

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

MUSIC WEEK

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

INDUSTRY IN POST-BUDGET TURMOIL

Price barriers smashed

THE VAT increase and spiralling production costs — notably oil-based vinyl — have thrown the record industry into disarray with some companies smashing the “psychological” £1 singles and £5 albums barriers, and others, scared of consumer backlash, piracy and imports, pegging prices and absorbing the new VAT charge.

The biggest increases have been announced by EMI. From July 1, its singles will be £1.15, standard albums £5.29 and de-luxe £5.69.

In a letter to dealers managing director Ramon Lopez states: “All areas of the industry cannot fail to have been aware of the way in which inflation has remained very much at work since our last price rise in August 1978. Increases in co-polymer prices due to recent problems with oil supplies provide only one illustration of the substantial cost increases which we have been absorbing.”

EMI has also reassessed the level of its prompt payment discount and is reducing it from 2½ per cent to 2 per cent from August 1.

Commenting on the price increases, Lopez told *MW*, “EMI’s policy in recent years has been to review prices once a year — and this year we have simply brought the date forward by one month.”

“Irrespective of the changes in VAT, we had decided as far back as February that in light of inflation and cost increases, something would

have to be done, though we are absorbing some of the costs ourselves.”

At the same time, EMI will be looking to continue to “improve its efficiency in all areas.” Though there may be a more selective output, Lopez states categorically, “We will not tamper with artist development — our investment in this field is stronger than ever and will remain untouched.”

Arista pegging

Meanwhile Arista is pegging the retail price of both its single and de-luxe LP (SPART) at £1.00 and £5.00 respectively by reducing the dealer price. Marketing director Denis Knowles, commented: “I am absolutely convinced that the effect of the single costing more than £1.00 and the LP over £5.00 is contrary to the best interests of our industry. It hasn’t been easy at this time of increased costs to reduce prices but we believe it to be essential.” The new Arista prices take effect from June 18. Other Arista prices will rise according to the increased VAT.

The Saga group of companies (including Trojan, Mooncrest and B & C) is holding singles at 99p and full-price albums at £3.95. Saga’s general manager Clive Stanhope comments: “We may have to adjust our prices later on in the year when the full effect of the recent increases in oil prices is felt, but we shall do our level best to hold prices down.”

Chrysalis has decided to absorb the VAT increases on EPs and 12” singles (though 7” singles rise to £1.05, CHR albums to £4.46 and CDL albums to £4.78). Marketing director Keith Lewis, says: “We feel it is important that the consumer does not suffer by the rounding up of prices. We also have our annual price review in the autumn and we did not want to pre-empt any decisions we would want to make then, especially as any increased costs relating to oil and vinyl will become easier to determine over the next couple of months.”

DJM (new prices: singles £1.05, full-price LP £4.79, deluxe LP £5.19, effective July 2) has “taken into account a further large increase in vinyl and raw-materials,” says Stephen James. And he adds: “I hope these prices can now be held for the rest of the year as we are already the most expensive in Europe and more than the US. We could suffer a serious import problem if we increase our prices any more. I think it is about time the industry took a long close look at the royalties being paid to the artists and producers which have got totally out of hand recently, and are contributing greatly to the effect that we are now one of the most expensive countries in the world.”

Virgin singles jump to £1.10, albums to £4.99 and the Mike Oldfield double LP *Incantations* from £6.99 to £7.45. Managing director Simon Draper believes that increasing record prices have changed the buying habits of the public so that they are much more careful about what they choose nowadays. He adds: “The majors have a lot to answer for because when they put up prices, they force small independents like us to follow suit.”

Dealer margin

David Clipsham, WEA marketing director, says: “We’ve adjusted our prices so that the net effect for WEA is that we are in the same position as we were before. But we believe that we have a more attractive price structure for the public.”

RRP for seven inch singles rises from 99p to £1.10, while full price (£4.39) and de-luxe (£4.99) albums both hit the £5 mark. This effectively increases the dealer margin on full price LPs but reduces it on the de-luxe range.

