME FEEL LIKE DANCING, Chrysalis/Rondor
- 6 WHEN A CHILD IS BORN, Ardmore and Beechwood
- 7 IF NOT YOU, Sunbury
- 8 BEAUTIFUL NOISE, April
- 9 COULDN'T GET IT RIGHT, Air
- 10 SAILING, Island
- 11 WHEN FOREVER HAS GONE, Barry Mason
- 12 SUBSTITUTE, Fabulous
- 13 UNDER THE MOON OF LOVE, Carlin
- 14 PLAY THAT FUNKY MUSIC, Chappell
- 15 HURT, Big Three
- 16 DANCING WITH THE CAPTAIN, April/Rio Cartel
- 17 SUMMER OF MY LIFE, ATV
- 18 LOVE ME, RSO
- 19 LOVE AND AFFECTION, Copyright Control
- 20 FAIRY TALE, Tincabell/Heath Levy

Compiled by Music Publishers' Assn.

Major catalogues go to Sunbury Music

IN A hectic spate of new representation deals, Sunbury Music in London has finalised an administration agreement with Winter Hill, also of London, which represents Cherry Lane, U.S. publishing company which handles all but a few of the John Denver copyrights.

It also covers material from the Starland Vocal Band, the group which has frequently worked on shows with Denver and it includes the band's recent chart hit

Afternoon Delight.

Sunbury managing director John Merritt has also acquired the catalogue of Horse Hairs Music, publishing arm for songs written by members of Dr. Hook. Including in this deal are four songs on the Hook album, the 'B' side of A Little Bit More and the current Dr. Hook Top 10 number If Not You.

From Australia, Sunbury has picked up the catalogue of the Little River Band, recent visitors to the UK for promotional and show dates and

with an album already in the U.S. charts. A further Sunbury deal is representation of the Salsoul label, first material from the catalogue being the single Nice 'n' Nasty, by the Salsoul Orchestra.

Sunbury also taken over the Minta catalogue, which covers material from Bob Cullen.

Merritt also reports the acquisition of Kidada Music, which covers all material by Quincy Jones and the Brothers Johnson and, during a visit to Nashville, Tennessee, he picked

up the Pi-Gem, Chess and Roz Tense catalogues. The group holds copyrights mostly associated with country music acts such as Charley Pride, Ronnie Milsap and Dave and Sugar.

On the domestic front Sunbury has signed Digby Richards, Australian writer-singer whose debut UK single is on RCA.

Sunbury, which is representing all the music from The Point, written by Harry Nilsson, has also signed Len Hawkes.

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MUSIC WEEK

INCORPORATING TAPE RETAILER

AUDIOSCENE

covering the complete sound equipment retailing scene

Audio accessories—the extras and essentials

Survey by Clement Brown

WITH HI-FI's growth in popularity the variety of accessories has widened and become more complex. A well-stocked accessory bar these days can embrace a plethora of products for use in record care, tape recording, maintenance and equipment checking. Some may appeal as luxuries but others can be seen as relevant to the efficient use of good sound systems.

Virtually any small 'extra' may be regarded as an accessory. A switch to add a function to a system can come under that heading: alternative speaker circuit selection is an example. To many, the most important extra is the headset for personal stereo listening. But such is the popularity of headphone hi-fi that it warrants a separate survey on another occasion.

Main subjects of this round-up are the smaller items that invite frequent use. Outstanding are aids to cassette deck maintenance. For example, it is easy — and necessary — to run a cleaning cassette on the machine after every few hours of playing. Incorporating a length of cleaning tape within a cassette housing, the device is marketed by many suppliers including Bib and Metrosound.

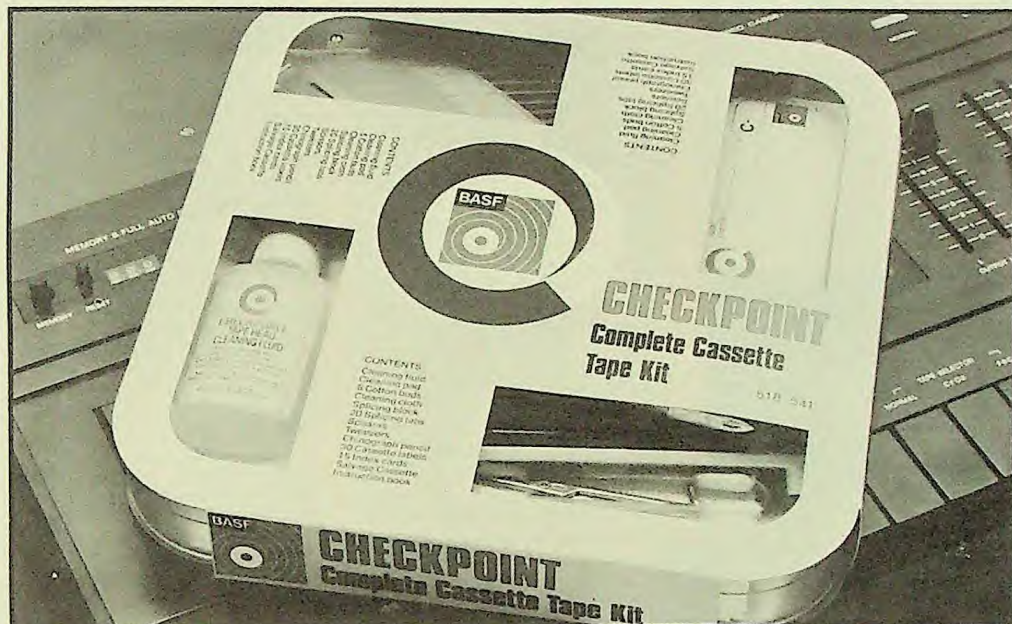
The alternative head-cleaning method, usable on both cassette and open-spool machines, involves a maintenance kit comprising cleaning fluid and applicators. Whatever is used, the aim is to keep heads in a clean, polished condition. Tape companies such as Agfa-Gevaert and 3M Co (the Scotch people), as well as Bib, Metrosound and Musonic, market attractive kits for this and other jobs. A splendid new range — Checkpoint — has just been introduced by BASF.

Other aspects of maintenance are the province of the man at the service bench, and users will not normally attempt tape machine servicing unless the instruction manual gives specific recommendations. Much more practical activity is possible in tape usage, and most accessory makers encourage this one way or another.

Principles of tape editing on open-spool decks has long been understood by enthusiasts whose interests went beyond the playing of music tapes, into the realms of creative recording. It is less well appreciated that cassette tape can be pulled out and edited. Cutting and splicing is possible, and this may be the means of salvaging a damaged and otherwise useless tape.

Again the tape makers and accessory specialists provide what is needed. No firm has done more to smooth the way that Bib, whose range of editing tools, splicing tapes and cutters has grown apace. New items are a low-cost editing and splicing kit for cassettes, and an editor and winder assembly. The latter includes a fast winder, editing block and empty cassette into which new or salvaged tape can be transferred without tears. See also Condor, BASF, Agfa, EMI and 3M ranges.

Accessories for record users include spirit levels (Bib have two models) and stylus pressure gauges or balances. Although fairly accurate stylus pressure calibrations are to be found on many pickup arms, some enthusiasts like a separate balance for very precise



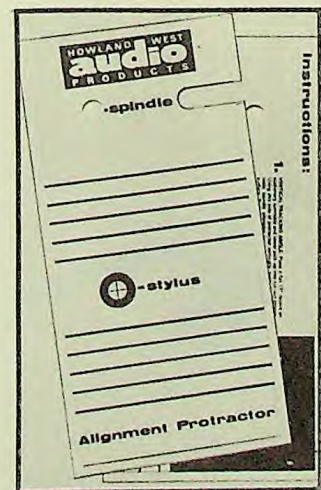
Checkpoint cassette care kit by BASF.



Hi-fi maintenance kit by Metrosound.



QAS de-luxe Audio switch.



Howland-West alignment protractor.



Bib tape head maintenance kit.

checking down at the one-gram level. Hence the popularity of handy accessories supplied by Shure, Metrosound, Bib and Transcriptors.

For those setting-up a top quality pickup a gauge known as an alignment protractor is essential, as it provides a check on minimum error in arm positioning. An excellent protractor of durable plastics is marketed by Howland-West.

Also for setting-up jobs and the checking of equipment performance are the best known hi-fi test records. The dealer is missing a trick if he does not stock them. Probably the least expensive LP test disc with a range of pickup tracking and other bands is HFS75, for which Howland-West Ltd are the distributors to the trade. A range of discs by Shure includes TTR-102, a cartridge test compendium for dealers, as well as the TTR-110 Audio Obstacle Course. Then there is the TTR-103 professional 'trackability' disc.

Choice of small tools for equipment adjustment and repair is perhaps obvious to most practical folk and many items will be part of the household tool-box. Examples like tweezers and screwdriver are included in special kits such as those by Metrosound. Wirestrippers for safe removal of insulation are specialities.

Stands for loudspeakers are perhaps outside the accessory field, being more akin to furniture, but one example claims special attention. This is the QED swivel bracket, which enables small speakers to be mounted on any suitable surface and angled in towards the listening area. We should not forget the valuable service of such firms as QAS, Condor and Tape Record Spares (Audio Packs) with their series of made-up leads and plugs. One more fiddly job avoided!

Record
tear—
the tools
for the
job
p.18

AUDIOSCENE

Taking care of records—the tools for the job

SOME RECORD collectors cosset their discs, others leave well alone. As with so many things, it's the happy medium that is likely to be most effective. An LP, though a supreme store of music and entertainment, is a vulnerable product, and the well-informed hi-fi enthusiasts treat it with respect.

Record care means not only careful use of suitable proprietary aids, but also the avoidance of cleaning methods that are either abrasive or messy. There is nothing to be gained by rubbing discs: it can only increase the noise level and provoke static electricity. Application of messy preparations is even worse.

In fact there is no elixir that can be put into a groove in order to get dirt out. It has been tried many times but it simply does not work. Instead, it traps dirt particles and makes mud, which hardens and is trapped in the path of the stylus. The result is noise, distortion and a fouled stylus tip.

That old standby the 'barely moist cloth' is nearly as risky. Too often,

the moisture turns out to be considerable wetness, which again traps particles in a pebble-dash deposit. Precautionary measures are safest, and most often they are all that will be needed.

Dirt is the enemy, so keep it at bay. Records should be under cover when not in use, and external covers should be put over the sleeves if the local dust in the atmosphere is obviously excessive. The turntable, especially the mat, should be kept clean.

Other forms of pollution include cooking vapours, tobacco smoke and the various aerosols that may stray in the direction of the turntable. It's a brave dealer who will advise less cooking or smoking in the interests of hi-fi, but at least he can be ready with the answer to the resulting problems. Sticky deposits due to air-borne particles build up behind the stylus tip and should be cleaned off occasionally with one of the purpose-made kits (Bib and Metrosound). Hardened deposits may need neat alcohol.

No matter how careful the user

Survey

by

Clement Brown

may be with record storage, there is still the problem of dust that falls on the disc while it is being played. If this is not collected it may accumulate around the stylus, causing mistracking and an unpleasant surprise for the hi-fi user. Some of the most effective cleaning aids have focused on this and on the wider requirement of safe collection of dust.

In particular there are the well known 'sweep' devices which track the disc with brush and pad, collecting dust in advance of the pickup. Bib make several versions of their Groov-Kleen, for example, and there are others by Metrosound, Condor and Howland-West. Do not make the mistake of calling them all Dust Bugs, for that is the name of the device made by Watts. They also make the Preener, a handy gadget for use on the disc before playing.

One of the most interesting new developments in the Groov-Kleen 101, which tracks radially across the record. Metrosound also have such a device. Other types are pivoted and function like miniature pickup arms. Whatever the principle, the main elements are a brush to run in the grooves and a pad to collect debris. Yet another is the Decca brush, with conductive filaments to disperse static.

Much more elaborate is the Groovac II, a tracking device which cleans by suction. Then there are the Colton Electrobrush and the Vac-O-Rec machine. The latter treats the record before it is played, by spinning and brushing. Another of the kind is the Ronco Record Vacuum.

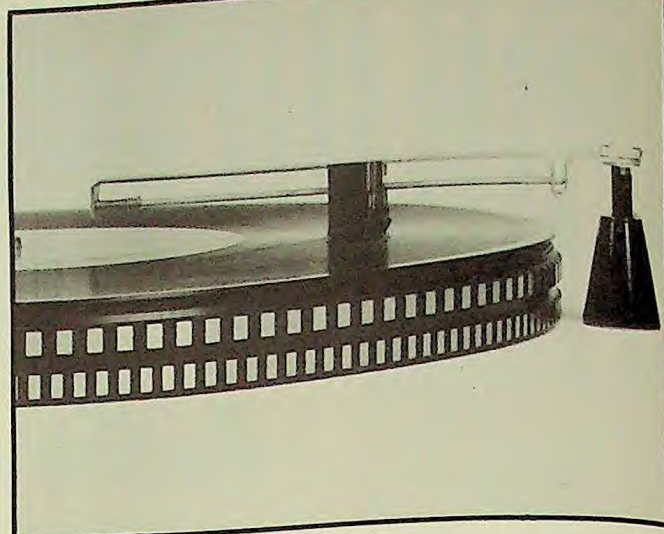
Although indiscriminate use of moisture is anathema to hi-fi scientific and thorough wet-playing regimes are permissible. Best known is the Lenco-Clean, which tracks records and keeps them in a wet condition, the dirt particles remaining in suspension. With this method the contamination is rendered harmless during playing because it is kept awash in a film that covers the grooves.

Principles of record handling are well known but the dealer can play an important role in demonstrating good hi-fi housekeeping with his own stock. Handle discs by edge and label only; avoid fingermarks and any careless action that could cause scuffing. Staff should be instructed in these simple routines.

Records are best stored vertically, well supported but not jammed tightly. Customers should be advised to store LPs and singles in separate groups. A cabinet with doors is best of all dust-defeating stores for hi-fi users. Inners of LPs should be inserted in sleeves so that the openings do not coincide.

Everyone knows that records suffer from static electricity, the extent of the static charge depending on a variety of factors headed by local conditions and details of handling. Friction increases static, so that frantic efforts to remove dust may easily attract more. Extra atmospheric humidity can be an agent in static reduction.

Generally, static-killer aids have only a temporary effect, and even this can be cancelled by careless handling. Simplest of static-dispersion aids is the conductive



Groov-Kleen 101 by Bib

turntable mat, usually of rubber (Colton, EMI) but sometimes of suitably constituted felt. Bib's mat is of felt-like material.

The extraordinary capability of the vinyl plastics materials of discs to set up domains, acting like magnets for dirt, can be disrupted by creating a region of ionisation thereby reducing the static charge (which can mount to several kilovolts). The Zerostat gun makes such an attack on the disc's electrical properties. The purpose is to relax the charge so that dust is more readily lifted by one of the devices already mentioned.

Static is often blamed for most of the pop-and-crackle noise heard in disc reproductions. It may of course be to blame for some, but just as often the grittiness is due to damaging attempts to clean discs by wrong methods. Further, some sound systems emphasise noise by virtue of peaks in response, badly matched units and specific faults.

A well planned system will sound as it measures — smooth and

without false emphases — and an outstanding feature will be a superior signal-to-noise ratio. This will defeat all but the most serious pop and crackle. Pressing defects and unusual deposits of dirt will of course make themselves heard. The solution to the static problem must be found by the manufacturers of records; other attempts can only be palliatives. Meanwhile, a commonsense approach to record care can do much to enhance the record-buyer's listening enjoyment.

As a tailpiece, it is assumed that the hi-fi user would not allow discs to become totally fouled with foreign matter. However, if any have been neglected so that they are unplayable (though not scratched), they can be brought back to musical life by the professional cleaner which Keith Monks Audio Ltd have installed in record and hi-fi shops around the country. This machine provides the ultimate cleaning service: it washes, rinses and dries, removing all deposits.



Telefunken's luxury receiver

New luxury receiver by Telefunken

Features of the Telefunken TRX-2000 include storage of seven FM stations with touch-button tuning, and a five-digit numerical frequency display which also serves as a 24-hour clock. Output rating is 50W from four channels or 60W on two channels. Tape monitoring on all channels is possible and speaker outputs can be monitored on the four meters. Specifications from AEG-Telefunken UK Ltd, Bath Road, Slough SL1 4AW.

Ferguson music centre
All-British music centre Studio 15 from Ferguson houses a record

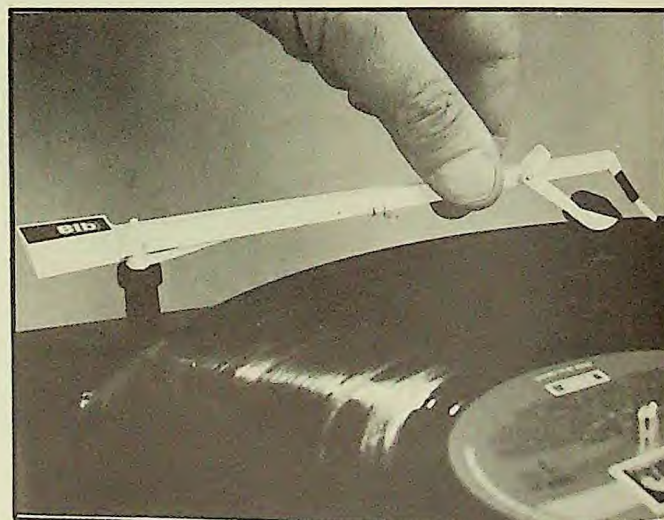
NEW PRODUCTS

player, four-band stereo radio and a cassette section together with storage space for the cassettes. Rrp is £198 and a stand is available as an extra. Details from Thorn House, Upper St. Martin's Lane, London WC2.

Universal decoder from Sansui Decoder QSD-2, for linking with any four-channel equipment, provides QS and SQ modes as well as direct two-channel and the arrangement whereby rear-speaker sound is added to normal stereo. This unit, expected to sell at under £100, incorporates integrated circuits in the matrix sections. Suppliers are Sansui Audio Europe, 39-41 Maple Street, London W1.



The Ferguson Music Centre



Bib Groov-Kleen



Groovac II record cleaner

MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

DG issues complete Bayreuth LP series

IN AUGUST DG issued a double album featuring singers from the Bayreuth Festival over the years. The success of this album has been such that the company has now issued its complete series of Bayreuth performances in 2-LP sets retailing at the special price of £4.30. There are five sets featuring the

Argo launches mid-price re-issues

ARGO HAS this month launched a new mid-price series of reissued recordings, retailing at £2.50 (LP) and £2.75 (Cassette). The new series will feature recordings which have had great commercial success, re-couplings and some new material. The first release comprises six albums: Britten's Noye's Fludde (ZK1), the only version available at the moment, choral music by the choirs of St. John's College Cambridge and King's College Cambridge and Handel Oboe Concertos with Roger Lord, oboe (ZK2). There is also a re-compilation of Haydn concertos for trumpet, horn and organ played by Alan Stringer, Barry Tuckwell and Simon Preston respectively (ZK6) and a new recording from Colin Tilney of Scarlatti harpsichord sonatas (ZK5). The discs are issued in full colour-sleeves with an attractive series design.

great singers from 1900-1930, 1930-1944, 1950-1960 and 1960- onwards. The final album is entitled Great Conductors From The Bayreuth Festival and features Knappertsbusch, Richard Strauss, Furtwangler, de Sabata, Jochum and Bohm (2721 133).

In the Deluxe series the only completely new LP is of Chopin's Polonaises by Maurizio Pollini, issued to coincide with his recital at the Royal Festival Hall on December 12 (2530 659). On the Archiv label is an LP of music by the 16th century Spanish composer Cristobal de Morales performed by the Pro Cantione Antiqua, London (2533 321). This is only the second complete disc of music by Morales currently available. Archiv has been releasing a series of six lute music discs of Renaissance music of various countries and as a logical development to this project has now issued an LP of music for two and three lutes performed by Konrad Ragossnig, Jurgen Hubscher and Dieter Kirsch (2533 323). Finally on Archiv Alan Curtis makes his debut for DG with an album of music by Couperin (2533 325).

On other pages:

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Omar Godknow— it's Raeburn!

IN 1958 a new name, Omar Godknow, began to appear on Decca albums. The supposed son of a Bulgarian father and English mother, Omar Godknow received appreciative notices for his performance of Lord Barrymore in Lehar's Giuditte, singled out by one critic as "admirably portraying an Englishman speaking German". After this initial success Decca was so impressed that the character of Lord Barrymore, as played by Godknow, was introduced into Karajan's recording of Die Fledermaus. Here Godknow was in the august company of Decca's roster of major singers who provided a "divertissement" for Prince Orlovsky's ball in Act II. (the "divertissement" included Birgit Nilsson singing I Could Have Danced All Night!).

Godknow did not then re-emerge until he was enticed into the Decca recording studio to take the speaking role of the Notary in Bonyng's recording of Donizetti's La Fille Du Regiment. He recently played the part of Sante, the mute servant in Wolf-Ferrari's Susanna's Secret, released last month, and the record buying public can once again have

the privilege of hearing Godknow as Sante blowing out the candle at the end of the opera, as indicated in the score. His equal billing with Maria Chiara and Bernd Weigl on this album has done much to make amends for the fact that he continues to be excluded from the artists section of the Gramophone Catalogue.

However, Omar Godknow's true self has been revealed. The name in fact hides the identity of Decca's senior producer, Christopher Raeburn. Raeburn explained how Godknow came into existence: "I was arranging the text on a freelance basis for Giuditte and happened to be at the session on the day Lord Barrymore was due to record his part.

Unfortunately, the artists proved unsatisfactory and on the spur of the moment it was suggested that I try the part. A year later I joined Decca as a producer — maybe I have Lord Barrymore to thank for that! When it came to choosing a name we decided on the most idiotic one we could find, a phonetic rendering of a phrase I and other are likely to use under stress — Oh, My God, No!"