Full price doubles are upped from £6.99 to £7.50 and the double de-luxe line, which will include the new Fleetwood Mac album, reaches £8 from £7.49. Twelve inch and picture singles (£1.49) are now £1.60 and LVs have reached £2.

RCA single prices go up to £1.10 and full price albums rise to £4.99 and £5.49. “That means breaking



MONTE CARLO: “I want to offend you,” WEA president Nesuhi Ertegun told the IMIC delegates in a speech in which he attacked music companies — especially publishers — for their “shameful” lack of support for the anti-piracy campaign.

Money-minded IMIC

from Rodney Burbeck

MONTE CARLO: In a year of economic disaster for the record industry in most parts of the world, topics for discussion at the ninth IMIC predictably centred on money.

Nesuhi Ertegun made a broadside attack on music publishers for failing to contribute to the urgently-needed funds to fight piracy.

K-tel’s Raymond Kives predicted the demise of the American record industry unless hit product is sold at higher prices and CBS EPA chief Don Dempsey urged a more realistic pricing policy with special prices being set artist-by-artist.

EMI Music’s Leslie Hill put his finger neatly on the current problems by advocating that the industry concentrates more effort on making higher profits from existing sales rather than constantly seeking to expand the market.

And as the cost of touring artists escalates, the whole question of who picks up the bills was batted back and forth between promoters, record companies, publishers and managers in a lively debate — but without any firm answers forthcoming.

• See full reports in page four and Dooley’s Diary page 55.

Chart action

ANITA WARD stays at the top in a week of steady sales. Tubeway Army has moved up to No. 2, Squeeze to No. 13 and Quantum Jump to No. 8. Also moving well: Gerry Rafferty (26-13), Amii Stewart (44-24) and Beach Boys (75-32).

Classical bootlegs halted

CLASSICAL BOOTLEGS brought John Horwitz, of Woodcock Hill, Kenton, to the High Court last week, when an action against him by opera singer Robert Tear and EMI Records was heard. Following the granting of a search and seize order, lawyers had seized about 400 master tapes of illegal live recordings and equipment. In the action against Horwitz (and The Reel Opera company, of his address) EMI and Tear wanted a declaration that the defendants were not entitled to make and sell live recordings in contravention of the Performers’ Protection Acts. Horwitz promised not to make unauthorised recordings of professional performers in future,

or supply such recordings, unless he believed he had permission. Horwitz is to pay costs and any damages — yet to be decided.

• THE BPI says it believes that this is the first operation in the UK specialising in bootlegging classical artists. The BPI had been granted the order permitting them to inspect Horwitz’s premises, which led to its lawyers’ finding recording equipment and illegal tapes of concerts by artists such as Riccardo Muti, Piero Capucilli, Robert Tear (who was a plaintiff in the case) Janet Baker, Herbert von Karajan, Jose Carreras, Maria Callas and Plácido Domingo.

Latest ILR choices

THE IBA has offered the Dundee/Perth Independent Local Radio contract to Tay Sound Broadcasting, while the Gloucester and Cheltenham franchise goes to the Gloucestershire Broadcasting Company (Severn Sound).

Tay Sound is chaired by James Pow and includes Eddie Blackwell, managing director of AIR Group and vice-chairman of AIR Services, among the franchise group. The two stations are expected to be on air by the autumn of 1980.

This week members of the IBA are visiting Exeter and Torbay to hold preliminary interviews with the three sets of ILR franchise applicants for those areas.

TO PAGE 4

New Release July 6th

Dolly

The electrifying new album from America's First Lady.

Dolly Parton-Great Balls of Fire

PL 13361

Telephone orders: 021-525 3000

RCA

INSIDE

Special supplement on television promotion — see centre pages. Also: Tipsheet 8 • Retailing 10 • International 12 • Publishing 14 • Disco 18, 20 • Talent 20, 22 • Classiccene 34-36 • Studioscene 42, 43 • Singles releases 44.