Decca low-price Don Giovanni

DECCA'S SPECIAL offer of the month is a re-issue at the low price of £9.95 of Mozart's Don Giovanni.

The cast includes Birgit Nilsson as Donna Anna, Cesari Siepi as the Don and Leontyne Price as Donna Elvira conducted by Erich Leinsdorf with the Vienna Philharmonic Orchestra, a true Christmas bargain (D10D 4). Zubin Mehta appears conducting Bartok's Concerto for Orchestra, which is quite often released without a fill-up. This album however, also includes Hungarian Pictures, Bartok's own orchestrations of his early piano pieces. On this disc Mehta conducts the Israel Philharmonic Orchestra of which he is musical advisor (SXL 6730). An LP of music by Kodaly is performed by the Brighton Festival Chorus conducted by Laszlo Heltay which includes the Missa Brevis, and Pange Lingua, which is not

TO PAGE 21

15-LP Mahler set from CBS at special price

A 15-LP set dominates the CBS releases this month comprising the complete Mahler symphonies (including the Adagio of Symphony No. 10) with the London Symphony and New York Philharmonic Orchestras conducted by Leonard Bernstein. The set is on a special offer of £25.00, a real bargain working out at less the £2.00 per disc (GM 15).

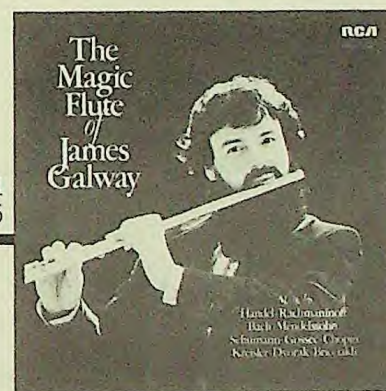
An LP of music for violin and orchestra by Isaac Stern and the Orchestre de Paris conducted by Daniel Barenboim contains a work not currently available in this form; Faure's Berceuse originally written for violin and piano and performed here with an orchestration attributed to Faure (76530)

Boulez has made the first

EDITED
by
SUE REGAN

recording for ten years of Rousset's Symphony No.3 coupled with Dukas's La Peri (76519) and Elisabeth Soderstrom makes her CBS on an LP of music by Greig conducted by Andrew Davis. This album contains the two Peer Gynt Suites (two numbers are for soprano and orchestra) and five songs, two of which, Lauf Der Welt and The Princess were orchestrated by Davis (76527).

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STOCK UP NOW!

CLASSICSCENE

Viking Publications set

A NEW company, Viking Publications, has been formed to promote and publish the works of composer W. Gillies Whittaker. Those involved in the company are Mary Pollitzer, daughter of the composer and her son Jonathan with executive producer Nicholas Webber who is involved in the recording side of the company. The title Viking was chosen because of the bust of Whittaker made by Epstein in 1942 who dubbed Whittaker the 'Viking' of music. The company has already promoted concerts of Whittaker's music in Newcastle and Glasgow to commemorate the centenary of the composer's birth, which falls this year and has produced its first disc comprising Among The Northumbrian Hills, a Wind Quintet and an anthem I Said In The Noontide Of My Days recorded in

London and in Edinburgh. This will be released this month and distributed by Continental Record Distributors. Two more albums are planned of choral pieces and folk song arrangements.

On the publishing side, several of Whittaker's works are already available from various publishers but the Pollitzers have discovered a large number of previously unpublished works which they hope to put into print eventually. Whittaker was an avid collector of Northumbrian folk tunes, travelling to remote parts to collect and write down melodies known only to the older people of the villages he visited. Publication plans for 1977 include a second volume of North Country Folk Songs, a collection of choral arrangements of folk songs and a volume of North Country

Pipe Tunes.

W. Gillies Whittaker died in 1944, having been a conductor, composer, editor, teacher and writer. He did much to promote the music of contemporary composers such as Bax, Howells, Holst and Vaughan Williams and in 1929 he was invited to become the first Gardiner Professor of Music at Glasgow University and first Principal of the newly formed Scottish National Academy of Music, posts he held for ten years. When Whittaker died a large quantity of manuscripts and papers went into storage and these have only recently been brought to light with a view to establishing a Whittaker Memorial Library in Scotland, a fitting tribute to a man who did so much to bring music to Northern England and Scotland.

Rattle to conduct BBC Scottish orchestra

TWENTY-ONE year old Simon Rattle has been appointed assistant conductor of the BBC Scottish Symphony Orchestra from July 1, 1977. He is the youngest conductor ever to hold an appointment with a BBC orchestra and he is certainly the youngest successful conductor on the British musical scene at the moment as his record to date demonstrates.

Rattle first came to public attention when he won the Bournemouth John Player International Conductor's Competition at the age of 19, the prize for which was two years as assistant conductor of the Bournemouth Symphony Orchestra

and Bournemouth Sinfonietta. His engagement book is full with engagements with the NPO, Halle Orchestra, LPO, ECO and RPO and next summer he will make his debut at Glyndebourne conducting Janacek's The Cunning Little Vixen.

Rattle has already made his recording debut for Argo conducting Felicity Palmer and the Nash Ensemble in songs by Ravel and will make two further recordings early next year. One is for EMI Records of the complete Pulcinella with the Northern Sinfonia and the second is for Enigma when he will conduct the National Youth Orchestra in Stravinsky's Rite of Spring.

Rediffusion completes Desmar catalogue

REDIFFUSION RECORDS has two sets of widely differing releases this month. Earlier this year Rediffusion made the first releases on the Desmar label from America and now completes the catalogue with eight albums from the International Piano Archives retailing at £3.75. This series will particularly please music lovers interested in the great piano masters of the past featuring as it does recordings by Leopold Godowsky, Ferruccio Busoni, Arthur Loesser, Mischa Levitzki, Wanda Landowska, Harold Bauer and Josef Hoffmann. Though very early recordings, none of these albums originate from piano rolls.

The other releases are provided by the Norwegian Cultural Council which has embarked on a project of recording music by Norwegian composers. The series is financed by the Norwegian Cultural Fund and the recordings are manufactured by Polydor in Norway. The first group comprises six LPs and features composers Halvdan Kjerulf, Johan Svendsen, Christian Sinding and Agathe Backer Grondahl,

composers whose music spans from the beginning of the 19th century to the 1940's. The Norwegian Cultural Council plans to make further recordings and through its licensing arrangement with Rediffusion to promote Norwegian music and artists in the UK. These recordings also retail at £3.75.

Davis Toronto contract extended to 1980

AFTER ONE season as principal conductor of the Toronto Symphony Orchestra, Andrew Davis has achieved such rapport with the orchestra and the audiences that the orchestral board has now extended his four-year contract to six years ending in 1980. Davis spends about five months each year working with the orchestra and CBS, with which he has an exclusive contract, will be making recordings with him and the Toronto orchestra.

Davis still retains his title as associate conductor of the New Philharmonic Orchestra and his recordings with them so far include Britten's Young Person's Guide To The Orchestra, Franck's Symphony in D minor, Faure's Pelleas et Melisande and music by Grieg, issued this month. His next recording for CBS will be early next year when he will do Durufle's Requiem with Kiri Te Kanawa, Siegmund Nimsgern and the New Philharmonia Orchestra.

Philharmonic Jingle Bells single

IT IS not often that classical record companies move into the singles field but this month EMI has released a single of Jingle Bells backed with an orchestral piece, Sleigh Ride from its new Christmas LP, A Song For Christmas (GNS 1). The single was released on December 10 and the music is performed by the Liverpool Philharmonic Choir, the Royal Liverpool Philharmonic Orchestra and 200 children from Woodfall Junior School conducted by Edmund Walters.

EMI tops Caecilia awards

THE CAECILIA Awards chosen by the Union of the Belgian Music Journalists were announced recently and presented at a ceremony held in the Town Hall in Brussels.

EMI headed the list with six awards; Saint-Saens Symphonies 1-5 conducted by Jean Martinon (SLS 5035), Instruments of the Middle Ages and Renaissance with the Early Music Consort of Music directed by David Munrow (SLS 988), Schumann's Der Rose Pilgerfahrt conducted by Rafael Fruhbeck de Burgos, Lieder from 1850 to 1950 sung by Dietrich Fischer-Dieskau, The Art of Felix Weingartner (SLS

First release of Delius opera in EMI box set

EMI HAS three new box sets on its release list this month. Made in Denmark is the first issue on disc of Delius's Fennimore and Gerda, an opera the composer completed in 1910 but which has received few stage performances since. The cast is headed by Elisabeth Soderstrom with Brian Rayner Cook and Robert Tear conducted by Meredith Davies (SLS 991). Following on DG's recent release of Verdi's Macbeth is an EMI version which includes three extra vocal numbers. The Macbeth usually recorded is the Paris version of 1865 for which Verdi made various alterations to the original written for Florence in 1847. The appendix on the EMI set comprises three numbers from the Florence version. The cast includes Sherrill Milnes (who recently sang the role at Covent Garden), Fiorenza Cossotto and Ruggero Raimondi conducted by Riccardo Muti (SLS 992). Andre Previn, continuing his series of complete Tchaikovsky ballets conducts Swan Lake; on this set the solo violin part, usually delegated to the leader of the orchestra, is played by Ida Haendel (SLS 5070).

Recorded in California with Neville Marriner and the Los Angeles Chamber Orchestra is an LP of film music by Virgil Thompson, the only recording of music by this composer at present

available in the catalogue. Autumn, for harp and orchestra, receives its premiere recording here and The Plow That Broke The Plains and The River were written for documentary films which showed the effect of the Depression on rural areas (ASD 3294). Filling another catalogue gap is a recording of Poulenc's Piano Concerto played by the young pianist Cristina Ortiz. On the other side is Poulenc's Gloria with Louis Fremaux and the City of Birmingham Symphony Orchestra (ASD 3299) for which the only competition is EMI's own version conducted by Georges Pretre.

Schubert wrote several operas which are rarely heard on record or stage today but EMI has issued the first stereo recording of his operetta in one act, Die Zwillingsbruder composed in 1820. The cast includes Helen Donath, Nicolai Gedda and Dietrich Fischer-Dieskau conducted by Wolfgang Sawallisch (ASD 3300). Made under the auspices of the Welsh Arts Council is the first recording of This Worlde's Joie by William Mathias. This is a choral work including roles for three soloists based on early English and mediaeval poems, performed by the Choristers of St. George's Chapel, Windsor and the New Philharmonia Orchestra conducted by David Willcocks (ASD 3301).

717) and The Belgian School of Violin Volume Two conducted by Eugene Doneux.

DG followed with four awards; Shostakovich Cello Concerto with Mstislav Rostropovich conducted by Seiji Ozawa (2530 653), Beethoven Piano Sonatas played by Emil Gilels (2530 589), Cherubini String Quartets performed by the Melos Quartet (2723 044) and Couperin Concertos for various instruments including oboe and flute (2723 046). RCA also won an award for its recording of Korngold's opera Die Tote Stadt (ARL3 1199).



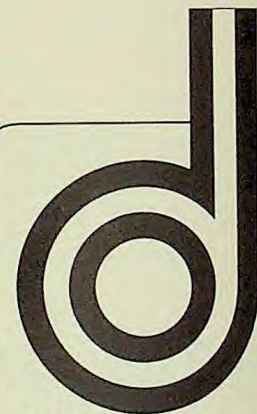
L to R: Charles Rodier (EMI), Gavin Henderson (general manager, NPO), Riccardo Muti, Ian Stoutzker (chairman, NPO), John Mordler (recording producer, EMI).

Muti re-signs to EMI

RICCARDO MUTI was the guest of honour at a reception held in the Royal Festival Hall recently to mark the re-signing of two contracts. Muti was appointed principal conductor to the New Philharmonia in 1973 in succession to the late Otto Klemperer and his contract with the orchestra has now been extended until August 1979. Since taking up his appointment with the orchestra as well as appearing regularly at the Festival Hall Muti has conducted the orchestra in Italy, Germany and Austria and it is now planned that he will undertake a major tour abroad

with the orchestra each year. Muti will also be conducting more concerts outside London and altogether will be spending more time than ever with the orchestra.

Muti has also re-signed with EMI for a further two years under exclusive contract and will continue to record opera and orchestral works. So far his operatic recordings have been devoted to Verdi (Aida, Un Ballo In Maschera and Macbeth) and he has also recorded Mendelssohn and Tchaikovsky symphonies, all albums, of course, made with the NPO.



Note-worthy

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Bass backs new LPO Britannia LP

BASS NORTH-WEST Limited is contributing towards EMI's next recording with Sir Charles Groves and the Royal Liverpool Philharmonic Orchestra. Following a concert at the Philharmonic Hall in Liverpool on November 9 a donation was presented to Councillor Ben Shau, chairman of the RLPO by Peter Hadfield, managing director of Bass North-West Limited. The album will be entitled Rule Britannia and will be recorded in December in Liverpool. The LP will include marches by Bliss, Coats, Arnold, Walton, Elgar and Vaughan Williams and will be released next year for the Queen's Silver Jubilee.

Juanita debut on CRD label

CONTINENTAL RECORD Distributors is releasing on the CRD label a new recording of Peter and the Wolf coupled with Juanita, The Spanish Lobster, a first recording. Juanita was jointly written by Johnny Morris who wrote the story and David Haslam who set the words to music; Johnny Morris also narrates Peter and the Wolf and Haslam conducts the whole album with the Northern Sinfonia (CRD 1032).

There are two albums on the Harmonia Mundi label. The Alfred Deller Consort sing and play mediaeval carols as a change from the popular ones released by most

companies (HMD 206) and Suzanne Haik Vantoura has interpreted the musical signs notated on either side of the Hebrew text of the Old Testament and produced an LP of psalms, elegies, canticles and benedictions performed by soloists, chorus and a group of instrumentalists (HMU 989). From Bis, the Swedish label, comes an album of first recordings performed by the Stockholm Chamber Ensemble; Roman's Sinfonia No.20 (Roman was a Swedish contemporary of Mozart). Telemann's Concerto for two violas and Lars Erik Larssons' Concertino for viola and strings (see p. 22)

Decca low-price Don Giovanni

FROM PAGE 19

otherwise available on disc (SXL 6803).

Following the critical success of the first volume, Elisabeth Soderstrom and Vladimir Ashkenazy have produced a second album of Rachmaninov Songs, many of which are new to the catalogue (SXL 6772) and Ashkenazy again features as accompanist in an album of Beethoven Violin Sonatas with Itzhak Perlman, the third LP in what will eventually be a complete

cycle of the sonatas (SXL 6789). The World of Joseph Cooper Vol. 2 and on the second side Cooper takes one of his 'games' from the programme and provides nine hidden melodies, well known tunes disguised in the style of famous composers, an entertaining record for those who enjoy musical quizzes (SPA 473).

Vivaldi is mainly known for his orchestral works but this month L'Oiseau Lyre has issued a recording of two choral works by the composers, Stabat Mater and Nisi Dominus with solos sung by counter tenor James Bowman (DSLO 506).

Also on L'Oiseau Lyre is the first solo disc by tenor Martyn Hill of songs by Weber accompanied by Christopher Hogwood on a fortepiano of 1825, in keeping with the period of the songs. A four LP set provides the first complete recording of Byrd's My Ladye Nevells Booke played by Christopher Hogwood on instruments he feels are most suitable to the piece and which include chamber organ, virginal, Italian and Flemish harpsichords, a collection of great interests to early music lovers (D29D 4).



Herbert Soudant: the promising young Dutch conductors of whom British record buyers may be hearing here (see reviews, p. 22).

Six of the Best!

1976 has been a great year for Decca, with a profusion of exciting releases. Make sure you have these six big sellers.

Carmina Burana - Orff

Burrowes · Devos · Shirley-Quirk
Brighton Festival Chorus & Southend Boys' Choir,
Royal Philharmonic Orchestra
conducted by **Antal Dorati**
PFS 4368 Cassette KPFC 4368 Phase Four
"The recording is splendid... the playing of the
Royal Philharmonic Orchestra is first rate."
(Records & Recording)

Messiah - Handel

Ameling · Reynolds · Langridge · Howell
Academy & Chorus of St. Martin-in-the-Fields
directed by **Neville Marriner**
D18D 3 Cassettes K18K 32 Argo
"Neville Marriner's stunning, creative new
reading... a magnificent 'Messiah' performance."
(Hi-Fi News & Record Review)

'Enigma' Variations

- Elgar
with **Cockaigne overture**
Chicago Symphony & London Philharmonic
Orchestras
conducted by **Sir Georg Solti**
SXL 6795 Cassette KSXC 6795
"The Chicago orchestra gives a virtuoso
performance of the 'Enigma' Variations that has
one stretching one's ears, marvelling that ensemble
can be as precise as that." (Gramophone)



'New World' Symphony

- Dvorak
with **Carnival overture**
Los Angeles Philharmonic Orchestra
conducted by **Zubin Mehta**
SXL 6751 Cassette KSXC 6751
"Mehta's exuberant 'New World'... the
wonderfully eloquent and explicit sound is
something to write home - or to Decca - about."
(Hi-Fi News & Record Review)

150 years of Josef Strauss

A delightful programme of waltzes and polkas
presented by the conductor of the annual New
Year Concert from Vienna.
Vienna Philharmonic Orchestra
conducted by **Willi Boskovsky**
SXL 6817 Cassette KSXC 6817
"It is a glorious record." (Gramophone)

24 Preludes - Rachmaninov

played by **Vladimir Ashkenazy**
5BB 221-2 Cassettes KSXC2 7038
"Tremendous performances, which are of the
greatest authority and stature. We find them
faultless." (EMG Monthly Newsletter)

DECCA RECORDS & TAPES

CLASSICSCENE

ALBUM REVIEWS

Superb Grieg songs

Grieg: Peer Gynt Suites No. 1 and No. 2: Five Songs with Elisabeth Soderstrom, soprano with the New Philharmonia Orchestra conducted by Andrew Davis. Produced by Paul Myers. CBS 76527. The best known and most popular work on this album is the Peer Gynt Suite No. 1 with Morning, Death of Aase, Anitra's Dance and In The Hall Of The Mountain King. The second suite, however contains music which is just as attractive with two songs Solveig's Cradle Song and Solveig's Song, performed here by Elisabeth Soderstrom. In addition are five songs, varied in mood but presenting Grieg as a song writer of no mean ability. Two of the songs, Lauf Der Welt and The Princess have been orchestrated by Andrew Davis.

As to the performances, these are superb; in Morning Davis captures the warmth of the rising sun, The Death of Aase is most moving and Anitra's Dance has just the right lilt. One could continue with a list of virtues but Davis certainly seems to have a special affinity with the music of Grieg. Elisabeth Soderstrom is equally good with only an occasional unsteady note capturing the mood of each song perfectly. The sound is excellent, the orchestra responds marvellously to Davis and the music is lovely — a fine record.

Effective Tchaikovsky

Tchaikovsky: Symphony No. 4 with the London Philharmonic Orchestra conducted by Hubert Soudant. Produced by John Snashall. Pye PCNHX 8. As Hubert Soudant is probably an unfamiliar name to British record buyers it may be of interest to know a little of his background. Born in Holland in 1946 he studied horn and conducting

and in 1967 won a three-year assistant conductorship with the four Dutch radio orchestras. He then went on to conduct the Rotterdam and Hague Philharmonic Orchestras and in 1973 won second prize in the Herbert von Karajan conducting competition. More recently, his engagements have taken him out of Holland to Germany, Brussels, Italy and Japan. Tough still only 30 on the evidence of this record he could develop into a fine conductor. This performance of Tchaikovsky's Fourth Symphony though not without its flaws is on the whole a very good one. In the first movement he slows up for the entry of the second theme most effectively (though delays his return to the original tempo a little too long) and makes the most of the high spots of the movement drawing out the brass to exciting effect. The slow movement is beautifully performed with the opening theme lovingly shaped whenever it appears and the end well-controlled and perfectly timed. The Scherzo is well-played but is a shade slow but Soudant redeems himself in the last movement which opens firmly and strongly and brings the whole performance to a most thrilling end. The sound of the disc is adequate though the bass lacked depth, requiring adjustment of the controls.

The great Godowsky

Chopin: Sonata No. 2 and Encore Pieces by Debussy, Sinding, Chaminade, Rubinstein and Tchaikovsky played by Leopold Godowsky. Desmar IPA 113. On the merits of this recording Leopold Godowsky (1870-1938) was undoubtedly one of the great pianists of his time. The Chopin recording was made in 1930 and the encore pieces in 1925 and the question of sound is obviously of prime importance. The listener must

CHART CERTAINTY

Sales potential within respective market

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

be prepared for a great deal of surface noise and piano sound that is not always properly focused, though surprisingly the earlier recordings of 1925 are better focused than the Chopin Sonata.

The Sonata reveals Godowsky as a fine Chopin player; the only flaw in the performance is a tendency to hurry in the first movement. Melodies sing out beautifully and are exquisitely phrased and the Finale shows off his brilliant technique. The encore works are all marvellously performed and it is good to hear such pieces as Sinding's Frühlingsrauschen, — Chaminade's Scarf Dance and The Flatterer and Rubinstein's Melody in F again, all pieces of charm and delight to the ear. To complete the album are two arrangements of Schubert songs done by Godowsky himself. These do not transcribe well onto the piano and are the only disappointment in an otherwise excellent album.

Romantic Sinding

Christian Sinding: Piano Pieces and Duets played by Kjell Baekkelund and Robert Levin. Produced by Gunner Rugstad. Norwegian Cultural Council. NKF 30 014. Christian Sinding (1856-1941) had the first public recital of his works in 1885 in Oslo and overnight he became one of Norway's leading composers. On this LP Kjell Baekkelund plays 11 of his solo piano pieces and three duets with Robert Levin. The repertoire has been well chosen to show the composer in various guises, and it

receives good performances from both pianists. Included, of course, is the piece by which Sinding is known throughout the world, Frühlingsrauschen, and it fully deserves its popularity. Standchen is a romantic, pleasant piece while the Scherzo reveals a strong dramatic streak in the composer. Again Prelude is flowing and passionate in mood while the four Caprices vary from the majestic to the light serenade style. The first two duets are the only typically Norwegian pieces being gay and light dances the album concludes with a Waltz which is perhaps the best work on the disc.