LETTERS

A little food for thought...

ALTHOUGH I do feel that the Phonodisc claim that £250,000 of alleged faulties has been returned in a quarter is a little overstated, I can, as an independent dealer, add a little fuel to the fire so to speak.

I remember quite clearly about three years ago being told by a rep who used to work for a certain independent chain in London that one of his jobs on a Tuesday afternoon was to sit in the back room and scratch a few hundred records for return as faulty. I also once in the course of my travels had occasion to visit a certain wholesaler to pick up an order. They must have been overstocked with the Ronco double album of Max Bygraves as I saw a young man sitting on a stool in a corner deliberately making a '1' scratch on one of the records from the set. Criminal damage, I would say.

Maybe the answer to this is not to abolish the 5% return allowance but increase it to 10%? Phonodisc does send out faulty merchandise, however — items to hand recently include two copies of the new Thin Lizzy album without labels on either side.

Dealers can't always be blamed — customers try it on, too. I had a fellow who returned a Contour L.P. to me only last week. "It's warped," he said. It was, too — but it was a

long deleted LP of Bert Weedon which he must have bought from us in 1974 — it still had our price mark of 87p on it!

Speaking of Polygram/Phonodisc again — would it not be beyond the bounds of possibility to have the same number of a set on the labels as on the sleeve? We had the new Bing Crosby double album in recently, Songs of a Lifetime — the number on the sleeve is 6641923 but on the labels it is 9198146/7! Our copy also has double labels on the record.

Has anyone noticed anything different about price increases lately? I have — the companies don't apologise any more, "owing to the increasing cost of raw materials etc, etc, we regret" No, we just get a notice showing how much things are going up by — nothing else. Ninety nine pence for a single — ridiculous. Record companies — take note — 90% of the singles you issue don't sell anyway so why not cut down the number of releases?

Another rather unfortunate occurrence is the sending out of unsolicited records.

EMI made a phone out asking us to place an order in advance for 12" singles — the Motorhead and the new Sylvester were the last two — we ordered four of each and were sent 15 — none of which have sold, incidentally. Are the sales girls at EMI working on commission? Do they "adjust" small advance orders in the hope that no-one will complain? And how about this — we had a delivery in from EMI the other day comprising singles, LPs and boxed sets — every item in the consignment had "FACTORY SAMPLE NOT FOR SALE" labels stuck on it!

I notice that Tandem is up to its tricks again. The new 12" single of Blondie like its predecessor and the Picture disc L.P. is "only available through Tandem Reps". Very clever, the Tandem rep doesn't call here anyway — although I have asked for a call on several occasions.

WEA — please, PLEASE, do not use those silly plastic yellow chips for packaging — they fall out of the boxes and they also get inside the singles sleeves causing scratches. In any case, isn't there supposed to be an oil shortage — all this by-product of oil being thrown in the dustbin ...? **Michael Parkers, M & J Parkers, South Harrow, Middlesex.**

A public image booster for BPI

THE BPI has appointed the PR firm of Richard Robson Associates to handle all aspects of the association's press and public relations.

The move is seen as part of a new drive by the BPI to increase public awareness to its activities and, in particular, its fight to protect BPI members against the menace of piracy and the problems created by private taping. The newly-established BPI press office can be contacted on 01-864 3634.

BPI director general John Deacon, comments: "We feel the time has come for the BPI to start making its presence felt and its views known to a much wider audience, particularly with regard

to piracy and related problems. "Our anti-piracy division is forging ahead in the battle against bootleggers, pirates and counterfeiters, and we are anxious to make it quite clear to these people that this is a fight which we are going to win.

"Likewise, on the question of private recording, we want to make the public aware of the massive harm and detriment which is being caused to record companies, artists composers and performers."

Albion entente

ARISTA HAS finalised a licensing deal with Albion Records. Future Albion product will appear on the Albion label in the UK and on Arista with the Albion logo in Australia, New Zealand, South Africa and France.

First release under the deal will be the debut single by producer Martin Rushent, Give It All You've got (DEL 1) on June 22. Further product is planned from The Valves, Ruan O'Lochlainn, Victor Allan, Ian Gomm, Pinpoint and Hazel O'Connor. Albion is the third deal acquired by Arista within the last twelve months, following ties with Zoom and Acrobat.

Putting things write!

I JUST thought you might be interested in the attached letter which my office manager penned in response to a customer's complaint, I found it most amusing and quite unusual in terms of "good customer relations", don't you think?

Your comments have arrived today,
And we have noted what you say.
Your problem seems to be quite bad,
A mixed up tape that makes you mad,
I put your tape on my machine,
And tried to find out what you mean.

I sit here listening with baited ears,
And must confirm my earlier fears.
The tapes gone wrong it goes round slow,
Your "Water music" just fails to flow.
Poor Bizet sounding like a hymn
And Chabriers Spain, is rather grim.
Sweet Clair de Lune seems quite

unwell,
Her G string must have slipped as well.
The Valkyries have all ridden home,
And Hoffmans tale is like a tome.
To try and help and put things right,
A new tape for you will go tonight.
We hope the sound will be just fine,
and number three will keep in time.

This just goes to show that the music industry can be fun as well as profitable! **Barry Collier, managing director Ronco UK.**

LETTERS

A bad ad

MY AWARD for the most tasteless advertisement of the year goes to RCA for its ad in this week's edition of Music Week, linking their singles not only with the face of Idi Amin, but with a direct reference to the fact that he is a mass murderer.

I see that RCA is this week publishing an apology in your paper to EMI. I feel that next week they should publish another apology to all the ordinary people in Uganda who suffered at the hands of one of the most evil men in history. **Christopher Wilson, Bath Place Records, Taunton, Somerset.**



SEEN OUTSIDE the Nashville Rooms celebrating the signing of Albion to Arista are (l to r) Derek Savage (Albion co-managing director), Arturo Billinski (Albion artiste), Hazel O'Connor (Albion artiste), Charles Levison (Arista MD), Dai Davies (Albion co-managing director), Denis Knowles (Arista marketing director).

IT'S OUT NOW! 'TEN YEARS' The long awaited single from STARJETS



GOD BLESS STARJETS



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NEWS

Mainland
45 from
Christy

SECOND SINGLE from Christy Records, a company formed 'with the aim of signing up and launching exciting new talent', has been issued in seven-inch picture disc form. By Your Side/So Long by new band Mainland has been produced by Martin Birch, ex-Fleetwood Mac and Deep Purple co-producer/engineer.

Christy Records is based at 17a Curzon Street, W.1 and is headed by Peter Salmon, who is also involved in Chesterfield Music and Curzon Records as well as 24 other companies. The Christy label is distributed via Pye and Charly Records.

Salmon commented: "With the release of our first single, also by Mainland, we did experience some teething problems with distribution, but that was to be expected with a new label and a new group. Now, however, with the deal with Pye and Charly, we are very optimistic and reaction from the dealers has been very good."

He continued: "The idea of Christy Records is to sign new across-the-board talent and then support the acts with enormous promotional and marketing techniques. There will be further signings, but in the meantime we are concentrating on getting Mainland off the ground."

"They are a group whose main aim is to entertain and give their audiences a good time. They feel that it is time that rock music showed a positive face."

Handling promotion for Christy are Gordon Urquhart and Elana Overs, also based at 17a Curzon Street (493 3935).

Phonogram axes Going
For A Song catalogue

FOUR MONTHS after its initiation, Phonogram has announced the termination of the Going For A Song back catalogue promotion, effective June 18.

The campaign which had begun on February 1, had reduced the price of 350 of Phonogram's current full-price albums and cassettes and introduced a two-tier price structure.