Sinding's music is definitely of the romantic period and although there are some obvious influences he does have an individual and attractive voice and on the evidence of this album it is not difficult to understand his popularity in Norway.

Bargain Bartok

Bartok: Concerto for Orchestra; Hungarian Pictures with the Israel Philharmonic Orchestra conducted by Zubin Mehta. Produced by Ray Minshull. Decca SXL 6730. One advantage of this LP is that it has a fill-up since several companies have issued the Concerto for Orchestra on its own. However, despite the attraction of better value for money, the performance of the Concerto is uneven and not an unqualified success. The work contains many examples of what is called Bartok's 'night' music, music of atmosphere and mystery and all these passages are played to perfection. Mehta seems to capture exactly what Bartok intended. Where the performance falls down is in the more dramatic passages; the fortes lack strength, the dramatic moments lack tension and themes like the lovely opening cello theme of the fourth movement lack richness and depth. Knowing Mehta's ability to make the most of such moments

leads one to wonder whether it is the balancing that is at fault, that the level is kept too low. Whatever the reason this performance, despite the magical moments, cannot be recommended as the best available.

The Hungarian Pictures are simple, rustic pieces, orchestrated by Bartok in 1931 from some piano pieces he had composed some twenty years earlier. They are charming pieces, well-played, and well-conducted.

Juanita debut

Prokofiev: Peter and the Wolf Haslam: Juanita The Spanish Lobster narrated by Johnny Morris with the Northern Sinfonia conducted by David Haslam. Produced by David Richardson Continental Record Distributors. CRD 1032. The first thing to be said about this album is that it is for children who may or may not delight in it, but there is very little appeal to the adult. Peter and the Wolf is usually a work which appeals to children and adults alike but Johnny Morris's narration would certainly irritate anyone over the age of ten; it is over-emphatic, over-done and lacks tension and an exciting build-up to the climax of the story. As a result, the musical performance, though well-performed equally lacks spirit.

Taking this as a record for children, Juanita The Spanish Lobster, with words by Johnny Morris and music by the conductor David Haslam, will probably find more response. It tells the story of a flamenco dancing lobster who longs to leave the sea, gets trapped in a lobster pot, is rescued by her suitor and finally finds happiness in her grotto. The music, though lacking any great substance is evocative of the sea, flamenco and Italian opera (Juanita's suitor is an Italian tenor in disguise!) where appropriate and is well-orchestrated.

Tjeknavorian to tour Japan

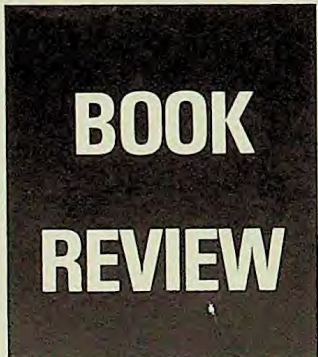
ON THE strength of his recording of Tchaikovsky's Pathétique Symphony, conductor Loris Tjeknavorian has been invited to tour Japan, RCA has announced. RCA is also continuing its disc programme with Tjeknavorian: this month he will be recording Khatachurian's Gayane Ballet (which includes the famous Sabre Dance), Shostakovich's Symphony No. 10 and Tchaikovsky's Symphony No. 4 with the National Philharmonic Orchestra. There are also plans for him to record works by Stravinsky, Debussy and Strauss with the London Philharmonic Orchestra and the Bournemouth Sinfonietta.

Under the sponsorship of the Welsh Arts Council, RCA will be making an album this month of three works by Alun Hoddinott; the Piano Concerto No. 3 with Roger Woodward as soloist, Sinfonietta No. 2 and Landscape with the New Philharmonia Orchestra conducted by Hans-Hubert Schönzeler. In addition, under its new contract with RCA, the Scottish National Orchestra will be recording an LP of Sibelius's shorter orchestral pieces.

Bernstein Harvard talks

The Unanswered Question — Six Talks at Harvard by Leonard Bernstein. Published by Harvard University Press. This book is based on The Charles Eliot Norton Lectures, 1973 which conductor and composer Leonard Bernstein gave at Harvard University. The talks were televised and were recently shown on BBC 2 with great success but whether discussions that rely heavily on sight and sound to demonstrate the many points Bernstein makes is debatable. The musical examples have had to be written out in the book which immediately excludes those who cannot read music from full appreciation of lectures, even though Harvard University Press has provided three 45's of Bernstein talking and presenting some musical samples. Furthermore Bernstein himself assumes a fairly deep knowledge of music on the part of the reader and often explains himself in terms which would be difficult to grasp by the layman. This then is a book for the qualified musician and as such is fascinating but it seems a pity that a man who has the personality and ability to communicate as Bernstein undoubtedly does should not have presented his thoughts in more simple terms.

As a matter of interest, the title is taken from Charles Ives who wrote a work The Unanswered Question in 1908. As Bernstein explains "Ives had a highly metaphysical question in mind; but I've always felt he was also asking another question, a purely musical one — 'whither music?' — as that question must have been asked by Musical Man entering the twentieth century. Today . . . we are still asking it; only it is not quite the same question



by SUE REGAN

as it was then. And so the purpose of these six lectures is not so much to answer the questions as to understand it, so redefine it."



Members of the Wellingborough Gramophone Society pictured during a break in the sessions with Pierre Boulez (5th from right), Stuart Burrows (5th from left), Paul Myers (extreme left) and also from CBS, Vivienne Taylor (2nd from left) and Janet Osborn (centre).

Troilus and Cressida

ON NOVEMBER 30 Walton's revised version of his opera Troilus and Cressida was performed at the Royal Opera House. The revisions took the form of adapting the leading female role from soprano to mezzo soprano for Dame Janet Baker and cutting roughly ten minutes from each of the three acts, reducing the length of the opera to about two hours. It was a new production and designers Christopher Morley and Ann Curtis deserve full praise for setting just the right atmosphere with a minimum of scenery. The costumes seemed suitable for the period (the opera is set in the Trojan war) but it is difficult to understand why it should be assumed that the Greeks and Trojans wore mainly black and white. The cast, with the exception of American Richard Cassilly as

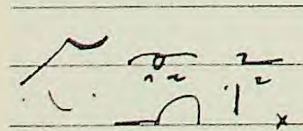
PERFORMANCE

Troilus. The standard of singing overall was very high making it difficult to single out any artist for especial praise, except for Janet Baker whose glorious voice always stands out in any performance.

The performance was conducted by Lawrence Foster who took over at very short notice and this too was first class. His rapport with the singers was excellent and he produced from the orchestra some of the best playing I have heard for some time at Covent Garden — an auspicious debut for this young American conductor. The music itself is Walton at his most romantic and the opera contains what is probably some of the most passionate music Walton has ever written. The performances were recorded live by EMI and if the sound quality is good this should be a fine recording of a marvellous work.

Gramophone club meets CBS artists

CBS RECENTLY entertained a dozen members of the Wellingborough & District Gramophone Society at a recording session at Abbey Road Studios. The group travelled down from Northampton to attend a recording of Berlioz's Nuits D'Ete with soloist Stuart Burrows and the BBC Symphony Orchestra conducted by Pierre Boulez. They were able to listen both in the studio and the control room where producer Paul Myers gave them a good deal of background on recording techniques and the equipment being used.



**NEW PULL-OUT
TOP 50
SINGLES CHART**

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING DECEMBER 18th 1976

GEORGE HARRISON
"This Song"



K16856

GREG LAKE
"I Believe In
Father Christmas"



K13511

UNDISPUTED TRUTH
"You + Me = Love"



K16804

TONY WILSON
"I Like Your Style"

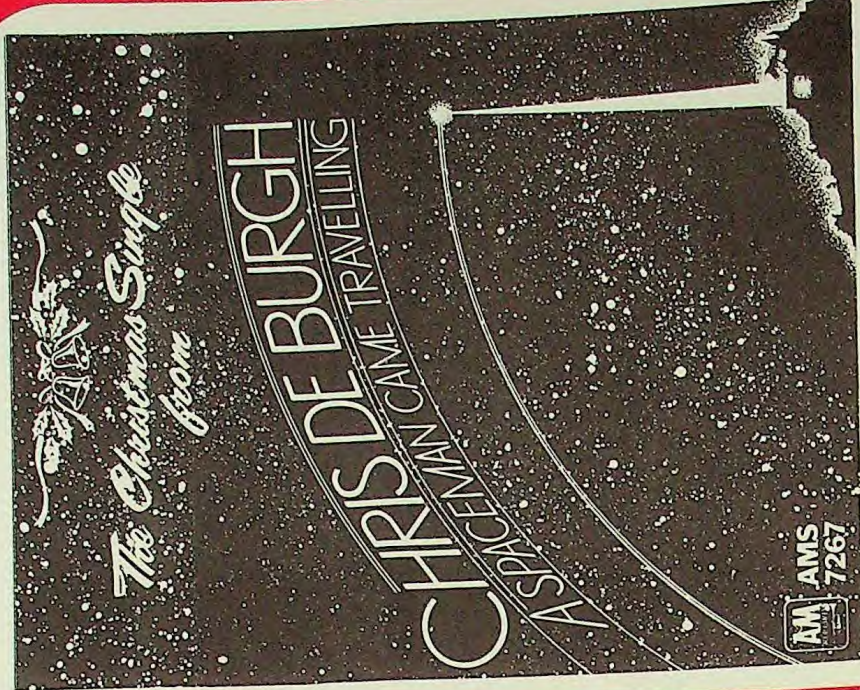


K15526

ONES TO WATCH

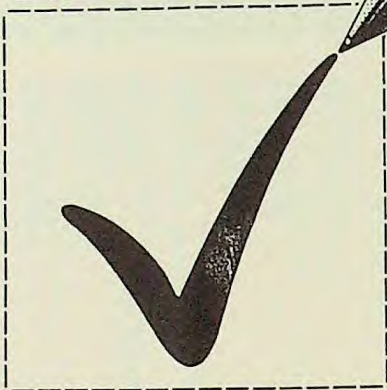
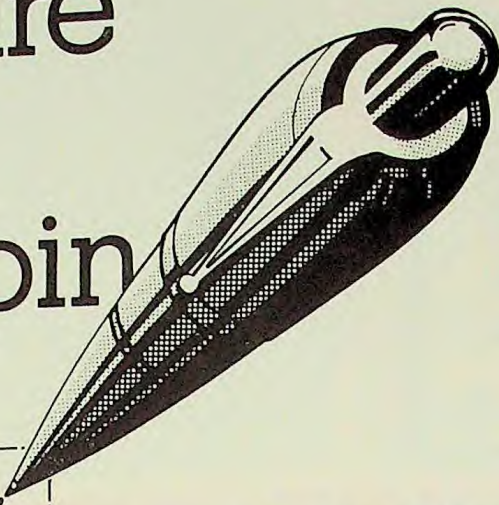
*Robin
Scarstedt*

1	1	UNDER THE MOON OF LOVE Showaddywaddy	●	Bell 1495
2	8	WHEN A CHILD IS BORN Johnny Mathis		CBS 4599
3	2	SOMEBODY TO LOVE Queen		EMI 2565
4	5	LIVIN' THING Electric Light Orchestra		Jet UP 36184
5	3	MONEY MONEY MONEY Abba		Epic EPC 4713
6	7	LOVE ME Yvonne Elliman		RSO 2090 205
7	14	LEAN ON ME Mud		Private Stock PVT 85
8	4	IF YOU LEAVE ME NOW Chicago	●	CBS 4603
9	16	PORTSMOUTH Mike Oldfield		Virgin VS 163
10	6	YOU MAKE ME FEEL LIKE DANCING Leo Sayer	○	Chrysalis CHS 2119
11	28	BIONIC SANTA Chris Hill		Philips 6006.551
12	21	LIVING NEXT DOOR TO ALICE Smokie		RAK 244
13	11	GET BACK Rod Stewart		Riva 6
14	18	LITTLE DOES SHE KNOW Kursaal Flyers		CBS 4689
15	10	LOST IN FRANCE Bonnie Tyler		RCA 2734
16	12	STOP ME (IF YOU'VE HEARD IT ALL BEFORE) Billy Ocean		GTO GT 72
17	13	SORRY SEEMS TO BE THE HARDEST WORD Elton John		Rocket ROKN 517
18	24	DR. LOVE Tina Charles		CBS 4779
19	32	WILD SIDE OF LIFE Status Quo		Vertigo 6059.153
20	27	GRANDMA'S PARTY Paul Nicholas		RSO 2090.216
21	17	DON'T MAKE ME WAIT TOO LONG Barry White		20th Century BTC 2309
22	19	FAIRY TALE Dana		GTO GT 66
23	9	IF NOT YOU Dr. Hook		Capitol CL 15885
24	25	YOU'LL NEVER GET TO HEAVEN Stylistics		H&L STYL 001
25	20	MISSISSIPPI Pussycat	●	Sonet SON 2077
26	41	SIDE SHOW Barry Biggs		Dynamic DYN 118
27	37	THINGS WE DO FOR LOVE 10cc		Mercury 6008.002



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"DON'T BELIEVE A WORD"
LIZZY 001

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MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

New Penny and Giles products

SOME INFORMATION which may stir the interest of those on shopping trips for equipment is that Penny & Giles Conductive Plastics has just published a new brochure describing its range of linear motion faders and joystick quadraphonic pan potentiometers — which should be quite sufficient to inflame the most sluggish studio technician's imagination. The brochure, entitled Audio Products, contains information of two new ranges of faders which complement the well-known 1500 series of conductive plastics faders. Full performance data, plus law calibration details, circuit diagrams and installation drawings are given for every instrument listed in the book, and Penny and Giles is to be contacted at its Gwent, South Wales, address.

From F.W.O. Bauch comes news of a new tape recorder, and (sounding like pure fantasy in this inflationary age) of a *price reduction* on digital delay systems. A new professional quality master tape

EDITED
by
TERRI ANDERSON

recorder has been added to the Studer range marketed by Bauch. Called the A80/RC it is compact and cost-reduced version of the A80/R broadcast master recorder. Rationalisation in production and testing departments and other economies is allowing a saving of £800 to the customer on the stereo machine. Price reductions of a very useful size on the range of Lexicon digital delays have been announced. Reductions of between ten and 15 percent now apply to all Lexicon Delta-T 102 delay equipment, such as standard modules, the latest VCO modules and the new stereo version. This brings the cost of a basic delay system with 160ms of delay and two outputs down to £2,890 (plus, inevitably, VAT).



INTERNATIONAL TAPE Recording contest winners (left to right) Colin Humphreys, Carol Chamberlain and John Smith are seen here receiving their prize from Stephen Holmes of F.W.O. Bauch. (See Buzzes.)



The new Bauch/Studer machine.

Craighall split-level recording

AFTER EIGHT weeks of hectic reconstruction work, Craighall Studios in Edinburgh is now back in business again. The control room has been completely re-designed, giving more working room and better acoustics. A new Neve 8058 sound console has been installed — the first of that model to be commissioned in a UK studio. Many extra facilities have been added in the ancillary equipment too. The studio itself, which was not exactly cramped in the first place, will now hold 35 musicians comfortably, since the addition of a balcony which will seat an extra eight of them. With full 16- and eight-track facilities in the studio and an eight-track set up in the refitted mobile Craighall will stoutly defend its claim to being at the top of the North of the Border studio league. Any challengers?

AN APPROACH has been made to veteran US blues and soul guitarist Johnny Guitar Watson by Chipping Norton Records, to produce the next single from the Chants, because he had shown much interest in that group's last effort. November despatches from Chipping said that dates had yet to be finalised, but the musicians on the proposed 45 would include JGW's own band, who toured with him recently in Britain and are now backing him in Europe. Chipping Norton studios have been having a funky time with Muscles, making a first LP for Big Bear. Guitar genius Duncan Browne and his new band Metro have also been in completing their first album on Transatlantic, and a young group of hopefuls — the teenage North London soul band Kandidate came in to record in single in the pursuit of

a recording contract. December work at Chipping includes a first single and album by the Foster Brothers for Rocket Records, with Mike Vernon engineering.

SLIGHTLY CROSSED lines during the preparation of last month's Studioscene led to a couple of misleading comments in the caption to the Strawberry South studio picture. To set the record (or should it be tape) straight: Strawberry Studio Stockport — the original one — is not owned by 10cc as such, but two of the group members are among the owners; increased activity at Strawberry South, as is quite plain now, cannot scotch rumours that the group is breaking up — because the group has in fact split.

A SPECIAL portable synthesiser developed by well-known producer Jeff Wayne under the aegis of Jeff Wayne Music Electronics Ltd is being used on the mammoth double album War or the Worlds, which Wayne is continuing to work on at Advision studios. When the project is complete, the equipment will be marketed as the War of the Worlds synthesiser. Other recent clients at the studio have been Gentle Giant, Rick Wakeman, Linda Lewis, Eddie Howell and Slade.

PLANS FOR expansion at Goodearth Records, coinciding with the move by John Hall from RCA to head up the label and expand the artists' roster, include a completely new studio and office complex, so any generous studio person who knows of a good site in the London area at a price, which however staggering it might be sounds at least fair, and is willing to pass the information on, should contact Goodearth and tip them off.

THE OUTSTANDING success at this year's International Amateur Tape Recording Contest in Lausanne was a British entry, from Holmer Green secondary school in Bucks. The 150-seconds tape won the Grand Prix, which this year was a £1300 Revox A700 tape recorder, the 3M cup, and other international prizes, all of which were presented at the International Press Centre, just off Fleet Street. Two other successful British entries in the contest were from wildlife recordists Bill Jackson and Richard Savage, whose entry won a Neumann condenser microphone worth £250. All the presentations were made by Stephen Holmes, of F.W.O. Bauch, UK distributors of Studer-Revox audio equipment.

REDITUNE, the taped music service company, has produced a new tape playback machine which they claim is ideally suited for the smaller establishment. Named the Four-Four it is supplied as a package music system, in conjunction with a newly-developed loudspeaker, and its own microphone if desired. It will feed up to five speakers.

AFTER A period of relative inactivity Kent's only professional eight-track studio — Independent Recording Studio in Harmer Street, Gravesend — is pushing forward on three fronts. Long known in certain circles as a useful four-track demo studio, it this summer increased facilities to eight-track. The surprise of many old customers who are ringing up these days made new general manager Matt Howell realise that this development was not widely appreciated, and, while keen still to get the demo work ("it is our bread and butter") he is itching to get to

work on some masters. To match these developments John Oram, chief executive (whose work as a Trident consultant engineer led to Independent's being the happy possessor of a new 12-into eight Trident Fleximix desk) is concentrating on building the Independent record and publishing companies up again. Looking to attracting custom from those not wishing to go up to London to work, Independent Studio is making a £2 cut on its usual £12 an hour rate — "for an introductory period", as they say on the frozen food commercials.

SOUND AND Communications over a whole range of applications, from theatres clubs and discotheques, to hotels, hospitals, traffic control crime detection, electronic timing devices and even sports score boards. This constitutes the theme of the two Southern Sound Shows being held next month. The exhibitions, organised by the Association of Public Address Engineers, will show some of the most sophisticated and up to date equipment available in the world, including mikes and amps, alarm and timing systems, speakers, and background music equipment. Experts will be available, ready and willing to discuss the equipment, and admission to the two shows — at the Holiday Inn, Plymouth, on January 19 and Maison Royale, Bournemouth on January 25, 26 and 27 — is free. For further information the APAE can be contacted at Slough 39455.

BOOKINGS BOTTLENECKS have caused Maurice Placquet, Pinewood, to request more space to expand their rehearsal studio facilities, and have now been

STUDIO BUZZES

provided with a second studio area by Rank's. This new, smaller room — once the band room for the big orchestras who were regularly to be found at Pinewood — can take the overflow from the large main studio, which has proved popular not only for rehearsals but for recordings done with mobiles (two albums have already been completed there). Being on the first floor the new room will be less accessible to mobiles. A possible future development at the Pinewood studios could be its use for making tv pop films, and Maurice Placquet is hoping that recent visits from both BBC and ITV pop producers may have favourable results. There is also a possibility that some record companies, instead of holding individual Christmas Parties may decide to have a huge combined one at Pinewood.

ONCE AGAIN, the APRS's own review of the engineers' course they sponsor at Surrey University has shown that its success, and ability to keep to budget, has outstripped all hopes. Popular demand caused this years course to be extended to nearly a week, and has meant that another course in 1977 is assured — details of this will be available early next year. This year's batch of students included 18 from Britain and seven from overseas, all of whom were given a copy of the APRS's handsome book Sound Recording Practice before they came. Clearly they all read it, to judge from the erudite questions later thrown at the lecturers. Of all the sessions, the practical demonstration at Lansdowne Studios in West London was voted most popular.

STUDIOSCENE

Kingsway: where the stars come out at night

ALL STUDIOS have their little idiosyncrasies, but few are burdened with the particular characteristic of Kingsway Recorders. Thanks to a few quirks in their lease of the basement of Aviation House, in Holborn Kingsway in London, and to the fact that the Civil Aviation Authority (despite its close association with Concorde) does not like noise, it cannot be used to record between 9 a.m. and 6 p.m.