Phonogram managing director, Ken Maliphant, explains, "Despite some genuine encouragement and support from many sectors of the trade, the campaign is not an economic success. The level of price reductions required to stimulate sales of back catalogue have to be so dramatic to make them uneconomic and the costs of communicating the message to the consumer are prohibitive."

"There is distinct evidence that in some areas, the campaign has moved stocks out of the browsers, however, taking a global view, it has not been viable."

Commercial director Glyn Williams added, "Despite the overall disappointing results of Going For A Song, we will continue our support for the back catalogue. It is obvious from the many dealers who support the campaign that there is a substantial market to be serviced, and I would like to add my thanks to the many dealers who supported us in this experiment."



PHONOGRAM HAS renewed its association with the H&L label under a new licensing deal, and the first release will be a disco single by Cynthia Woodard, California Dreamin'. The singer is currently supporting Tom Jones in his Las Vegas show. H&L chiefs Peretti and Luigi Creatore made a brief visit to Phonogram's London offices to discuss forthcoming H&L releases in the UK. Pictured left to right are: Peretti, David Baker (Phonogram business affairs director), Creatore and Tony Powell (Phonogram singles marketing manager).

B52s launched

ISLAND IS planning a strong campaign for the UK launch of American band the B-52s. Their debut album, B-52s (Island ILPS 9580) will be in the shops from July 7. Initial copies of the album will include free copies of the band's first single, Rock Lobster. These will be available only with the advance orders from the EMI sales force. Marketing plans include full page ads in the music press, posters for in-store displays, thousands of badges using the band's logo and special ties featuring a red lobster design plus logo. In addition the band plays its debut British shows in Liverpool, Birmingham and London in the first week of July.

Free
Range
offshoot

A NEW record label has been started as an off-shoot of Free Range Studios at 22 Tavistock Street, WC2. First release is Through The Looking Glass by Kim Tracey (PFO 51) and promotion is being tied in with Sphere Books who have recently published a book by Ms Tracey about clairvoyancy.

Neville Johnson, general manager of the company, said: "The studios are well-established and we also have a publishing division. Free Range Records will concentrate on three areas of music, rock, reggae and disco. Future releases include product from two new signings, The Afflicted and The Loved Ones."

Directors of Free Range are Marsha Abson and Neville Wills. The label is being marketed by Pye and distributed by Spartan. Telephone number: 836-7608.

DATES FOR YOUR
DIARY:

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

News in brief

MCA RECORDS is releasing a special EP to mark the first anniversary of the opening of Evita at London's Prince Edward Theatre. Released in July 6, the EP features four Elaine Paige tracks from the original cast album — Don't Cry For Me Argentina, I'd Be Surprisingly Good For You, Buenos Aires and Rainbow High. Retailing at £1.49 (including VAT increase), the first 50,000 copies of the record will be packaged in special colour bags.

A NEW independent distribution company, Jazz Music, has been set up by Les Greaves, Julia Greaves and Ian Cosens, three of the founders of Jazz Services Unlimited. Based at 7 Kildare Road, Swinton, Manchester, Jazz Music will cover a comprehensive range of jazz labels as well as folk and ethnic material. They also have a number of new labels in the pipeline. Jazz Music is available on 061-794 3525.

PROTEX, A young Northern Ireland based band has signed to Polydor and their first single, I Can't Cope (2059 124) is to be backed with ads in the consumer music press w/e June 29.

JUDY TOTTON Publicity, whose clients include Status Quo and John Cooper Clarke, has moved to 29 James Street, London WC2. Telephone: 01-240 5551/2.

A&M's Director of promotional activities, John Adrian has resigned from the company. He has yet to announce his future plans. He can be contacted by telephone on Woking 4355.

POLYDOR HAS signed a long-term worldwide deal, excluding parts of Europe, for Roxy Roller, a team of wheeling roller skaters. Their debut single, I Need A Holiday is released on June 22 in both 7" and 12" forms.

NIGHT NURSE, the debut single by Writz who recently signed to Electric, is to be released in three different forms later this month, a 12" pressing on clear vinyl, a normal black 7" version and a 15,000 12" picture disc edition. The record has been cut from a digital master to give increased presence and brightness and a greatly reduced noise level.

SECOND SINGLE from Tribesman, a nine-strong UK reggae band, is released by The Label next week. Finsbury Park (BOA 102) will be available in both seven and 12-inch and also in a picture bag. The track is taken from the band's forthcoming album, Streetlevel, released in July.

MUSIC WEEK

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Manfred Mann's Earth Band
7" Picture Disc

NEWS

World opens up to the Euro-sound

HAS THE disco boom opened up the rest of the world for European produced music? That was a question tackled by an IMIC panel and while all agreed that Europe, especially the in-vogue Munich studios, had become a prime source of international pop hits, there was dissent that this would lead to foreign acts breaking worldwide.

The hits produced so far in Europe have been mainly English language disco hits with multi-national groups given English sounding names, but this had not necessarily opened the door for French, Italian or German performers.

Peter Kirsten, president of the German Global Music Group and producer of Mick Jackson, thought, however, that the word disco did not

properly reflect the importance of European music. "It will continue for a long time yet with tremendous developments, continuous change and improvements. The future for the European sound in the rest of the world is very bright and will not be exclusively disco. There will be country rock and hard rock and something that has not even been heard yet."

But the problems of breaking in to the American record market still exist and were highlighted by Italian Freddy Naggier, president of Baby Records, who has recently opened his own company in America, Emergency Records, "No American company wanted to know so I am moving in and doing it myself," said Naggier who had a three million seller with La Bionda's One For You, One For Me.

IN A devastating attack on the music industry and its ancillary suppliers, WEA president Nesuhi Ertegun told an IMIC audience: "I hope I will offend you", and went on to describe as shameful the "complete lack of action" from anyone other than record companies on the problem of record and tape piracy.

"When will the music publishers wake up?," he demanded. "A few have given token or symbolic donations, but most are asleep or jealously guarding their money. How many artists have agreed to give a tiny fraction of their income royalties?"

Ertegun's targets were also the artists' manager, agents, promoters, material suppliers, trade publications and all firms concerned with making and selling music.

"The record industry has not risen to the challenge of piracy," he said. "We are all making half-hearted attempts. Nobody wants to spend

Wake up and pay up Ertegun tells publishers

money but money is the name of the game. It is impossible to fight without spending huge sums of money.

"We did not react soon enough to the dangers we were facing. We have to spend money in all parts of the world or we are going to lose the fight. I am not being pessimistic or alarmist — I am being realistic and I want to press every alarm button I can reach.

"I want you to wake up, get mad and make the supreme sacrifice — spend money!"

Ertegun said the industry is

probably now losing five million dollars a day and probably more

"I want you to wake up, get mad and make the supreme sacrifice — spend money."

through piracy, counterfeiting and bootlegging.

Apart from raising the money to fund the fight, one of the major problems of combating piracy was political, added Ertegun. "We have

to convince governments and law enforcement agencies that music piracy is theft."

In the same session, retiring IFPI director general, Dr Stephen Stewart, warned that although they had now virtually eradicated piracy in Hong Kong — once a prime source of material — the problem still existed in Singapore, and new threats were apparent "just across the Mediterranean in the Arab world."

Stewart said the countries most badly affected by piracy were now Italy, where half the tape market

was in the hands of the pirates; Greece which was even worse; Turkey where the situation was "desperate" and Spain and Portugal.

"But on the other side of the Mediterranean (except Israel) there is no law, no understanding of the problem among the politicians and piracy is 100 per cent," added Dr Stewart, although he revealed that approaches have been made to the IFPI from Egypt and Tunisia for help in stopping the pirates.