This is fine for the nocturnal and insomniac members of the music fraternity, (of whom there are quite a few) but a little frustrating for those who want to do a normal day's work. Ian Gillan, formerly lead singer for Deep Purple and owner of Kingsway Recorders manages to curb his frustration with a philosophical outlook. The situation, he explains, arose when the CAA took over the building from its previous occupants, coming in, literally, over Kingsway's heads. "This has been a studio for about 14 years — it was the original De Lane Lea premises — and there had always been complete harmony between the people here and the offices above. There was some small noise seepage, but it was quite acceptable to them. Then came the new management, and our solicitor accepted the clauses in the lease as they were then, which gave a technical loophole to anyone who complained. The CAA moved in, and decided to have their conference room just above us. They refused to come to an arrangement with us, and so — as there's no way round the problem — we have had to stop recording during office hours. So we attract the nocturnal type of customers; but we're making a

profit at night!"

The studio is doing a lot of in-house productions, and the major aim there now is to handle more of such work. "We are in the intermediate stage between being a recording studio and a recording company." It is two years and more since Gillan left Deep Purple, and he has used a great deal of that time to concentrate on the conversion of the old studio. Gillan and his team of engineers Martin Birch and Lou Austin, and Terry Yeadon who is generally referred to as the boffin, stripped out all the original fittings and equipment, and took the huge step of improving facilities in one move from eight-track to 24-track.

Kingsway claims in fact to have been the first fully operational 24-track set up in the country. The Kingsway men designed their mixing desk themselves, and had it built in the Raindirk workshop. Both sides benefited, because Gillan got the desk he wanted and Raindirk found itself with a new line of business, because the Kingsway desk was the first full size console it made, but not the last. Like most of the artists who have organised their own studios, Gillan went into that area of the business because he had become fed up with having to change studios during a recording job because of other bookings or some similar reason. He aimed for a small, but fully professional set up, and, having achieved it found — again like other recording artist/studio owners — that he could not get time in his own studio when he wanted it. However, the frustration of being unable to book time in your own studio because it is too busy earning money for you from other artists is



Inside Kingsway Studios: deserted by day.

infinitely preferable to the frustration of trying to book time in someone else's studio which, when you get in, is just going to cost you money.

In an effort to minimise the maddening effects of being unable to use the studio during the day, Gillan has had the control room

soundproofed with lead, and this makes possible day time mixing sessions in there. However, such treatment for the studio itself is impossible because of low ceiling height and enormous cost, so daytime recording remains an impossibility. Among the clients who have worked the night away or

part of it at Kingsway so far are Sweet, Paul McCartney, Leo Sayer, David Coverdale, Rory Gallagher, and, most interesting of recent projects, Eddie Hardin, former Spencer Davis keyboards player, who did almost all the recording and production work on the new Wizards Convention album there. This LP is a rare effort which brings together some of the best established and widely experienced rock musicians around today, in a collection of highly individual treatments of Hardin's own compositions.

The other regular user of the studio has of course been the Ian Gillan band. Because he has returned to performing and recording Gillan has perhaps less time and energy to devote to the studio business, but he is firm about plans to expand its field of operations (although physical expansion is impossible, and every nook and cranny of the premises is being put to the best possible use already). "Now we are looking towards a more production oriented set up, and we certainly haven't discounted the idea of beginning a record company. We don't aim to run before we can walk, but it's a logical step to take. The actual booking of studio time as such is almost at saturation point and we are looking for expansion of other kinds." Those who want the services of the unique desk, the JBL monitoring, and Studer machines, the chief engineer Paul "Chas" Watkins and his assistant Bob Broglia, at a basic price of £30 an hour for 24-track and who prefer like stars to come out at night, the number to ring is 01 242 7245.



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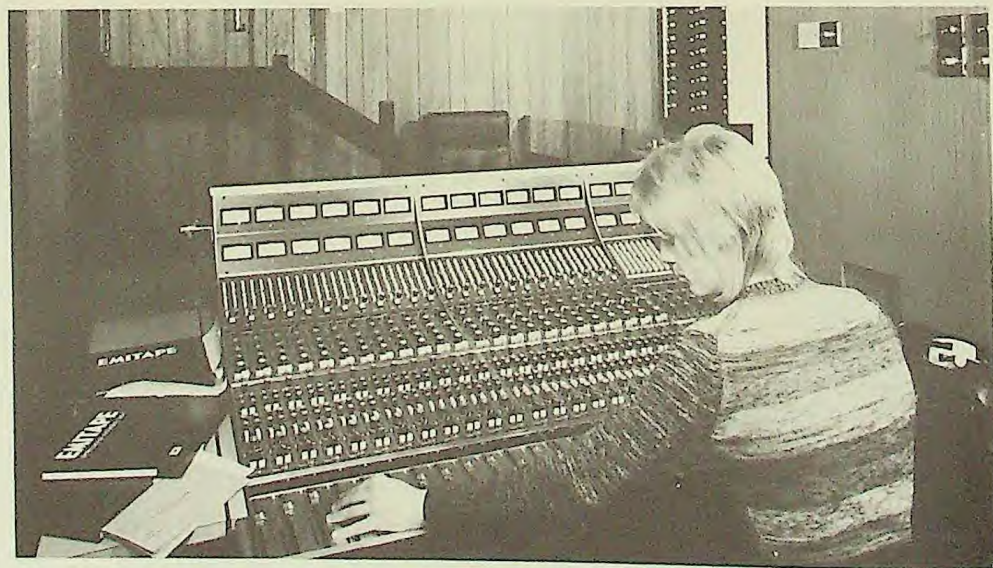
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Something old, something new— it's a church hall affair

THE ONLY hint that there is something unusual about the large, solid, predictably grime-streaked church hall about half way down Highbury New Park in North London is the pair of windowless, flush fitting, bright red doors which are visible, down the path by the church, from the quiet residential road. There is something about that cheeky scarlet which makes you suspect that it was not chosen by the scoutmaster, the Mothers' Union chairwoman, or the Darby and Joan club committee. If first sight of those doors happens to coincide with the entry or exit of some of the regular type of visitor to these premises it will not take the talent of a Father Brown to realise that they are not scouts, Mothers Union members, Darbies or Joans. The trained eye will spot musicians, engineers and producers, each with the purposeful tread and gleaming eye of people who are working. It is then but one small step for the mind of man to conclude that this must be a recording studio.

It is. This is Wessex Studios, which, as recording studios go, has a history as interesting as many of London's historic ecclesiastical piles. The name Wessex, the use of the building as a studio, and the quality reputation, are all about ten years old. But for all that there is a new studio behind those red doors, and one which launches itself officially now, after months of efficient working when somehow there never quite seemed to be the right time or the right way to get the new image properly christened.

That is one of the enjoyable problems of being a new/old studio. There is a large list of previous clients who start filling the order book as soon as the refit, the technical re-equipping and the transition from old to new are complete — if not before. There just never seems to be a convenient slack period during which to do the blowing your own trumpet bit, because there is some guy out there on the studio floor with a session booked blowing his, and expecting it to be skilfully recorded in that brand new control room over which no-one has yet had a spare moment to crack a bottle of champagne.

Wessex manager Bill Price now declares the place officially launched, and will graciously accept best wishes to all who sail in her.

Wessex really is an extraordinary place. Everyone who works there gets genuinely fond of it, and the fondness usually springs from three aspects of the building. The first is its size. It is very big; it has on many occasions held full orchestras without any cramping of style or elbow room. Yet, despite the fact that a grand piano, a clutch of organs, several drumkits and other musical impedimenta can sit in there with enough space around them to make them look insignificant, there is none of that cross-between-a-warehouse-and-British-Museum feeling which huge rooms usually confer. It is a relaxing place to be in, to work in; it has something of the warm and comfortable feeling usually associated with home.



THE ACRES of Wessex floor space get put to good use during a recent film sound dubbing session.

The second most endearing thing about the place to many musicians is the acoustic. For all the efficient soundproofing and acoustic treatment, there is a liveliness about the sound which reminds so many of them of their early days gigging in local clubs, and church halls . . . other church halls, that is. Somehow Wessex has managed to lose the possible bad points of such an acoustic such as unwanted echo, or patchy reflection from different wall surfaces — the sort of thing which made the gigs all these famous artists now remember so fondly feel like hell at the time — yet retain that basic sense of live, open room, without one iota more sound absorption than is necessary for A1 recording.

combination of unusual, interesting and attractive decor with extremely well-placed and carefully chosen lighting combinations makes for a handsome, luxury-tinged environment where the mood of the room can be tuned to the mood of the performers. No studio has yet thought of a way of pandering to a group of artists who

all happen to be in wildly different moods, but a least Wessex is big enough and flexible enough to make such an experiment feasible.

The usual sense of the engineers in the control room being in the studio equivalent of an isolation fever ward — the dividing line between them and the artists being sharply defined by the double wall of glass between them — has been ingeniously done away with at Wessex. The control room is very much larger than most, and possessed of an atmosphere all its own (often the lingering whiff of Bill Price's menthol cigarettes; he claims studio engineers are the biggest buyers of this sort because they are usually appallingly heavy smokers who comfort themselves with the thought that the menthol is having some beneficial effect on their ravaged throats). The really important feature of control room design is that it is very much part of the studio area, having a large front section which juts out into the studio, and is walled on all three sides with glass.

TO PAGE 26



THE TEAM: (left to right, back row) Tim Friese-Greene, Joyce Moore, Bill Price, Paul Nunn, Betty Edwards and Dave Belotti; (left to right, front row) Mike Thompson, Gareth Edwards, Dick Drake, and Howard Beck.



SOMEWHERE TO relax between sessions — the Wessex rest room.

WESSEX STUDIOS

Church hall cosiness and technical wizardry

their father, took the lease on the church hall, at the official address of 106 Highbury New Park. They had high ideals where recording practice was concerned, and proceeded to turn the place into one of the largest and most technically advanced studios of its time. They built an enviable reputation for the place over several years, and it ranked with EMI Abbey Road or Decca as a studio for big ensembles to record in.

Then, in an effort to keep up with their aim of being technically advanced, the Thompsons invested hugely in becoming one of the country's first 24-track set-ups, and the financial burden became too much for a family concern. Two years of struggle to cope ended when Chrysalis bought them out, took the studio over, lock stock and barrel, and formed Wessex Sound, a subsidiary of Chrysalis Records. Although itching to get on with the job of completing the technological miracle set in train by the Thompsons, and expanding the place, Chrysalis had to mark time for quite a while, because the Church Commissioners, who own the building, would not give an answer to the Chrysalis request for the freehold, nor would they reply to the application for permission to expand operations into the church building next door. When the answer did come it was a firm negative to both propositions, so plans were reorganised to allow for the maximum to be spent on re-equipping technically, and the minimum on structural work.

Design architects — Pentagram Design Partnership — were called in, and Price, who had transferred from his work as chief engineer at Air London studios to the manager's chair at Wessex at the time of the Chrysalis takeover, discussed decor with architects Mal Parker and Marvin Shayne. Neither had worked on a studio before, and were tickled pink at the list of acoustically transparent materials Price gave them as possible decor ideas. Without preconceived ideas they went ahead and produced a splendid and unusual wall effect using colour enamelled wire grille over hessian pleated curtaining. Ken Shearer was called in to design the building's improved sound proofing. One of the best views of the whole place is from the small gallery, high above the control room, which can be a grandstand for observers, or somewhere to put extra musicians.

Rest areas are now generally agreed to be necessary by all studios, most of whom do their best to give artists somewhere pleasant to relax and to eat. The Wessex rest

room is all of that and, like the rest of the building, just a little more. It has been built-in up near the vaulted roof of the church hall, and the dining alcove has as a wall the arched top of the original mullioned window. It is not possible to overlook the Vicarage, but this does not upset the Vicar, who finds the idea of living next door to a recording studio endlessly fascinating. The cosiness of the place had, it is said, led to a rush of domesticity, with artists and roadies lovingly preparing three course meals and then eating them off a table with knives and forks, and even washing up afterwards.

The roll call of artists who have used Wessex since March this year includes Kursaal Flyers, Guys and Dolls, Strawbs, Mott, Liverpool Express, Jack the Lad, The Seekers, Alex Harvey, Lulu, Camel, Caravan, Steeleye Span, Racing Cars and Art Garfunkel — to name but about half of them.

So Wessex has gone from the days when Robin Thompson engineered the very first King Crimson albums there, while Mike was working with the orchestras in the kind of session which is now practically extinct — to the present, with Queen bringing their latest hit tapes there to be mixed, and the newest commercial phenomenon, punk rock — in the shape of the Sex Pistols — also recording there.

Wessex in fact continues to discover its own potential. It has just been informed that it is the perfect tv studio: when Queen made a promotional film there recently, not only were the tv vans able to back right up to the studio door through the car park, and immediately form a tv control room, but the ceiling beams were pronounced exactly right for slinging filming lights from.

Finally, ladies and gentlemen, a word about the backroom guys 'n' gals who keeps this great outfit running smoothly. Let's hear it again for Bill Price, manager, and Mike Thompson chief engineer, and for the first time for Paul Nunn, chief technical engineer, Howard Beck, his assistant, Gareth Edwards and Tim Friese-Greene, recording engineers, Dick Drake and Dave Bellotti, tape ops, Joyce Moore, the lady who takes the bookings, and tea lady Betty Edwards. Their services and the use of the studio come at the costs of £40 per hour for 24-track in studio one; £35 for 24-track mixing in studio two; stereo copying and editing at £10 per hour, and a corresponding scale of charges for other operations and overtime.

FROM PAGE 25

Leaving lyrical description and getting down to solid technicalities, the list of control room main and ancillary equipment reads: 32-in, 24-out Cadac quadraphonic control console; monitoring on 15in. Tannoy HPD units in Westek 16 cu. ft. enclosures; 3M, Studer, and Ampex tape machines; Pandora and EMT delay lines; Neve and Universal audio limiters; Eventide phaser and flanger; Urei graphic equalisers; Kepex noise gates; full Dolby noise reduction; EMT echo plates; and microphones by Neumann, AKG and STC. Rumours that a partridge in a pear tree will be added to that staggeringly comprehensive list for the Christmas period are officially, if rather wistfully, discounted by the management.

The control rooms for both the main studio — which houses the grand, Fender and Wurlitzer electric pianos and Hammond C3 organ (all to be used free of charge) — and for studio two, an overdubbing and mixing facility with vocal booth, are identically equipped, and have identical acoustics.

The history of Wessex stretches back to 1966, when a business partnership of two brothers Mike and Robin Thompson — both budding audio engineers — and

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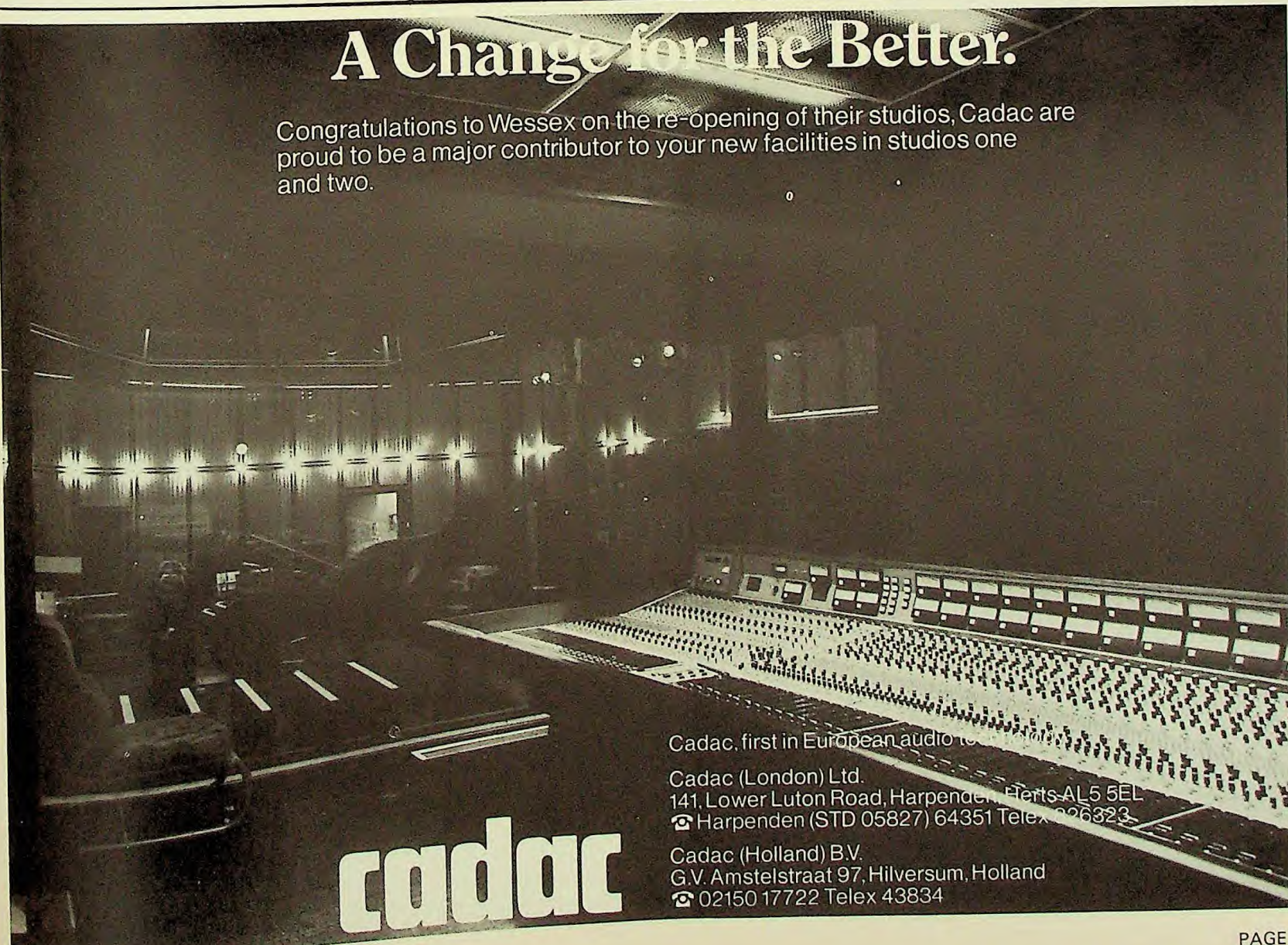
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RETAILING

The perfect sales staff: born or trained?

by MARGARET DAVIS

DO YOU encourage your staff to SELL — or to wait for customers to BUY? The difference will show in your tills and in the number of regulars who favour your shop in preference to every other Record and Tape shop in town.

It is the employer, whether proprietor or manager who must first sell to his staff the idea that retailing is a stimulating, satisfying and remunerative career, before they will reward him with their complete loyalty and co-operation in building a profitable and expanding business.

The old theory that one only worked in a shop as almost a last resort, if one hadn't any academic qualifications, is out-dated and untrue. There are limitless opportunities for the bright enthusiast with a flair for selling who will be willing to work and learn — and it is the good employer who should steer his young recruits in the direction which will lead to the peaks and the perks of success for both of them.

To do this the boss (for want of a better term), must himself be fully aware of the problems and possibilities, and have a definite basic plan for training his staff and for dealing with every aspect of his business.

The first and most valuable attribute necessary to instil into staff if they do not already possess it, is ENTHUSIASM — it is the mainspring from which success is achieved in every walk of life. Enthusiasm works in many directions but it is the boss who must set the example. If he arrives early and works late when events dictate, his staff will feel impelled to create a good impression by backing him up.

If the boss is particular about his own appearance the cleanliness of the premises, the lay-out of the stock and the shop, his staff will instinctively model their standards on his.

If the boss knows his stock thoroughly, is concerned with presentation, creates goodwill by greeting, and chatting to regular clients, is willing to take special orders, shows an interest in every form of entertainment locally which could help to increase sales, is seen attending live concerts and presentations organised by the Record Companies, he will be demonstrating his own enthusiasm for providing entertainment and if he also involves his staff by making them aware of the reasons for his actions, their loyalty and enthusiasm is bound to increase too — for it is an infectious quality.

Anyone can pack and take cash for goods selected from browsers, but this is not 'selling' — it is the supermarket method which works admirably and profitably at peak periods, and there is little competition but as cash for non-essentials decreases with inflation and unemployment, customers will become more selective, will ask for information and advice and will not be as easily drawn towards impulse buying as in the past.

It is true that the younger generation has been growing up in a supermarket age when service is replaced by self-service, but in the world of entertainment this is no longer sufficient by itself and there is increasing evidence that more persuasion is needed to encourage potential buyers, inevitably calling for more knowledge by the seller.

So let us see what can be done

with young staff to lead them to become your most profitable asset.

As I said earlier, enthusiasm is infectious, but as it is impossible to get enthusiastic about something of which one is ignorant, staff must be given every opportunity to increase their product knowledge.

This is best achieved by making certain that *Music Week* and all the consumer journals which record and tape buyers read regularly are always taken and kept for reference, so that staff are at least as well briefed on the charts, reviews, artist gossip, etc. as their customers. The staff ought to be regarded as 'professionals' by the customers who are mostly 'amateurs' as they collect as a hobby and for this reason are often better informed than the sales staff — enthusiasm again.

All new staff should be taught to use catalogues and advance lists which should always be kept handy and up-to-date. A 'useful information' notebook to record anything which has needed research or may turn up in future is worth having. Sleeve notes can also provide selling points, and queries can be dealt with by the companies' salesmen or by writing or phoning the relevant company. Never give negative answers without offering to find out.

The keen assistant will listen to all kinds of music whether recorded, broadcast or live. It is quite impossible to know every record in your stock, and an expert on jazz or pop is most unlikely to know or care about say opera or classics, but at the very least they should know where, or to whom, to go for information.

When asked to suggest records or

tapes for, say a gift, an assistant will invariably recommend what they themselves know and like, therefore the broader their knowledge the wider the range of sales which helps to keep back catalogue material turning over as well as current numbers.

Do hold regular staff meetings, and let them know just what the overheads are to run the business, explaining why it is necessary to turn over stock at least five or six times annually before one can start to show a worth-while profit. It is a good stimulant to set sales target figures in units or cash sales and reward them with a cash bonus

according to seniority if they can exceed them. In fact, involve them in the business as much as possible, and if you chose wisely when you engaged them they will surely co-operate and prove that they can line up to your expectations — if they don't measures must be taken (within the new laws) to replace them, as no business can afford to carry passengers these days.

A firm which keeps its staff is a well run firm to which customers will return again and again as the majority prefer to shop where they find good clean stock, courtesy, and service which is available when needed.



SPERRINGS NEW shop in Southampton — the last of the half-dozen new outlets set up this year — was opened on November 24 by Dennis Waterman, alias Sgt. George Carter of the Sweeney tv series. The new store is one of the 30 Sperrings to have a record section, and the large music department here was designed by EMI. Waterman is seen (left) signing copies of his new single and album on DJM.

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For further information and rates, contact Steve Rowe at Music Week, 7 Carnaby St., London W1V 1PG 01-437 8090

RADIO/T.V.

GERRY ZIERLER is no innocent when it comes to the radio business. He graduated from the pirate stations in the Sixties, then taking a course through a series of radio and sales exploits until three years ago he found himself being convinced by Air Services managing director Eddie Blackwell that his future really lay in radio sales. He is the company's marketing controller.

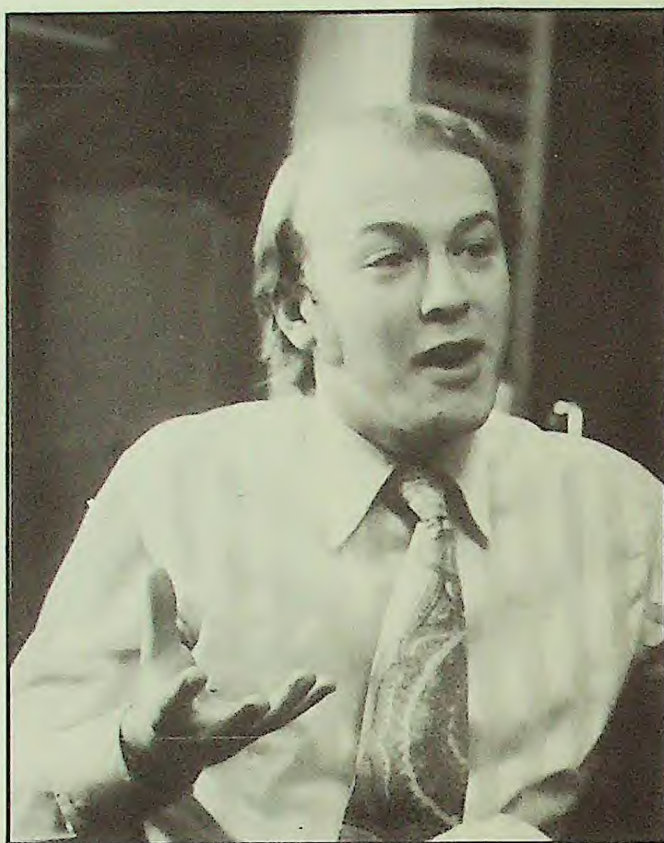
His radio career really started at school when he bought a short wave radio set and spent most of his evenings tuning up and down the bands, listening to stations in Japan, Russia, Australia and America. He managed to convince his school masters that he and a friend wanted to start a radio club. With added finance, more sophisticated equipment was bought, and the range of stations he could listen to grew in number.

With Radio Caroline starting up, the fascination turned to the pirates, and like many others, he left school to join the ranks. Radio Essex was his inauguration, and he admits that as a first job, it was really tough. "There were many hardships on the fort that we were based. Often food rations were down to the last packet of Shredded Wheat before more supplies arrived."

Because of the nature of the work, Zierler did virtually every on-air shift that was possible. With Essex being on 24 hours a day, he was started on the night shift when the station went pop, tough in the day sweet music was the brief. "We called it easy-listening. The phrase MOR hadn't been invented in those tender days. In the evening we had a programme called the Essex Beat Club where for four hours you played one record after another without any gap, and if you wanted to say anything it had to be over the end of the record, and that more than anything taught me timing."

Because of the unpronouncability

Zierler: making radio sell with the



Gerry Zierler.

of his name, he was known as Guy Hamilton in the pirate days. In the last year he has made a return to radio, doing programmes on many of the stations that Air represents.

This work, he says, has been invaluable to him. When prospective clients for a station ask him about what Radio Orwell is like, he has first-hand information. "People

EDITED
by
DAVID LONGMAN

believe you so much more if you can tell them that you've actually visited and worked on the station."

His favourite story pertains to Radio Orwell, the Ipswich station. He was doing a breakfast show for a week during the Suffolk Show this year. One evening, he and the other disc jockeys were playing with a large rubber spider that had been sent in by a listener. The next morning he arrived in the studio at about 5.30 and found that the insect had been fixed to the studio clock. He thought nothing more of it until just after 8.00 a.m. when he made the remark over the air, "It's eight after eight, and that's the last time-check you'll be getting as a spider is about to eat the studio clock." He didn't think any more of his remark until about 10.30. He was sitting in the disc jockey's room. The cleaning lady came in saying that she and her boss had been given a ragging from other clients about leaving spiders in Orwell's studio. "That is the power of radio," says Zierler. "They were only a few throw-away words, and it just demonstrates what commercials can do if worded correctly."

Zierler says that the pirates did fill a gap in the radio market in the Sixties, though he feels that the ILR stations have created their own audience. "In their own way, the pirates catered for the needs of young people, and many of the

stations had excellent programming policies for the time, but if you listen back to a tape now, it sounds very dated. ILR has a far greater value to the listener and the community, but of course it does cost so much more to run.

"The disc jockeys give the basic entertainment factor with the records and their chat, but the ancillary things like news and information together with the commercials make the big difference," he says.

Up until now, the commercial stations have had to struggle for every penny, and generally speaking they haven't had the resources to stage staff training programmes. As a result, the bulk of the experienced radio people have been absorbed by those stations on air. Zierler sees that the next batch of stations will need to inaugurate training programmes, and he feels that one of the main areas for encouraging new voices and personalities is by using people on a freelance basis.

It is the general dearth of experience, Zierler says but has led to commercials not always being up to the high standard required. He does make one proviso that most of the commercial stations have 'excellent production departments.' He continues, "Most of the stations are horribly modest about the facilities and the talent that they have to offer. They have one advantage over the London production houses in that they know the locality and can usually produce commercials which are better suited to the area. For instance, having a Cockney voice being used in Manchester isn't going to impress the listener very much."

NEEDLETIME

RADIO LONDON'S PRESENTER'S PLAYS

Paul Owens: Matrimony — Gilbert O'Sullivan (MAM 155)
Tony Fish: The End Is Not In Sight — Amazing Rhythm Aces (ABC 4133)
Nick Lucy: Lord Of The Dance — Sundown (EMI 2543)
Jon Kaye: We Are Going Woyaya — Art Garfunkel (CBS SCBS 4778)
Richard Vaughan: Don't Cry For Me Argentina — Julie Covington (MCA 260)
Robbie Vincent: Winter Melody — Donna Summer (GTO 76)
Andy Finney: Banana Republic — Steve Goodman (Asylum K 13067)

RADIO TEES HIT PICKS

Tony Gilham: You Don't Have To Be A Star — Marilyn McCoo & Billy Davis Jr (ABC 4147)
David Hoare: White Christmas — Bing Crosby (MCA 111)
Dave Gregory: Don't Give Up On Us — David Soul (Private Stock PVT 84)
Alastair Pirrie: In The Winter — Janis Ian (CBS SCBS 4798)
Ian Fisher: The Wreck Of The Edmund Fitzgerald — Gordon Lightfoot (Reprise K 14451)
Brian Anderson: Ring Out Solstice Bells — Jethro Tull (Chrysalis CXP 2)

RADIO CLYDE'S HIT PICKS

Dave Marshall: I Like Dreaming — Kenny Nolan (20th Century BTC 2290)
Steve Jones: Ring Out Solstice Bells — Jethro Tull (Chrysalis CXP 2)
Richard Park: Lyin' Eyes — Doris Troy (Midland Int. MID 5)
Tom Ferrie: The Wreck Of The Edmund Fitzgerald — Gordon Lightfoot (Reprise K 14451)
Brian Ford: I'm Not In Love — Richie Havens (A&M AMS 7266)
Bill Smith: The Champion — Willie Mitchell (London HLU 1054)

RADIO ONE'S RECORDS OF THE WEEK

Noel Edmonds: Winter Melody — Donna Summer (GTO GT 76)
Tony Blackburn: Don't Give Up On Us — David Soul (Private Stock PVT 84)
Paul Burnett: I Go To Rio — Peter Allen (A&M AMS 2764)
David Hamilton: Ring Out Solstice Bells — Jethro Tull (Chrysalis CXP 2)

RADIO LUXEMBOURG'S HOT SHOTS

Barry Alldis: At The 3rd Stroke — Daniel Boone (Penny Farthing PEN 927)
Chris Carey: I Wish — Stevie Wonder (Motown TMG 1054)
Bob Harris: Things We Do For Love — 10cc (Mercury 6008.022)
Stuart Henry: Police And Thieves — Jnr Murvin (Island WIP 6316)
Peter Powell: We Are Going Woyaya — Art Garfunkel (CBS SCBS 4778)

Tony Prince: Anarchy In The UK — Sex Pistols (EMI 2566)
Bob Stewart: Down — The Dodgers (Island WIP 6361)
Mark Wesley: Heres To Love — John Christie (EMI 2554)

THE POWER PLAY

Wild Side Of Life — Status Quo (Vertigo 6059.153)

RADIO MEDWAY

Jimmy Mack: Don't Give Up On Us — David Soul (Private Stock PVT 84)
David Cornat: The Magic Flute — James Galway (RCA 2767)
Brian Faulkner: What I Did For Love — Eydie Gorme (United Artists UP 36202)
Bernard Mulhern: Sharing You — Gary Benson (State STAT 29)
Rod Lucas: When A Man Loves A Woman — Harry Hippy (Pioneer PION 3)
Tony Valence: You Don't Have To Be A Star — Marilyn McCoo & Billy Davis Jr (ABC 4147)
Mike Brill: I'm Not In Love — Richie Havens (A&M AMS 7266)
Larry Adams: You And Me — Tammy Wynette (Epic EPC 4709)

RADIO FORTH'S TOP ADD ONS

Mike Scott: If You Ever Believed — Andy Williams (CBS 4682)
Tom Bell: Guava Jelly — Abigail Brown (Private Stock PVT 76)
Chris John: I Like Dreamin' — Kenny Nolan (20th Century BTC 229)
Mike Gower: Nothin' Heavy — The Bellmay Brothers (Warner Bros. K. 16844)
Steve Hamilton: Shake Rattle And Roll — Bill Haley & His Comets (MCA 263)
Jay Crawford: Don't Give Up On Me — John Weider (Anchor ANC 1035)

CAPITAL CLIMBERS

My Sweet Lord — George Harrison (Apple R 5884)
Winter Melody — Donna Summer (GTO GT 76)
Here's To Love — John Christie (EMI 2554)
I Believe In Father Christmas — Greg Lake (Manticore K 13511)
Ring Out Solstice Bells — Jethro Tull (Chrysalis CXP 2)
A Spaceman Came Travelling — Chris De Burgh (A&M AMS 7267)

PENNINE RADIO PENNINE PIC

If You Ever Believed — Andy Williams (CBS 4686)

DOWNTOWN RADIO

John Paul's Power Play: Don't Give Up On Me Now — John Weider (ABC 1035)
Hendi's Hot One: Stay In Bed — Jesse Roden Band (Island WIP 6358)
McSharry's Sure Shot: Someone Else's Land — The Swarbriggs (EMI 5054)
Big T's Biggie — Disco Boy — Jackie Moore (MCA 2759)
Cherries Peach: Lost Without Your Love — Bread (Elektra K 12241)
Candy's Hit Pick: A Spaceman Came Travelling — Chris De Burgh (A&M AMS 7267)
Engineer's Pick To Click: Serenata — Lelly Boone (Penny Farthing PEN 921)
Lawrence John's Favourite: The Wreck Of The Edmund Fitzgerald — Gordon Lightfoot (Reprise K 14451)
Eddie West's Winner: I Wish — Stevie Wonder (Motown TMG 1054)

PICCADILLY RADIO

Slip — Jesse Green (EMI 2564)
Dawn — Dodgers (Island WIP 6361)
You've Got Me Running — Gene Cotton (ABC 4154)
More Than A Feeling — Boston (Epic SEPC 4658)
Do It To My Mind — Johnny Bristol (Polydor 2058.814)

RADIO ORWELLS HIT PICKS

Happier — Paul Anka (United Artists UP 36185)
Questions — Manfred Mann's Earth Band (Bronze BRO 34)
Ring Out Solstice Bells — Jethro Tull (Chrysalis CXP 2)

RADIO CITY

Roger Blyth: It's Gonna Be A Cold Cold Christmas — Dana (GTO GT 45)
Norman Thomas: Your More Than Just A Number In My Little Red Book — Drifters Arista 78)
Dave Lincoln: Don't Give Up On Us — David Soul (Private Stock PVT 84)
Phil Easton: New Kid In Town — The Eagles (Asylum K 13069)
Chris Jones: A Spaceman Came Travelling — Chris De Burgh (A&M AMS 7267)
Arthur Murphy: A Childs Prayer — Jamie Kent (Sonet SON 2099)
Brian Cullen: I Believe In Father Christmas — Greg Lake (Manticore K 13511)

RADIO HALLAM

Keith Skues: You Are The One — Blue Mink (Target TGT 119)
Roger Moffat: You're More Than A Number In My Little Red Book — Drifters (Arista 78)
Johnny Moran: Winter Melody — Donna Summer (GTO GT 76)
Colin Slade: Down — The Dodgers (Island WIP 6361)
Ray Stuart: Flip — Jesse Green (EMI 2564)
Brenda Ellison: In The Winter — Janis Ian (CBS SCBS 4798)
Bill Crozier: Don't Take Away Your Love — Slik (Arista 83)

minimum of effort

"We have started to compile the Air Reel, which is a monthly tape of commercials and station promotions which we are making available to the advertising agencies. Copies will also be exchanged between our 11 stations, and the hope is that the tape will help broaden people's horizons about what is a good commercial."

For a national advertiser, Zierler recognises that it is more expensive for him to produce different commercials for each region, though he does feel that the extra cost can be off-set against increased sales. "Here at Air we produce commercials for clients, and the stations do likewise, and because of the nature of our business, we can under cut the recognised London production companies. The radio stations and ourselves are interested in selling air time, and the commercial production unit comes as something of an extra." Zierler cites Radio Trent as a good example of where a special commercial could be made for Jasper Carrott's new album, Carrott In Notts.

The voice for a commercial is obviously of paramount importance, and Zierler says he is baffled by record companies using the voice of someone like Noel Edmonds. "Listeners to commercial radio, by that very fact, don't hear Noel Edmonds or anyone else from Radio 1. I'm sure that type of person charges a great deal for a voice over, and I question the reasoning behind a record company employing him."

Zierler, like his equals at the other national sales company BMS, has an increasingly difficult task of persuading the record industry to think further than the usual four or

five commercial stations when it comes to advertising. "Piccadilly, BRMB, Capital, Clyde and possibly Forth are still the only companies which regularly receive commercials from the record industry. I think that a lot of the reasoning behind the lack of enthusiasm towards the other stations is because of ignorance. Often the sales managers at the record companies are too busy to realise that other stations exist. From my attendance at the recent Broadcasting Forum, it became apparent that the record pluggers are concentrating their efforts in the areas where the companies would spend more time and effort in actually selling and promoting product to the radio fan, then they wouldn't have a try rigging or bending the charts."

As marketing controller of Air, Zierler's job is to liaise with the stations about promotional activities. "For the first three years, Air deliberately kept a low profile, but the times have changed now, and I feel that Air's name should be just as important. Advertisers should turn to us for information on our 11 stations, and from there, we will be able to sell more air time. Growth has been incredible in the last three years, though some stations have had to depend largely on local revenue."

So, with Air broadening its image, Zierler's job is to try and convince more advertisers to use his 11 stations. "Our commercial production departments is kept pretty busy, and I think we provide an efficient and professional service. The idea is to encourage advertisers to use radio with a minimum of bother."

LAND LINES

IN ADDITION to ex-pirate man Ray Teret joining Piccadilly Radio, the station has also just announced that local disc jockey Ian Scott has joined full time to host the Night Beat programme... Christmas on Piccadilly includes a link with BFBS in Malta. The show came as a result of a poll of service men in Malta asking which local radio station they think their families listen to. The top three stations, chosen from all the BBC and commercial stations were Piccadilly, Plymouth Sound and Radio Forth.

Another old pirate name from the past Mark Roman has teamed together with Australian disc jockey Alan Hale to form Marden Kayne. The company is based at Borough Heath on Epsom Downs and is hoping to finalise arrangements with the IBA and MU to market TM jingle packages in the UK. The company is also setting up a marketing operation buying T-shirts in bulk from the ILR stations. Apparently nine stations have already agreed to the scheme.

A recent promotion from Piccadilly was for tickets for the Genesis concert to be held at the Free Trade Hall in January. The local promoter and police didn't want fans queuing for hours and blocking streets in the city centre, so advertisements in the press told fans to tune to Piccadilly at a certain time to be told details of where to go. The promotion worked well for the station, obviously introducing new listeners to the station.

Radio 2 has been using the track Wish For A Season from the DJM

Scott joins Picadilly as Night Beat host



RECENT GUEST on the Dave Lee Travis Show was Elton John who called in to discuss his musical tastes, introduce some of the records — and make a professional job of reading out the Top 30 countdown.

album Kind Hearts & English as closedown music. Album number is DJF 20490... The race for the prospective ILR franchise for Brighton seems to be becoming clearer, with the leading contender Channel Contemporary Radio announcing that East Grinstead MP Geoffrey Johnson Smith has been

appointed company chairman. Smith has a broadcasting background, including being one of the first interviewers of BBC TV's original Tonight programme.

Radio Luxembourg is the only commercial station in the country being used for the current EMITAPE campaign.

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ALBUM REVIEWS

POPULAR

WINGS

Wings Over America. Parlophone PCSP 720. **Producer:** Paul McCartney. The most voluminous pre-Christmas release (three LPs, one poster, all in a gatefold sleeve) is nothing less than its title implies: the complete Wings roadshow. It bulges with hits, among them Jet, Live And Let Die, Listen To What The Man Said, Let 'Em In, Silly Love Songs, Band On The Run and Hi Hi Hi, all performed by the McCartneys and cohorts Denny Laine, Jimmy McCulloch and Joe English in generally upbeat, exuberant and enjoyable fashion. Highspots include a clutch of Beatles songs (Yesterday, The Long And Winding Road, Lady Madonna and spirit, an irreverent Richard Cory and a poignant My Love. Though six sides may be a little too much McCartney music to take at one sitting, the tracks are well-programmed (and the sound quality good enough) to avoid stylistic overkill. It's everything anyone ever wanted to know about Wings, and consumers should respond accordingly.

THE CARPENTERS

Live At The Palladium. A&M AMLS 68403. **Producer:** Richard Carpenter. Moving as fast as the presses would permit, A&M offers an aural memento of the Carpenters' just-completed stint at the London Palladium — a useful pre-Christmas issue if the company has enough time to publicise its availability properly. The contents generally follow the format of Richard and Karen's current, almost-autobiographical stage show, featuring the former's keyboard prowess on Piano Picker and Warsaw Concerto, and the latter's drum abilities on S'Wonderful and Fascinating Rhythm, as well as the

hits: There's A Kind Of Hush, For All We Know, Top Of The World, Only Yesterday, Superstar, Rainy Days And Mondays and more. Some fans may be disappointed that the duo's Spike Jones treatment of Close To You has been omitted in favour of a 'straight' reading, but the clarity of the overall album sound, and the in-person warmth of Karen's voice should compensate. Tony Peluso's burning guitar solo on Goodbye To Love is a highspot, too. The sleeve is rather lacklustre, but dealers who display the LP prominently and with imagination can be assured of sunshine-bright sales.

GEORGE HARRISON

The Best Of Parlophone PAS 10011. Even with the current focus of attention on Harrison's first Warner Bros album, this coincidental (?) package from EMI has to be in with a strong sales chance. Indeed familiarity with and affection for the contents might almost give it the edge on the new material, at least in the short-term. It dates back to Taxman and Think For Yourself from mid-Sixties Beatles albums, but for some strange reason does not run in chronological order (the labels being stuck on the review copy on the wrong sides didn't help either). But there's no argument about the repertoire strength which runs through such good songs as Something, Here Comes The Sun, My Sweet Lord, My Guitar Gently Weeps and You.

THE EAGLES

Hotel California. Asylum K5301. **Producer:** Bill Szymczyk. It is about 18 months since the release of the last new Eagles album, but meantime the Best Of compilation has remained a durable chart item. Hopefully those who have succumbed to the soft country rock content of the compilation will be

sufficiently converted to accept the tougher image of the band today. As an electric rock outfit. The harmonised vocals are no longer so prominent, although there are glimpses of the past in the title track, Try and Love Again, and the enticing New Kid In Town. But the progression is painless and when the album contains something as substantial as the Last Resort, marvellously sung by Don Henley (with string accompaniment) and the exhilarating Life In The Fast Lane the band's current stance is hardly likely to alienate its admirers, even if there is unevenness of quality.

QUEEN

A Day At The Races. EMI EMT 104. **Producer:** Queen. Already guaranteed gold on the day of release, A Day At The Races is another step in Queen's quest for the ultimate in elegant recording. Again their sound is strongly based around the multi-tracked vocals of Freddie Mercury, a man who can caress a rock ballad better than any other vocalist working in the glam-rock field, epitomised on You Take My Breath, probably the strongest cut on the album. After A Night At The Opera, it might have been expected that Queen would attempt to de-clutter their style a little and go back to the more direct approach of Killer Queen, but the band obviously feel that the choral overdubs of 'Opera' are where their future lies. The single Somebody To Love and the closing track of side two Teo Torriato (Let Us Cling Together) exemplify this point with multi-layered barber-shop harmonies with a slightly pedestrian backing. But as a formula for success this style obviously takes some beating with the British public, so there are no surprises contained in this lavishly-presented package with Brian May's clean-out guitar lines always shining through the schmaltz.

VARIOUS ARTISTS

Phillybusters Vol. 4. Philadelphia International PIR 81658. Number four in the series, and still no shortage of hits to include. The main men from Philly (Kenny Gamble and Leon Huff) here offer I Love Music and Message In Our Music from the O'Jays. Let's Make A Baby from Billy Paul, Here We Go Again from People's Choice and Lou Rawls' You'll Never Find Another Love Like Mine, while other Sigma Sound soulsters include Harold Melvin and the Blue Notes, Archie Bell and the Drells, MFSB and the Trammps. Most interesting cut is by one of the City of Brotherly Love's veterans, Dee Dee Sharp, who offers an appealing workout of 10cc's I'm Not In Love. Phillybusters are salesbusters!

THE FATBACK BAND

Best Of The Fatback Band. Polydor Super 2391 246. The Fatbacks have been surprisingly consistent in singles sales, crossing from disco acceptance to pop action with titles like Spanish Hustle, Yum Yum and (Are You Ready) Do The Bus Stop. Their brand of bounce, powered by some cookin' bass and brass work, is well-showcased on this 11 track package. Apart from the hits, cuts include Trompin' and Boogie' With The Fatback. Turn your store into a disco with this one.

NEW RIDERS OF THE PURPLE SAGE

The Best Of. CBS 81742. **Producers:** Various. If the New Riders never really had any hit albums here, they were in the forefront of the country/rock crossover that sold an awful lot of records in the US, and this 'best of' compilation is a good representative sample of their wares. Banjo, pedal steel and vocal work are exceptionally fine throughout with trucking versions of Hello Mary Lou and Bob Dylan's You Angel You appealing to those not already committed, and Kick In The Head, or I Don't Need No Doctor to those who are fans but have not yet invested in an album. Steady sales might be expected as the word gets out.

FRANK ZAPPA

Zoot Allures (Warner Brothers K 56298). **Producer:** Frank Zappa. Always a man of eclectic talent and bizarre ideas, Frank Zappa that is. As usual the maestro has coached a fine studio band into getting his characteristically gritty and raunchy sound while Frank cuts loose with more of his winding, sinuous guitar lines than has been his wont of late. Fans of his more outrageous material will enjoy Zappa intoning the sordid description of a torture cell and its going on complete with anguished female moans on The Torture Never Stops. Zoot Allures will not lose Zappa and fans.

TOM JONES

Sings 24 Great Standards. Decca DKL 7/1 and 7/2. A fine selection of songs given the predictable full-throated treatment by Jones. His own hits, Green Green Grass of Home and (It Looks Like) I'll Never Fall In Love Again launch the programme, and the singer adds some great swinging versions of Fly Me To The Moon, That Old Black Magic and Hello Young Lovers. Best of the ballads are With these Hands, My Mother's Eyes and A Taste Of Honey. A two-album set which represents good value to the consumer but as there seems to have been a deluge of back-catalogue Jones albums on the market lately, some cautious stocking may be necessary.

ENGELBERT HUMPERDINCK

The Very Best Of. Decca DKL 9/1-2. Not to be confused with the new EMI album of the same name, Decca's two-LP set includes such Humperdinck hits as Release Me, A Man Without Love, There Goes My Everything, Am I That Easy To

Forget, The Way It Used To Be, Les Bicyclettes De Belsize and of course The Last Waltz. In other words, almost another recycling of the TV-promoted His Greatest Hits album two years ago. Humperdinck is good listening anytime but one is forced to wonder whether his back-catalogue LPs have not reached their watershed mark. Some new material might be more preferable to these old, familiar recordings.

BILLY COBHAM/GEORGE DUKE BAND

Live On Tour In Europe. Atlantic K 50316. **Producers:** Cobham/Duke. Once browsers have got past the horrible sleeve, they'll be in for a great evenings' listening. Though there's not much of a live feel to this set, as those present at the London concerts earlier this year will notice at once, the material is superb, and the virtuosity of the foursome — now one year old — will assure them a place at the top of the jazz/rock lover's shopping lists for some time. Cobham's amazing drumming gets full scope in Ivory Tattoo; Space Lady is strictly for jazz fans, Hip Pockets is pure soul in anyone's book. Other tracks are Juicy, Sweet Wine, Do What Cha Wanna and other concert favourites, plus Alphonso Johnson's weird and wonderful Almustafa. This one should move very fast.

AREATHA FRANKLIN

Ten Years Of Gold. Atlantic K50328. **Producer:** Jerry Wexler etc. A collection strictly for latter-day recruits to Franklin's admiring band, for much of the repertoire has been included on earlier compilations, not least this years Two Originals release. It doesn't include her two biggest UK hits, Say A Little Prayer and Don't Play That Song or the fine Chain Of Fools, but yesteryear classics like Respect, Natural Woman and Spanish Harlem are included, along with other quality recordings like Rock Steady and Day Dreaming. But it may be a pointer to her current status that the ten-year collection only includes two tracks from 1975-76 compared to five from 1967-68.

AL GREEN

Have A Good Time. London SHU 8505. **Producers:** Willie Mitchell & Al Green. Al is clearly conscious of the need to move beyond the relaxed, low-key soul sound which made him famous, and here offers a brasher, even noisier, vocal approach to the repertoire. The result is not entirely successful — the man's style is too good to bury under backing tracks that sound like a cross between Junior Walker and Wild Cherry — but it certainly commands attention. Best tracks are probably the effervescent Smile A Little Bit More, the thudding Keep Me Cryin' and the sensitive Something. More familiar Green interpretations are Nothing Takes The Place Of You and Happy. Al needs a new hit single for substantial pop sales, but soul fans will get the Green signal.

OSCAR

Twilight Asylum. DJM DJF 20494. **Producer:** Geoff Gill. Welcome to the fantasy world of Oscar and its strange inhabitants like Mr. Dick the keeper of the Twilight Asylum, the pilot of Kevin's Magic Aeroplane who only takes off in his mind, and Jeremy the rocker who wears leathers to ride a pushbike. There's obviously some original composing talent within the band (lead vocalist Brian McGladdery actually) and it's been taking rather too long for them to win recognition. Oscar has been with other companies to no particular avail, but a new deal with DJM plus a support role on the Caravan tour may help focus attention on a band which is as organised as might be expected after seven or so years together.

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ALBUM REVIEWS

POPULAR

VARIOUS ARTISTS

Philadelphia Freedom Vols. 1 + 2. London HAU 8500/8501 (available separately). After unavoidably stumbling at some initial hurdles, Decca is now back on the track of packaging the early sound of Philadelphia, i.e. the Cameo-Parkway catalogue. These two albums offer a potted history of the labels' ten years of US and UK hits, from 1957 onwards, with tracks by Charlie Gracie, the Rays, the Dovells, the Orlons and Dee Dee Sharp. Cameo superstars Chubby Checker and Bobby Rydell make only fleeting appearances — Decca has given them hits albums of their own — while some of today's soul stars (the Tymes, Eddie Holman, Patti LaBelle and the Bluebelles, the Delfonics) are here represented by early work. Each LP offers 16 tracks, and the variety of vintage music they contain — particularly on the second volume — should dispel the notion that everything on Cameo sounded the same. Dealers must stock according to the size of their 'oldies' clientele, but the packages are attractive enough for wider sales considerations.

CAROL DOUGLAS

Midnight Love Affair. Midland Int. BKL1 1798. **Producer:** Ed O'Loughlin. This is certainly a striking first album from Miss Douglas. Excellently packaged and produced by Midland International, it marks the company's debut under its deal with RCA, and deserves to do really well. The music is in a disco-mould, with all of side one long programme of five songs. The title track is released on single, and all other offerings here are chart material, with the possible exception of *Crime Don't Pay*. Miss Douglas has just been over here for a promotional visit, and with a tour in the offering, she could do very well on the British scene. The sleeve is a good sales aid, and could form an attractive display.

GOLDEN EARRING

Golden Earring. Special 2482 329. Dutch band Golden Earring have been together since 1964, and in that time have constantly topped the charts in the Benelux countries. Their music never really made the transition to the UK until the pop pirate station RNI featured them heavily. Their biggest UK success has been *Radar Love*, which is included on this selection, and other notable recordings are *Back Home* and *She Flies On Strange Wings*. Together with the other Dutch band Focus (also on the Special series), you have a good sample of what is best about the Dutch rock scene.

VARIOUS

Live At CBGB's Vol 1. Atlantic K 60123. **Producers:** Graig Leon and Jim King. CBGB's club can be found in the depth's of New York's Bowery district and has become a haven for the Big Apple's new wave rock bands. Subtitled *The Home of Underground Rock*, this 'live' double album features eight bands: The Shirts, Mink Deville, Tuff Darts, The Laughing Dogs, Manster, Sun, Stuart's Hammer and the Miamis, and it is to Atlantic's credit that they have collected them all on to one album to let us Brits hear what is going down on New York's streets right now. In broad terms their punk music is not as immediately aggressive as ours, although it has its moments, and rather better played, ranging in style from reggae, through speedy fighting talk down to social sleaze. As usual with the new wave, the music borrows heavily from the Stones and Yardbirds legacy, but has a bite all of its own at CBGB's. Interest in this type of material is undergoing a resurgence in Britain, so this high class, low life collection might pick up decent sales.

TANYA TUCKER

Here Comes Love. MCF 2772. **Producer:** Jerry Crutchfield. This is the third album for her recording work. This album is well produced, and the arrangements by Bergen White are possibly the making of this release. Miss Tucker's vocals are strong and clear, and she gives fine performances of Dave Loggins' *Comin' Home Alone*, Tony Joe White's *The Gospel Singer*, and David Gates' *I Use The Soap*. Not all the songs included are in the country mould, and a notable exception is the rock and roll offering *Gonna Love You Anyway*.

OUR KID

Our Kid. Polydor Super 2383 423. **Producers:** Barry Mason & Tony Sadler. It will be interesting to see if this album can sell in quantity as the group have only had the one hit. Musically it would appear that the teenage group have chosen the wrong material, because with one exception, all are new songs, but with the inclusion of *You Just Might See Me Cry*. As a cabaret act, Our Kid will find work quite easily, but even for cabaret, the selection of album tracks won't make a very inspiring performance. The production work here is accomplished as would be expected from Mason and Sadler, though it is the material which lets the album down.

HARRY CHAPIN

On The Road To Kingdom Come. Elektra, K 52040. **Producer:** Stephen Chapin. Chapin's seventh LP for Elektra, and one of his best. On this set he's reverted back to a style familiar from past — but not recent — albums, that of the "story song", a favourite of folk poets for generations, and quite successful here with the country/folksie guitar work and Chapin's deep and rich, attractively rough vocals. Chapin, now in his mid-thirties is obviously doing what he likes best — unpretentious ditties, some humorous, some straight, one or two ironic songs, a sad one, and a nice bit of nonsense as the title track (which could be interpreted as a crusading look at today's American society). Harry Chapin has a small but solid core of followers here and this one must rely on word of mouth, though should do quite well.

JAZZ

CHARLIE PARKER

Yardbird In Lotus Land. Spotlite SPJ 123. These aircheck and radio transcription recordings from 1945/6 fill an important segment in the Parker discography. The tracks on side two of this album, with Miles Davis, Joe Albany, Addison Farmer and Chuck Thompson, were dubbed and Chuck Thompson, were dubbed direct onto the Nat King Cole Trio with Buddy Rich, Dizzy Gillespie, Lucky Thompson, Milt Jackson, Ray Brown and Stan Levey, Tracks include *Anthropology*, *Ornithology*, *Salt Peanuts*, *Billie's Bounce*, *Dizzy Atmosphere* and *Blue & Boogie*. Another vital Parker release from Tony Williams's Spotlite label.

CLEO LAINE/JOHNNY DANKWORTH

A Lover And His Lass. Esquire ESQ 301. **Producer:** Carlo Krahmer. This album sees the revival of the Esquire label — dormant since 1963 — and should give the Treasure Chest reissue series a good send-off. Side one features Cleo Laine in eight 1955 tracks with the Dankworth Quintet. The second side, from 1950-1952, contains eight tracks by the Dankworth Seven, Britain's proud bebop pioneers, including *Our Delight*, *Allen's Alley*, *Bopscotch* and *Webb City*. Cleo Laine singing and Webb City is more controlled, all British songs is more controlled, less adventurous but also less mannered than in more recent years and on the instrumental tracks the solos of Jimmy Deuchar and Don Rendell are particularly noteworthy.

MILES DAVIS

Green Haze. Prestige PR 24064. **Producer:** Bob Weinstock. A 12-track double album reissue of two classic Miles albums — *The Musings Of Miles* and *Miles*. Davis's Quintet in 1955 was one of the most influential small groups in modern jazz and these are precious recordings, featuring the oblique, reflective trumpet of Miles with Red Garland on piano, Oscar Pettiford or Paul Chambers on bass, Philly Joe Jones on drums and, on sides three and four, the emerging John Coltrane. Tracks include *Stablemates*, *A Night In Tunisia*, *The Theme and There Is No Greater Love*.

BEN WEBSTER

See You At The Fair. Impulse 8034. **Producer:** Bob Thiele. A thoroughly beautiful album by a tenor saxophone master with piano backing by Hank Jones or Roger Kellaway (who also plays harpsichord), Richard Davis on bass and Osie Johnson on drums. Webster plays typically lyrical versions of *Over The Rainbow*, *In A Mellotone*, *Stardust* and, one of his own great favourites, *Our Love Is Here To Stay*.

MEL POWELL

Glenn Miller's Uptown Hall Gang. Esquire ESQ 302. **Producer:** Yvonne Blanc. These 1944/5 Paris recordings were made by sidemen from the wartime band of Glenn Miller, led by Mel Powell and including Bernie Privin, Peanuts Hucko and Ray McKinley. The 16 tracks consist largely of jazz standards such as *How High The Moon*, *Blue Skies*, *S'Wonderful*, *Stomping At The Savoy*, *At Sundown* and *Pennies From Heaven*, and guitar genius Django Reinhardt is present on four of the selections. Mel Powell contributes some delightful Teddy Wilson-style piano, especially on *I Must Have That Man*. An intriguing release which should create a great deal of interest.

SONNY FORTUNE

Waves Of Dreams. A&M Horizon SP 711. **Producer:** Ed Michel. Saxophonist/flautist Fortune follows up his fine *Awakening* LP, with a somewhat disappointing, rather routine album of latin-based jazz. For the most part the music is uninspired and the ballad, *A Space In Time*, on which Fortune plays a nice, keen-edged alto contains more interest than the other tracks put

together. There is some excellent, resilient base work from Buster Williams, and Charles Sullivan on trumpet and flugel horn impresses, but all in all the potential of this album seems limited.

ALICE COLTRANE

Eternity. Warner WB 56198. **Producer:** Ed Michel. Alice Coltrane is an extremely accomplished musician whose creativity and imagination has not always been faithfully captured on record. This LP is totally different — and more intrinsically musical — than her previous albums on Impulse (*Lord Of Lords*, for example). *Spiritual Eternal* is beautiful, grand, sweeping music deeply rooted in the blues and *Los Caballos* is a delightful, jogging latin piece with Mrs Coltrane on organ backed by bassist Charlie Haden, drummer Ben Riley (superb!) and Armando Peraza on conga.

Alice Coltrane plays some impressive solo harp on *Wisdom Eye* and also contributes a remarkable arrangement of *Spring Rounds* from Stravinsky's *Rites Of Spring* with a 37-piece orchestra. Sales potential, however, can only be modest.

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PERFORMANCE

Eddie & the Hot Rods

NOBODY CAN now doubt the power of influence of the 'new wave' rock bands currently making (naughty and nice) names for themselves all over the place following Eddie and the Hot Rods' triumphant Roundhouse concert last Sunday.

By 7.00pm the doors were bolted against all but ticket holders and still the crowd built up outside the Chark Farm venue that has made its name by promoting adventurously. There must have been some nail-biting beforehand about their box-office potential, but they proved that the big venues are now within easy reach.

The Hot Rods have their own firmly partisan crowd. Mainly male and in their late teens, they know all the songs off by heart and reject anything that is not in strictly four-four time and taken at more than 100 miles per hour, as fine young British reggae band Aswad found out to their detriment when they opened the show, being pelted with paper darts and other less friendly missiles. Aswad are very good and deserve to get their music over to a white audience and it is to be hoped that they don't let this rude reception put them off. A hour of rock&roll from the late Johnny Kidd's Original Pirates was received rather better, and then impatient bodies piled into the hall to await the Rods.

A gigantic roar greeted their arrival on stage and there then followed a superspeed holocaust of r&b that was everything the crowd expected. No signs of nerves from any of the young players as they raced through 96 Tears, Get Across To You, Writing On The Wall, and their current single Teenage Depression. The music is a synthesis of early Who and Stones styles, beefed up by the acrobatic antics of vocalist Barrie Masters and the youthful aggression of the band. It has instant communication with their massed fans who bounced up and down like a demented football crowd.

Two lengthy encores were given, security men rescued fans from being crushed against the stage—they even had all the hallmarks of fan mania. Yet there was very little trouble at the gig and no police were needed to control the crowd.

During the paranoid *On The Run*, Masters wrapped himself in 'Invisible Man' bandages, and while guitarist Dave Higgs sprayed blistering licks into the audience, indulging in some activities that verged on street theatre.

The prevailing feeling at the Roundhouse was 'this is the start of something enormous' and a continuation of the band's meteoric rise during 1976 must be one of the rocking racing certainties of 1977 — a point driven home this week as their album hits the chart at 43. JOHN HAYWARD

Kiki Dee

SINCE KIKI Dee signed on with Rocket Records in 1973, her reputation as one of Britain's best singers — with a fine, distinctive voice, an aptitude for selecting the right repertoire, and an invaluable awareness of her own stylistic limitations — has steadily surmounted international barriers.

The Rocket years seem to have given Kiki self-confidence — which previously was so lacking, despite much experience (the early Sixties, when she sang identikit pop items; the mid-Sixties, when she frequently covered American artists' work; the late Sixties, when she spent an unproductive period with Motown).

That self-confidence was very evident at the lady's Albert Hall concert, the highspot of her 1976 UK tour, last Thursday (2). She paced

her way perfectly through a selection of songs from the Rocket recordings, plus a clutch of new compositions. The emphasis was mainly uptempo, filled out by sterling, complementary work from Brian Holloway and Andy Dalby on lead guitars, Phil Curtis on bass, John McBurnie on rhythm guitar, and — apparently indispensable to Kiki, both for his songs and his on-stage contributions — Bias Boshell on keyboards. Three-part harmony back-up came from Liza Strike, Paul Vigrass and Larry Steele.

The aural result was loose without lacking in cohesion, cohesive without sounding over-rehearsed. It was a very satisfying, very American sound, fronted by a voice which knows all the elements of good singing — including sensitivity, sensuousness and dramatics — and, most importantly, how and when to use them.

Kiki excelled on the exuberant Standing Room Only, In Return (new songs, these two), Step By Step and You Need Help, but coped with the more complex, too — especially the atmospheric of Sugar On The Floor and the reflections of Once A Fool. And there was celebration of her hits: the regretful *Amoureuse*, the joyful *Loving And Free*, the commanding *Don't Go Breaking My Heart* (performed not as a duet, yet losing little in the transition) and the anthemic *I've Got The Music In Me*.

The last title was to have closed the concert, but an audience-induced encore brought it to a more fitting climax with the band, Kiki and a guesting Elton John offering a spirited and almost secular *Loving You Is Sweeter Than Ever*. It is, Kiki, it is. ADAM WHITE

Jess Roden Band

THE JESS Roden band gave a big, generous performance — and the packed house at London's Drury Lane theatre responded in kind. It was an evening to be remembered. Opening with *Ballad Of Big Sally*, from the latest *Play It Dirty, Play It Class LP*, which set the standard for the whole evening, the band went on to do *I'm On A Winner With You* — and they were absolutely right about that.

Many of the songs came from the *Leave Your Hat On* an album clearly regarded as affectionately by the band as it was by the audience, and yet there was no sense of the material getting tired. One little piece of brilliance followed another, with the size of the band — eight men — and the individual musicianship within it making possible an impression of constant inventive movement, on stage and with in the music itself. It became an enjoyable mystery that a band could be so obviously perfectly rehearsed and yet so spontaneous in everything it did. There was no staginess, yet buckets of showmanship — a pleasing paradox which can surely only be put across by a tightly-knit bunch of professional artists who genuinely like each other, their music, and their followers — and in fact it was hard at times to guess on which side of the lights people were enjoying themselves most.

In *A Circle* — about a third of the way through the set — marked the point where another happy phenomenon became noticeable. The usual thickening, mildly suffocating, blue haze which gradually and insidiously obscures the stage at most concerts, was not appearing. Drury Lane was boldy operating a No Smoking rule. This was a bonus Roden deserved.

One of the evening's climaxes was the long, cool, complex duet with Bill Liversey on grand piano (his white shirt, bow tie and dinner jacket showing above the gleaming grand, and his bare knees and wellington boots visible beneath it) and Ronnie (the man entitled to inherit Berry's 'crazylegs' title) Taylor on saxophone. This led straight into

Desperados, and Roden — one of the few people who can stand before a microphone without an instrument and know what to do — then added acoustic guitar to the line-up for *Stay In Bed*.

Me And Crystal Eye was the only number which could be accused of meandering a bit in the middle, but tightness and excitement returned with the tumultuously greeted *Leave Your Hat On*, although the well-stacked lady who came on dressed in black stockings and a waspie to place an shining topper on Roden's head did rather throw her part away acting as if she were dying of shyness.

Some meaty rock 'n' roll numbers were followed by *Blowing*, and a really great version of *Can't Get Next To You*, with *All Night Long* and *Friends Of Mine* (a genuinely felt tribute to the crowd) for encore. This date was early in the current Roden tour, and if the rest go like this it could be a sustained triumph.

TERRI ANDERSON

Flintlock

FLINTLOCK did not take their clothes off at London's New Victoria last Sunday evening. But just to make sure weeny hysteria was at a suitable peak, there was 208's Tony Prince inciting juvenile emotions with well-tryed lines such as "We've lost Mike — we think he's sitting in the audience." So when Flintlock appeared it was to a welcome that would have warmed the hearts of the Rollers, as would the attendant throng of St John Ambulance men and bored police outside. There is little point reviewing Flintlock musically as they have no contribution to make to Seventies rock. They must be seen in terms of a formula weeny-appeal band, fans assured by a TV show, one hit single (not surprisingly, sold when the last series ended) and the potential to make a great deal of money. As a concert group they perform reasonably well and with enthusiasm songs written by the drummer's father, (also the group's manager) and oddly for the audience age group, a medley of old rock 'n' roll such as *Great Balls of Fire*, *Route 66* and *Rock 'n' Roll Music*, plus update numbers including *Joe Walsh's Rocky Mountain Way* and *Frampton's Show Me The Way*. As with most young bands, (the average age is 17) r&b comes easiest and is most effective.

But the main impression is of a group of actors (they've all had acting training) playing the part of a successful band wooing an already hysterical audience. Drummer Mike Holliday — a mere 15 — is best at this. In a vocal duet with lead singer Derek called *Carry Me*, the temptation to look for the tv cameras was great. Young Mike's every gesture, every movement of the head, swivel of the hips, turn of the shoulder and no doubt twiddle of the toes was almost a parody of the Cassidy/Osmond/Jones type, with each shrug producing the expected screams from the stall. Smoke is used to great effect; *During Carry Me* the band was knee deep in it and the press pit looked uncomfortable.

At the climax of the show, after encoring with the new single *Russian Roulette* (a genuine heavyish rocker) three of them lined up for a masterpiece of junior torch called *Learn To Cry*. Silver Christmas trees descended majestically onto the stage while Flintlock, now thigh-deep in smoke which threatened to suffocate the first six rows of the stalls, looked like lost weifs wading through the snow. A stirring finish.

Flintlock have an LP out now. With the right sort of marketing (the group is all for it) and solid publicity for the forthcoming tour *Pinnacle Records* stands to make a lot of money. Flintlock may be dismissed by the press that does notice them as puerile rubbish, but if that's what the kids want — that's what they'll buy. VAL FALLOON

The Hollies

THEY EMERGED in the Beatles era and now, 13 years later, the Hollies are still turning out consistently good singles and albums which admittedly do not sell in the same vast quantities of yester-year. Yet their live performances, as proved at Cesar's Palace in Luton recently, still attract SRO attendances and the group sound as polished as they ever did.

There are those who have accused the Hollies of sounding somewhat mechanical but that is more probably an indication of the group's professionalism and ability to reproduce their hit songs onstage without too much loss of quality. And while the Hollies' repertoire with one or two exceptions is all too familiar to the audience, it is tribute to their staying power as a hit singles group. Songs such as *I Can't Let Go*, *Stay On A Carousel*, *I'm Sorry Suzanne*, *I'm Alive*, *Stop Stop Stop* and *Carrie Ann* still sound as fresh today as they did when performed by the group back in the Sixties.

Alan Clarke possesses one of the most recognisable voices in pop music, and it is rather strange that his own solo recordings have never achieved any considerable success. His readings of *The Air That I Breathe* and *He Ain't Heavy — He's My Brother* remain pop classics, and are proof that when it comes down to it, the Hollies really can rise to the occasion and make records which confound their biggest critics. *Long Cool Woman In A Black Dress*, which they played as an encore, also proved that the group were producing disco-style songs at least two years ahead of most other groups.

The group's new album for Polydor, *Russian Roulette*, has spawned several new additions to their act, including *Draggin' My Heels*, *Daddy You Don't Mind* and *Right On*. The songs are as good as any the Hollies have ever recorded and prove that the commercial touch hasn't been forgotten. They're a band who will always be welcome on the recording and live performance scenes. CHRIS WHITE

Al Stewart

LONDON'S NEW Victoria Theatre was packed to bursting point last Thursday night, despite strong competition from Kiki Dee at the Albert Hall, for a concert from Al Stewart and his band — part of a major UK tour promoting his new RCA album *Year Of The Cat*, and his first dates here for eighteen months.

Stewart, a slight and stooping figure, made his name in the early part of the decade playing wordy, introspective songs which appealed to lonely young women in bed-sitterland. In those days he played acoustic guitar and used a string section on album. On Thursday he was backed by a tasteful electric band, which had the effect of adding more power to the music with its interesting melodies providing plenty of opportunity for keyboard or guitar solos.

Never one to shirk tackling a grand theme, Stewart writes lyrics that appeal to connoisseurs of English literature, the rolling free-form construction of his songs resulting from hard work in the reference library. *Roads To Moscow*, for instance, covers the German invasion of Russia and the disastrous retreat that followed it with interwoven references to the life of Alexander Solzhenitsyn and the fall of Hitler. *Nostradamus* from Stewart's last CBS album proved a crowd pleaser with its heavily stated mystic theme and Stewart taking the role of the 16th Century prophet.

The band were an accomplished collection of musicians, especially Peter White who took most of the keyboard chores, but took up the acoustic guitar for one of the finest

passages of clean and ringing picking heard on a London stage for some time during *On The Border*.

Unfortunately, Stewart's voice is not the stuff of which great rock vocalists are made. He has toured extensively within the electric format for some time in America, but attempts at the New Victoria to load the vocal mix in the early part of the set had his voice booming around the auditorium and made his lyrics difficult to follow for much of the rest of the hour.

This did not spoil the show for the majority of the audience, though, for he was called back for two encores, during which he indulged their desire for 'old stuff'.

Now quite a recording force in America, Stewart showed he has matured into a concert artist despite his lack of 'big star' stage presence. To the casual listener, the material he played from *Year Of The Cat* showed no great departures from his previous work, and is guaranteed to please his established fans. Whether he will win new supporters on this British tour is a matter for conjecture. JOHN HAYWARD

Doctor of Madness

FIVE YEARS ago, the Doctors of Madness would doubtless have garnered a following of a heavy hippie nature, the Velvet Underground crowd. In London recently, playing to a half-full Shaftesbury Theatre of no great size, they attracted a hybrid crowd who did not appear too sure how to take them.

Plain old rock fans mingled with the more visually imaginative end of the punk crowd and although the applause was full, it was hardly ecstatic.

The Doctors, as a unit, are full of potential. But in the long run they hardly scratch the surface of their possibilities. *Kid Strange* has good writing ideas — the chorus hook on *Mainline Resistance* is as good as anything that Lou Reed ever wrote. Sharp, disturbing imagery is their strongpoint — the mixture of dyed hair and army fatigues, the pointed flashing of visuals on the backscreen, this latter could be developed further.

Their weaknesses are, a messy rhythm (the drummer sounds to be dragging), and short-windedness in their instrumental ideas. They just don't have it yet to be a fully-blown, creative rock band in this respect and should therefore cut the length of their numbers and go for a more concise feel. An extension of this criticism is that the music too often sounds fragmented; heavy, aggressive chord-bashing being followed uncomfortably by unearthly, violin-orientated passages, and the entity not always making sense. They are going to have to decide quickly about future directions if they are to sustain the interest caused by their first album and let slip by the second, recent, release.

The Fabulous Poodles, having for months attracted cult comments in the music press, showed just why.

Four spiv-like characters not too unlike the *Kursaal Flyers* in their approach, they started off by sending on a couple dressed up as poodles to waltz around to the strains of a Forties dance tune and later had the male poodle pursue a schoolgirl round the stage. Their music ventured into both rock 'n' roll and hard rock, much of it whimsically inventive and showing the same sharp humour as their visuals.

After an hilarious punk send-up, a mongoloid voice from the audience shouted "that's the best fing you've done oil noight!" It would have been interesting to find the punk's opinion of the Doctors Of Madness' art school approach. It was for them, presumably, that he had come. DAVID REDSHAW

RELEASES INDEX

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

LISTINGS

- AB**
 ALICE, All The Kings Gardens, JOAN ARMATRADING. Bug 74 (S)
 BREAKING UP, Breaking Up Pt. 2, FAITH. Dynamic DYN 121 (ECR)

- D**
 DON'T GIVE UP ON US, Black Bean Soup, DAVID SOUL. Private Stock PVT 84 (E)

- FG**
 FAMILY, Cushalla, CLIVE WESTLAKE. Decca FR 13678 (S)
 GIMME THAT PUNK JUNK, Soft Punk, THE WATER PISTOLS. State STAT 38 (F)

I
 I LIKE TO SING, I Like To Sing (Version), PHILIP LEVY. Dynamic DYN 119 (ECR)

IN LOVE WITH CHERRIE, Makebelieve, GLYDER. Warner Bros. K 16848 (CW)

N
 NEW KID IN TOWN, Victim Of Love, THE EAGLES. Asylum K 13069 (CW)

S
 SING ME, Love Don't Change, THE BROTHERS. Bus Stop BUS 1054 (E)

SHARING THE NIGHT TOGETHER, Sharing The Night Together, HUBERT LOBBAN. Dynamic DYN 120 (ECR)

SUPER PUNK, Someone, CHARLIE DRAKE. Sol-Doon SDR 024 (A)

TOTAL ISSUED

Singles issued by major manufacturers for week ending 18th December, 1976

	This Week	This Month	This Year
EMI	(-) 6	(58) 410	(470)
Decca	2 (1) 4	(95) 131	(243)
Pye	(-) (3) -	(56) 142	(409)
Polydor	(-) (1) -	(56) 237	(427)
CBS	(-) (1) -	(44) 133	(256)
Phonogram	(-) (2) -	(27) 135	(170)
RCA	(-) (3) -	(21) 248	(212)
WEA	2 (-) 2	(28) 150	(271)
Others	2 (8) 52	(222) 1109	(1159)
Total	6 (12) 69	(582) 2748	(3505)

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SCOTLAND

Down memory Lane with a veteran label chief

by KEVIN BLACK

SCOTLAND'S OLDEST record label owner, Jim Wallace, has just put his first LP for three years on the market.

Wallace, 74 years old and standing about six feet tall, said: "Molly Weir is one of Scotland's great talents. I admire her greatly. She's got initiative and brains. I'll take a gamble on her, win or lose".

Wallace was talking about the LP Down Memory Lane featuring the voice of Glasgow-born actress Molly Weir. Down Memory Lane (SCO 1976) is a collection of tales and stories of old Glasgow from the pens of some of Scotland's best-known writers. Author and broadcaster Cliff Hanley has added a touching sleeve note.

Although this is the first album on Wallace's Scotia label for three years, his career in music and recording goes back to before the war when he played violin in an orchestra for the silent cinema. From there Wallace, who claims to be a descendant of Sir William Wallace, one of Scotland's great heroes, became involved with a company installing sound systems in cinemas. The next step was into direct recording when he set up Super Sound Records. After the war he formed firstly SMD then Scotia Records in Paisley, using a two-track studio.

His product over the years has been mainly Scottish with Scots artists. He first put the likes of Kenneth McKellar and Alasdair

Gillies on disc but he is a little bitter about Scottish records.

"I've found out that anything Scottish isn't bought by Scots. If it's made in England they'll buy it".

He freely admits to stamping his records 'Made In England' and claims "I've found they sell better". Wallace moved from Paisley to Barrhead two and a half years ago. Since then he has released little product on his Scotia label. "That's because I sold my studio in Paisley".

Now his son Bill who owns Moonbeam Records in Newton Mearns is building a 16-track studio. "So anything I want to do in the future will be done at my son's place. But I feel like finally retiring from the business. I haven't made a great deal of money over the years. I'd like to concentrate now on manufacturing and producing records for other people to buy".

His most successful venture into recording has been the single, The Jeely Piece Song which he released about 1967. Written by Adam MacNaughton the song has become a standard and was featured recently on STV's Scotland's Greatest Hits show.

"The song was brought to me by David Kinnear, BBC radio broadcaster", said Wallace. "And it lay on a tape for months and months. Then I had some visitors in the house one night and they liked it right away. I put it out as a single and, well, it started selling in its thousands. It's still selling. "The

secret of The Jeely Piece song is its earthiness. It's unique," he says.

Wallace, with a lifetime of experience behind him, has some strict views on the music industry, particularly in Scotland.

He sees no future here for either a record label or the number of studios there are in the country. He dislikes pop or rock groups because "they can't play real music". His advice to them all would be to find a good teacher and learn music from "A to Z". He believes no one need more than two tracks for recording and that anymore tracks "covers up the incompetence of the musicians."

"I'm old-fashioned," he admits. "I think people should never make records unless they can read music properly."

At 74 he feels he can say what he likes and to hell with the consequences. "Life's all a gamble. My Molly Weir album is a gamble. It may sell, it may not. If it does I'll be happy. If it doesn't I won't mind too much".

And Wallace, who distributes his product through Clyde Factors and Record Enterprises, said gloomily: "A recording industry will never be created in Scotland. I give all the country's studios and record companies a year before they fold".

Big Jim Wallace doesn't really mind if his Scotia Records is among those which collapse.

As he says: "At my age you get sick and fed up of this cosmic show we all live in".



PYE RECORDS held a reception in Glasgow's Ingram Hotel on December 2 to launch for new albums and two singles. The LPs are: Alasdair Gillies (Scotch On The Rocks) Glen Daly (Memories Of The Music Hall), Bill Barclay (Viva Dunbar) and The Royal Scots Dragoon Guards Band (The Legendary Amazing Grace). The singles are from Alasdair Gillies (Scotch On The Rocks) and The Royal Scots Dragoon Guards (Handel's Largo). Picture shows (left to right) Barclay, Gillies and Daly each clearly expressing their feelings on certain albums.

In brief...

ROBIN MORTON, a member of Transatlantic-signed Boys Of The Lough, was in Ireland recently producing an album for Topic featuring traditional Irish folk musician Josey McDermott. The LP was taped in a bedroom in the Bush Hotel, Carrick-On-Shannon in a day. Morton will visit Ireland again at Christmas to produce further albums for Topic.

He has already handled albums from Glasgow folk band Battlefield Band and Glasgow singer Kevin Mitchell.

The Boys Of The Lough have released an album, "The Piper's Broken Finger" (TRA 33) and plan tours of France, Germany, the UK and the States next year.

PAN-AUDIO, is no longer making advertising jingles for Sound and Motion. For over a year Pan-Audio has been making the jingles which are used on buses in the city.

"We couldn't see it becoming a suitable way to reach the public," said managing director John Mackinnon.

RADIO EDINBURGH studios has completed a custom pressing job for Glasgow clubland singer Don Morris and a series of advertising jingles for Agnews Stores. The jingles were based on the songs Magic and Fitba Crazy.

EDINBURGH DUO Bright Red Tandem are back in Scotland after a recording trip to Sarm Studios, London. Gerry O'Regan and Eric Wales are signing to the Mountain label and were in Sarm laying down some demos and masters with Dave Batchelor producing.



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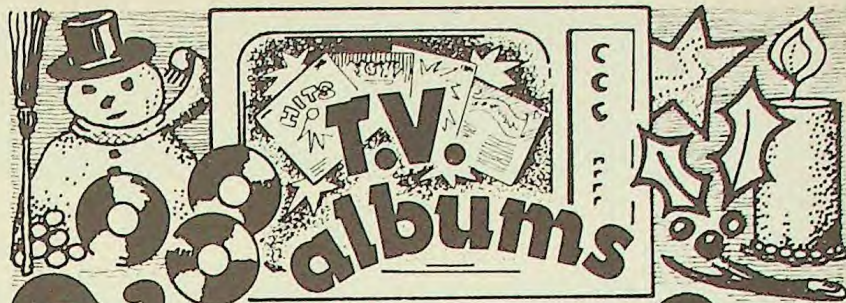
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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.49 and upwards.

CHART FOR WEEK-ENDING DECEMBER 3

TOP ALBUMS

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	5	20 GOLDEN GREATS	Glen Campbell		Capitol EMTV 2
2	2	4	ARRIVAL	Abba	B. Andersson/B. Ulvaeus	Epic EPC 86018
3	7	3	DISCO ROCKET	Various		K-Tel NE 948
4	4	5	THE GREATEST HITS OF	Frankie Valli & The Four Seasons		K-Tel NE 942
5	5	6	100 GOLDEN GREATS	Max Bygraves		Ronco RTDX 2019
6	3	8	22 GOLDEN GREATS	Bert Weedon	C. Harding/B. Matthew	Warwick WW 5019
7	9	4	20 ORIGINAL DEAN MARTIN HITS	Dean Martin		Reprise K 54066
8	6	10	SONGS IN THE KEY OF LIFE	Stevie Wonder	Stevie Wonder	Motown TMSP 6002
9	10	2	A NEW WORLD RECORD	Electric Light Orchestra	Jeff Lynn	Jet UAG 30017
10	8	36	GREATEST HITS	Abba	B. Andersson/B. Ulvaeus	Epic EPC 69218
11	39	2	HEJIRA	Joni Mitchell	Henry Louis/Joni Mitchell	Asylum K 53053
12	12	5	GREATEST HITS	Hot Chocolate	Mickie Most	RAK SRAK 524
13	11	26	FOREVER AND EVER	Demis Roussos	D. Roussos/S. Petsilas	Philips 6325.021
14	41	2	44 SUPERSTARS	Various		K-Tel NE 939
15	15	3	THOUGHTS OF LOVE	Shirley Bassey		United Artists UAS 30011
16	14	10	SOUL MOTION	Various		K-Tel NE 930
17	20	11	THE STORY OF THE WHO	The Who		Polydor 2683.069
18	13	4	DAVID SOUL	David Soul	Elliot Mazer	Private Stock PVLP 1012
19	22	7	BLUE MOVES	Elton John	Gus Dudgeon	Rocket ROSP 1
20	23	26	A LITTLE BIT MORE	Dr. Hook	Ron Haffkine/Waylon Jennings	Capitol E-ST 23795
21	31	4	ENDLESS FLIGHT	Leo Sayer	Richard Perry	Chrysalis CHR 1125
22			ATLANTIC BRIDGE	Billy Connolly	Phil Coulter	Polydor 2383.419
23	21	6	SOUNDS OF GLORY	London Philharmonic Choir	Irving Martin	Arcade ADEP 25
24		1	INSTRUMENTAL GOLD	Various		Warwick WW 5012
25	16	14	BEST OF THE STYLISTICS VOL. 2	Stylistics		H&L 9109.010
26	29	24	20 GOLDEN GREATS	The Beach Boys	Brian Wilson	Capitol EMTV 1
27	17	7	THE SONG REMAINS THE SAME	Led Zeppelin	Jimmy Page	Swan Song SSK 89402
28	26	3	THE PRETENDER	Jackson Browne	Jon Landau	Asylum K 53048
29	18	5	THE INCREDIBLE PLAN	Max Boyce	Bob Barrett	EMI MB 102
30			GREATEST HITS	Gilbert O'Sullivan	Gordon Mills	Mam MAMA 2003
31	24	40	FRAMPTON COMES ALIVE	Peter Frampton	Peter Frampton	A&M AMLM 63703
32	19	33	DEREK AND CLIVE LIVE	Peter Cook & Dudley Moore		Island ILPS 9434
33			SOME MORE OF ME POEMS AND SONGS	Pam Ayres	Dick Rowe	Galaxy GAL 6010
34	28	6	CHICAGO X	Chicago	J. W. Guercio	CBS 86010
35			THIRTY THREE AND 1/3	George Harrison	George Harrison/Tom Scott	Dark Horse K 56319
36	27	5	SING SOMETHING SIMPLE 76	Cliff Adams Singers		Warwick WW 5016/17
37	30	4	DEEP PURPLE LIVE	Deep Purple	Deep Purple/Martin Birch	Purple TPSA 7517
38	35	7	JOHNNY THE FOX	Thin Lizzy	John Alcock	Vertigo 9102.012
39	43	3	TUBULAR BELLS	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
40	45	15	ATLANTIC CROSSING	Rod Stewart	Tom Dowd	Warner Bros. K 56151
41	47	3	BOXED	Mike Oldfield	Mike Oldfield	Virgin V BOX 1
42	34	12	HIS 20 GREATEST HITS	Gene Pitney		Arcade ADEP 22
43			TEENAGE DEPRESSION	Eddie & The Hot Rods	Hollis/Vic Maile	Island ILPS 9457
44			INVITATION	Peters & Lee	John Franz	Philips 9109.217
45	32	16	JOAN ARMATRADING	Joan Armatrading	Glyn Johns	A&M AMLH 64588
46	40	2	HAPPY TO BE	Demis Roussos	Demis Roussos/S. Petsilas	Philips 9101.027
47	33	25	A NIGHT ON THE TOWN	Rod Stewart	Tom Dowd	Riva RVLP 1
48	36	3	THEIR GREATEST HITS 1971-1975	The Eagles		Asylum K 53017
49			THE SNOW GOOSE	Spike Milligan	Ed Welsh/Spike Milligan	RCA RS 1088
50		1	LAUGHTER AND TEARS	Neil Sedaka	Neil Sedaka	Polydor 2383.399

- NEW ENTRY
- PLATINUM LP (Emillion sales)
- GOLD LP (£250,000 sales LPs released 1st. Sept 74)
- SILVER LP (£100,000 sales as from 1st. Jan. 76)
- RE-ENTRY

NEXT TEN

- 51 GREATEST HITS 2, Diana Ross, Motown STML 12036
- 52 ALL THIS AND WORLD WAR II, Various, Riva RVLP 2
- 53 FLEETWOOD MAC, Fleetwood Mac, Reprise K 54043
- 54 SOME OF ME POEMS AND SONGS, Pam Ayres, Galaxy GAL 6003
- 55 BEAUTIFUL NOISE, Neil Diamond, CBS 86004
- 56 DEDICATION, Bay City Rollers, Bell SYBEL 8005
- 57 COUNTRY COMFORT, Various, K-Tel NE 924
- 58 WINGS AT THE SPEED OF SOUND, Wings, Parlophone PAS 10010
- 59 40 GREATEST HITS, Perry Como, K-Tel NE 700
- 60 THE DARK SIDE OF THE MOON, Pink Floyd, Harvest SHVL 804

ARTISTS' A-Z

- ABBA 2, 10CW
- ADAMS, Cliff Singers 36M
- ARMATRADING, Joan 45CW
- BEACH BOYS 26E
- BASSEY, Shirley 15E
- BOYCE, Max 29E
- BROWNE, Jackson 28CW
- BYGRAVES, Max 5B
- CAMPBELL, Glen 1E
- COOKE, Peter & Dudley Moore 32I
- CONNOLLY, Billy 22F
- CHICAGO 34CW
- DEEP PURPLE 37E
- DISCO ROCKET 3K
- DR. HOOK 20E
- EAGLES 48CW
- EDDIE AND THE HOT RODS 43E
- ELECTRIC LIGHT ORCHESTRA 9E
- 44 SUPERSTARS 14K
- FRAMPTON, Peter 31CW
- HARRISON, George 35CW
- HOT CHOCOLATE 12E
- INSTRUMENTAL GOLD 24M
- JOHN, Elton 19E
- LED ZEPPELIN 27CW
- MARTIN, Dean 7CW
- MILLIGAN, Spike 49S
- MITCHELL, Joni 11CW
- OLDFIELD, Mike 39, 41CW
- O'SULLIVAN, Gilbert 30E
- PITNEY, Gene 42D
- ROUSSOS, Demis 13, 46F
- SAYER, Leo 21E
- SEDAKA, Neil 50F
- SOUL, David 18E
- SOUL MOTION 16K
- SOUNDS OF GLORY 23D
- STEWART, Rod 40, 47CW
- STYLISTICS 25F
- THIN LIZZY 37F
- VALLI, Frankie & The Four Seasons 4K
- WEEDON, Bert 6M
- WHO 17F
- WONDER, Stevie 8E

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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	7	UNDER THE MOON OF LOVE	Showaddywaddy	Bell 1495	Carlin	Mike Hurst
2	8	6	WHEN A CHILD IS BORN	Johnny Mathis	CBS 4599	Ardmore/Beechwood	Jack Gold
3	2	4	SOMEBODY TO LOVE	Queen	EMI 2565	EMI/Queen	Queen
4	5	6	LIVIN' THING	Electric Light Orchestra	Jet UP 36184	Jet/U.A.	Jeff Lynn
5	3	5	MONEY MONEY MONEY	Abba	Epic EPC 4713	Bocu Music	Polar Music
6	7	7	LOVE ME	Yvonne Elliman	RSO 2090 205	RSO Music	Freddy Perren
7	14	4	LEAN ON ME	Mud	Private Stock PVT 85	United Artists	Pip Williams
8	4	5	IF YOU LEAVE ME NOW	Chicago	CBS 4603	Island	James William Guericco
9	16	4	PORTSMOUTH	Mike Oldfield	Virgin VS 163	Virgin	Mike Oldfield
10	6	8	YOU MAKE ME FEEL LIKE DANCING	Leo Sayer	Chrysalis CHS 2119	Chrysalis/Rondor	Richard Perry
11	28	3	BIONIC SANTA	Chris Hill	Philips 6006.551	Various	Hill/Staines/Grainge
12	21	3	LIVING NEXT DOOR TO ALICE	Smokie	RAK 244	Chinnichap/RAK	M. Chapman/N. Chinn
13	11	5	GET BACK	Rod Stewart	Riva 6	Northern	Lou Reizner/Rod Stewart
14	18	5	LITTLE DOES SHE KNOW	Kursaal Flyers	CBS 4689	Rock Music	Mike Batt
15	10	8	LOST IN FRANCE	Bonnie Tyler	RCA 2734	Mighty/Rak	McKay/Scott/Wolfe
16	12	6	STOP ME (IF YOU'VE HEARD IT ALL BEFORE)	Billy Ocean	GTO GT 72	Black Sheep/Heath Levy	Ben Findon
17	13	6	SORRY SEEMS TO BE THE HARDEST WORD	Elton John	Rocket ROKN 517	Big Pig Music	Gus Dudgeon
18	24	3	DR. LOVE	Tina Charles	CBS 4779	Subbidu/DJM	Biddu
19	32	2	WILD SIDE OF LIFE	Status Quo	Vertigo 6059.153	Leeds	Roger Glover
20	27	3	GRANDMA'S PARTY	Paul Nicholas	RSO 2090.216	Rio Cartel/April	Christopher Neil
21	17	6	DON'T MAKE ME WAIT TOO LONG	Barry White	20th Century BTC 2309	Schroeder	Barry White
22	19	10	FAIRY TALE	Dana	GTO GT 66	Tincabell/Heath Levy	Barry Blue
23	9	8	IF NOT YOU	Dr. Hook	Capitol CL 15885	Sunbury	Ron Haffkine
24	25	4	YOU'LL NEVER GET TO HEAVEN	Stylistics EP	H&L STYL 001	Carlin	Thom Bell
25	20	17	MISSISSIPPI	Pussycat	Sonet SON 2077	Noon/Britico	Eddie Hilberts
26	41	3	SIDE SHOW	Barry Biggs	Dynamic DYN 118	Chappell	Byron Lee
27	37	2	THINGS WE DO FOR LOVE	10cc	Mercury 6008.022	St. Annes	10cc
28	22	8	SPINNING ROCK BOOGIE	Hank C. Burnett	Sonet SON 2094	Sonet	S. Hogberg
29	NEW ENTRY		I WISH	Stevie Wonder	Motown TMG 1054	Jobete/Blackbull	Stevie Wonder
30	26	7	SO SAD THE SONG	Gladys Knight & The Pips	Buddah BDS 448	Screen Gems	Michael Masser
31	39	3	MAGGIE MAY	Rod Stewart	Mercury 6160.006	Chappell/GH Music	
32	15	9	ROCK 'N' ME	Steve Miller Band	Mercury 6078.804	Heath Levy	Steve Miller
33	46	2	HAITIAN DIVORCE	Steely Dan	ABC 4152	Anchor	Gary Katz
34	31	3	HEY MR DREAM MAKER	Cliff Richard	EMI 2559	Bruce Welch/Heath Levy	Bruce Welch
35	23	11	PLAY THAT FUNKY MUSIC	Wild Cherry	Epic EPC 4593	Chappell	Robert Parissi
36	49	2	KEEP IT COMIN' LOVE	KC & The Sunshine Band	Jayboy BOY 112	Sunbury	H W Casey/R. Finch
37	NEW ENTRY		DON'T GIVE UP ON US	David Soul	Private Stock PVT 84	Macaulay	T. Macaulay
38	43	2	ANARCHY IN THE UK	Sex Pistols	EMI 2566	EMI	Chris Thomas
39	29	9	BEAUTIFUL NOISE	Neil Diamond	CBS 4601	April	Robbie Robertson
40	35	16	SAILING	Rod Stewart	Warner Brothers K 16600	Island	Tom Dowd
41	48	2	RING OUT SOLSTICE BELLS	Jethro Tull	Chrysalis CXP 2	Salamander	Ian Anderson
42	50	2	SING ME AN OLD FASHIONED SONG	Billie Jo Spears	United Artists UP 36179	London Tree	Larry Butler
43	34	4	WE CAN WORK IT OUT	Four Seasons	Warner Bros K 16845	Northern	Lou Reizner
44	40	4	HANG ON SLOOPY	Sandpipers	Satril SAT 114	Robert Mellin	Henry Hadaway
45	44	3	ONE FINE MORNING	Tommy Hunt	Spark SRL 1148	Southern	Barry Kingston
46	NEW ENTRY		EVERYMAN MUST HAVE A DREAM	Liverpool Express	Warner Bros K 16854	Warner Bros/Moggie	Hal Carter/Peter Swettenham
47	NEW ENTRY		YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK	Drifters	Arista 78	Macaulay/Cookaway	Roger Greenaway
48	47	2	THE CHAMPION	Willie Mitchell	London HL 10545	Burlington	Willie Mitchell
49	NEW ENTRY		DADDY COOL	Boney M.	Atlantic 10827	ATV	Frank Farian
50	NEW ENTRY		SLIP	Jesse Green	EMI 2564	Redbus	Ken Gibson

STAR BREAKERS

SUSPICION, Elvis Presley, RCA Z768
 DON'T BELIEVE A WORD, Thin Lizzy, Vertigo LIZZY 001
 MONTY PYTHON ON SONG, Monty Python, Charisma MP 001
 FIGHTING FOR STRANGERS, Steeleye Span, Chrysalis CHS2125
 WINTER MELODY, Donna Summer, GTO GT 76
 SMILE, Pussycat, Sonet SON 2096
 MORNING GLORY, Wurzels, EMI 2568
 SAVE ME, Clodagh Rodgers, Polydor 2058 804
 SLEEP WELL MY SON, Frank Topping, President PT 458
 YOU + ME = LOVE, Undisputed Truth, Warner Brothers K 16804

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 Don't Give Up On Us 37E
 Every Man Must Have A Dream 46CW
 Fairy Tale 22F
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 Hey Mr. Dream Maker 34E
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 Lean On Me 7E
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 Livin' Thing 4E
 Living Next Door To Alice 12E
 Lost In France 15R
 Love Me 6F
 Maggie May 5CW
 Money Money Money 25A
 Mississippi 45L
 One Fine Morning 35CW
 Play That Funky Music 9CW
 Portsmouth 41E
 Ring Out Solstice 32F
 Rock 'N' Me 40CW
 Sailing 30A
 So Sad The Song 3E
 Somebody To Love 17E
 Sorry Seems To Be The Hardest Word 16F
 Stop Me (If You've Heard It All Before) 26ECR
 Side Show 42E
 Sing Me An Old Fashioned Song 50E
 Slip 28A
 Spinning Rock Boogie 27F
 Things We Do For Love 48S
 The Champion 15E
 Under The Moon Of Love 43CW
 We Can Work It Out 19F
 Wild Side Of Life 2CW
 When A Child Is Born 24F
 You'll Never Get To Heaven 10E
 You Make Me Feel Like Dancing

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1 Boyce/Lee, 2 Zaccar/Jay, 3 Freddy Mercury, 4 Jeff Lynn, 5 B. Andersson/B. Ulvaeus, 6 B. & R. Gibb, 7 Bill Withers, 8 P. Cetera, 9 Traditional, 10 Leo Sayer/Vinnie Poncia, 11 Hill/Staines, 12 N. Chinn/M. Chapman, 13 Lennon/McCartney, 14 Birch/Douglas/Shuttlesworth, 15 Ronnie Scott/Steve Wolfe, 16 Findon/Charles/Myers, 17 Berni Taupin/Eiton John, 18 Biddu, 19 Warren/Carter, 20 Bugatti/Musker, 21 Barry White, 22 Paul Creodus, 23 Locoore, 24 Bacharach/David, 25 W. Theissen, 26 Barry Biggs, 27 Stewart/Gouldman, 28 Burnette, 29 Stevie Wonder, 30 Michael Masser/Gerry Goffin, 31 Stewart/Quittenton, 32 Steve Miller, 33 Sagen/Becker, 34 Welch/Taney, 35 Robert Parissi, 36 H. W. Casey/R. Finch, 37 Tony Macaulay, 38 Matlock/Cook, 39 Neil Diamond, 40 Gavin Sutherland, 41 Ian Anderson, 42 J. Slate/L. Henley, 43 Lennon/McCartney, 44 B. Russell/Wes Farrell, 45 Adam-berry/Craig, 46 Craig/Kinsley, 47 Tony Macaulay/Roger Greenaway, 48 W. Mitchell, 49 Farian/Reyam, 50 Ken Gibson/C. Holness

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WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

PERFORMANCE

David Essex

SO MANY world class artists, aided by some of the best stage productions seen in the capital, have appeared recently at the London Palladium that it has become almost an unenviable task for any performer to emulate the previous week's success in terms of box-office receipts, and critical and audience acclaim. It is to David Essex's credit that he concluded his recent British tour with several performances that underlined his enormous — and much improved — stature as one of Britain's best pop acts.

It was in many ways a strange evening at the Palladium, a theatre which is more familiar with the diamonds and mink brigade, and the coach parties. At one point during Essex's performance, the audience was in danger of completely disappearing amid great billows of dried ice, while onstage there was a troupe of performing dogs and a quizzical looking camel. In addition there was a stunning finale incorporating dancers and acrobats, based on his album, *All the Fun of the Fair*. And not forgetting of course the singalongwithesex sequence when the audience were invited to participate in singing the words of *Hold Me Close*.

Underneath it all however, Essex amply demonstrated that while his fan following is still largely in the young female teenagers bracket, his roots are still firmly in the theatre and if he continues with stage performances on this scale then his appeal will soon envelop other age groups.

On record, Essex has probably been very under-rated in the past, and certainly the combination of himself and Jeff Wayne has a potent effect on the listener. Apart from a minor sound complication during one number, the onstage reproduction of *Gonna Make You a Star, Rock On, Stardust and Out On The Streets* was excellent. A medley of rock 'n' roll hits including *C'mon Everybody, Not Fade Away And Good Golly Miss Molly* was suitably vital and raucous; *Good Loving Gone Bad* had Essex on piano and featured him in ballady mood.

Overall the show was a triumph for Essex and company, demonstrating the vast strides in terms of stage production that pop

music has made. As long as he continues to produce good pop record then there will be a following for David Essex amongst disc buyers, and beyond that he has proved what an excellent stage artist he is, with an assured future in the theatre should he ever decide to resume that direction in his career.
CHRIS WHITE

Steve Harley

STEVE HARLEY kept his audience waiting and, when he did appear, frequently puzzled or goaded them by not doing exactly what they wanted him to; yet the atmosphere at the Harley and Cockney Rebel concert at Hammersmith Odeon was always highly charged with a genuine emotional response, which owed very little to the usual forms of fan hysteria.

In darkness the band played through the quirky instrumental piece *Side Track II* (a beginning which was brilliantly strong or appallingly weak depending on your point of view), then the lights came on to show Harley — a clown without make-up, a theatrical mixture of pathos and comedy — who went into *Here Comes The Sun*, followed by *Mad Moonlight* and *Mr. Soft*. A dissection of Harley's abilities as a performer would completely miss the overall, indefinable power he has to bring successfully together strange words, melodies which are sometimes singalong chorus tunes and sometimes rambling musical narrative; meticulous stage management which looks totally spontaneous; the band's often brilliant musical ability, and his own voice, face and marionette-like gestures.

Duncan McKay's keyboards were one strong thread throughout, perhaps best on *Red Is A Mean Mean Colour*, but George Ford's bass, Stuart Elliot's drumming, Lindsay Elliot's artistic use of his percussive cutlery canteen, and Joe Partridge's beautiful guitar playing must rank equally. *Is It True What They Say, Best Years Of Our Lives*, the lyrical (*Love*) compared with *You* (Harley's first ever use of an acoustic guitar on stage obviously pleased his audience) and a set of songs which by their quality made

for a lengthy finale *Love Is A Prima Donna, Sebastian, Make Me Smile* — all helped to leave the theatre echoing to disappointed yells when after two encores the band finally left, with Harley, in one last, now familiar, piece of theatre staying last to throw long-stemmed red roses into the audience.
TERRI ANDERSON

Heart

HEART HAS a fantastic body, four handsome males capable of sustained displays of musical pyrotechnics on guitars, keyboards and drums; two bold and beautiful females who have considerable command of skills on flute, guitars and voice; a stage act that pops and crackles like a ton of technicolour cornflakes and somehow, inexplicably, unexpectedly, there is no heart.

This Arista band from Seattle which rounded off a short college circuit tour with their only major venue gig at London's New Victoria, has had very good press, and a lot of it. Ann Wilson — the sultry lady who can actually belt with a flute and sings with both power and purity, and her sister Nancy — slight, blond, a wickedly good guitarist, especially on an acoustic; are worthy of the tough position of fronting a medium-heavy rock band; and the men are no pale following shadows but plainly valuable partners in the venture. They well deserved the general interest shown and their albums deserve their big sales, but — in some way which just cannot be explicitly painted — when it came to the acid test of a live showcase, the beautiful, loud, swirling wrappings seemed to be around a boxful of more wrapping. Every number had a meaty, vibrant, often strident, opening — with big audience welcomes for *Heartless, Sing Child Sing, Dreamboat Annie* and the two really big ones, *Magic Man* and *Crazy On You* — but time after time momentum was lost during long guitar solos from Roger Fisher. These made up in speed and energy what they lacked in melody and form.

In one sense the band was very tight, but in another the whole thing could have been a great deal tighter, and honesty compels a mention of the number of people who left before the end, although for an unknown quantity like Heart this need not be all that discouraging. There really is something great there. There is also something missing.
TERRI ANDERSON

Liesbeth List

LIESBETH LIST is Holland's top female ballad songstress in the same way that Shirley Bassey could claim the crown here in Britain. Unlike the latter artist however, Miss List's singing style is more geared towards the late-night supper club clientele, and the refurbished Empress Club, in London's Mayfair, was an ideal

venue for her intimate brand of singing.

Miss List's speciality is performing the songs of French composers Jacques Brel and Charles Aznavour, and in fact her most recent UK release on EMI was an album devoted to the work of Aznavour. Her tantalizingly brief act at the Empress included *Don't Say a Word*, which on record she duets with Aznavour, and Brel's *Ne Me Quitte Pas* (better known as *If You Go Away*) with the original French lyrics.

Tim Hardin's *Hang On To a Dream* was also given a tender reading by Miss List, while *Now You Want To Be Loved* from the film, *Live For Life*, was given a more stirring treatment. In fact it seems likely that in the future much more will be heard from Liesbeth List, and certainly a few television appearances could do the necessary trick for her. She possesses an unusual but beautiful face, and her voice can handle a wide selection of material.

The wonder is that British audiences haven't seen more of Miss List before now.
CHRIS WHITE

Stranglers

THE NEW wave has thrown up all sorts of flotsam from the depths of London's street-life and projected punk rock towards stardom via three minutes of well-timed tv obscenity. Most of the bands concerned are young and vital, their aggressive front helping to put across a new approach to rock.

But the Stranglers — witnessed on Saturday at the Nashville going through their paces for the first time since signing an alleged £40,000-plus recording deal with UA — are something out of the ordinary.

For a kick-off they are not outstandingly young, with an organist who looks as if he might have been belting it out on the Hammond for more years than he cares to remember.

There is also a certain maturity about the lyrics, which have a defiant feel, but are expressed in more literate terms than the usual run-of-the-mill punk railing against the establishment. This could be something to do with one of the writer's career at Sussex University.

In the *News Of The World* recently, the Stranglers were quoted as a prime example of punk. Now their management team are trying hard to tear down that image as quickly as it was fabricated to cash in on the press nine-day wonder.

In truth the band have built up their own following over a 12-month period mainly through hard gigging at places like the Nashville which was packed to the gills for this live recording session. They were well on their way to a record deal before the punk storm started.

The overall sound of the band is similar to early Doors. The singer has the same flat delivery that characterised Jim Morrison's vocals, while most of the instrumental breaks are taken on Hammond organ. The band have an intense, tight sound and have a leather-boy

image that does nothing to destroy the Doors comparisons.

Not all the material is the fast boogie-rock that usually makes up a punk set. There are islands of slower stuff, and the singer tends to inject notes of sarcasm into his delivery that makes a change from the acid bawling of other bands. What a pity he did not see fit to introduce any of the numbers or the band in audible tones, though.

The set was ecstatically received by the crowd, who were older than the average new wave audience and mostly male. This may be an important factor in UA's decision to sign the band who do tend to pull a more 'up-market' audience, and maybe by spreading their appeal between youthful punk fans and an older market disaffected from other forms of music they might be able to generate bigger record sales than we have seen so far from the other new wave bands.
JOHN HAYWARD

Joan Armatrading

AT LONG last Joan Armatrading seems to be coming out of her shell and is prepared to meet her fans a bit nearer to half-way. At her Sunday night concert at the New Victoria she took a solo spot and actually indulged in some banter with her worshipping audience.

Indeed, Miss Armatrading is beginning to show the sort of maturity that critics have constantly demanded of her in concert to compliment her outstanding album work. She may have been helped in this department by her magnificent back-up band which numbered amongst its members such luminaries as Albert Lee and Jerry Donaghe on guitars, Pat Donaldson on bass and the perfectionist Dave Mattacks on drums.

But it was when she dismissed the band and sat down at the piano for a moving version of *Dry Land* that she really won everybody over, quickly following up with an unaccompanied rendering of *Stepping Out* on which her driving guitar work really shone with new-found confidence.

The set was an adept mix of material from *Back To The Night*, her current chart album and some new songs which were every bit as strong as the already recorded songs. The new rocker *Show Some Emotion* showed particular fizz and sparkle.

Her voice, an instrument in itself, is also coming over a lot stronger these days. She was not shy to belt out *Love And Affection*, once during the main set and once as the encore closer, even though her voice was beginning to show some strain.

As 1976 draws to a close, Joan Armatrading will undoubtedly be amongst the most critically acclaimed British artists of the year for the word on record with Glyn Johns. Next year should see her going on the much greater things in concert. Let's hope we don't lose her to the States permanently.
JOHN HAYWARD

PERSONAL



John Reid is not sending Christmas Cards this year but is donating to charity. He would like to wish all his friends

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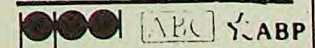
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