Dr Stewart also revealed that a new IFPI technical committee was now co-ordinating record company research in trying to find devices to make detection of pirated or counterfeited records easier for dealers and wholesalers.

The new committee is also looking at ways of making home taping more difficult and once again the suggestion was made that a tax or royalty on both tape hardware and software should be imposed.

Big profits not bigger market—Hill

IN A short cryptic speech which contrasted sharply with the inevitable jargon-swamped verbiage of events like IMIC, Britain's Leslie Hill told delegates that the industry should concentrate on making greater profits from current sales rather than attempting to expand the market.

"It is moonshine to say that there are millions more people out there who are not yet buying records therefore we must reach them," said Hill, joint managing director of EMI Music Operations.

"The industry experienced rapid growth in the Sixties and early Seventies, but now there is little growth and we must simply get used to this situation."

Hill was making his address during the traditional IMIC presidents' panel session which this year was virtually a litany of misfortune as industry leaders spelled out the problems of the past year.

Only Siegfried Loch, managing director of WEA, Germany, was able to bring a message of good cheer from his country which has reversed the trend and shown a growth pattern in the past 12 months which, he claimed, took Germany to third biggest record and tape market in the world.

"Last year was a record year for

our industry with a 21 per cent increase over the previous year," he said. "The disco boom has brought new, young record buyers into the stores and the TV-merchandised album has increased from 13 to 17.5 per cent of the total market."

But Loch also had words of warning on home taping — "a time bomb under our industry" — which the German industry was trying to combat by seeking a royalty on blank tape sales, and "the never ending struggle against piracy".

Other speakers echoed each others fears for the apparently shrinking record market. News of depressed business came from Ben Bunders, managing director of WEA, Benelux; Francois Grandchamps des Raux, president of Musidisc-Europe, France; Anders Holmstedt, regional director, EMI Music Operations, Scandinavia; and Allan Hely, managing director of Festival Records, Australia.

From America, Charles Smith president of Pickwick International, hit out at the absence of "exciting new product", and blamed "consumer malaise" resulting from the gloomy economic climate as a factor in the industry's soft market.

Smith also touched on the thorny subject of returns — which he reckoned cost the US industry 50 million dollars last year — and

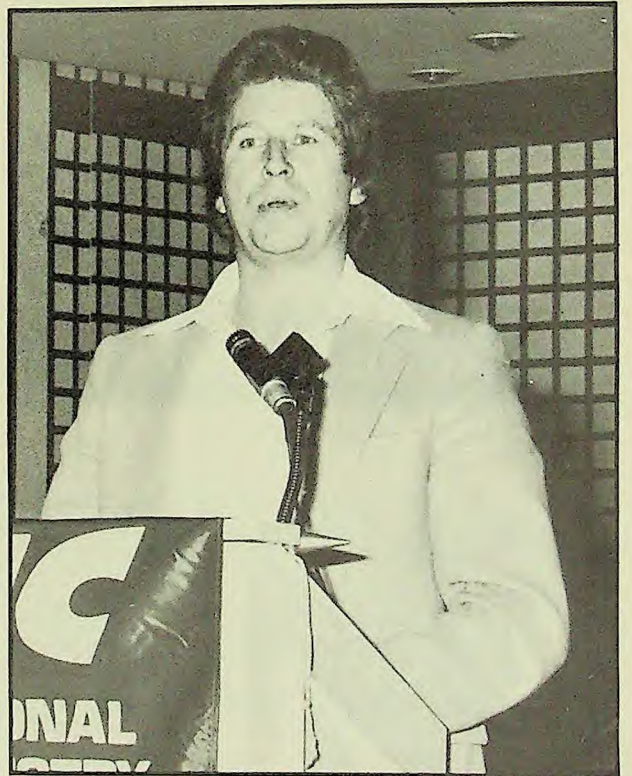
blamed manufacturers for "pumping unrealistic amounts of product into the pipeline".

He voiced misgivings at the trend to distribution falling into the hands of a handful of conglomerates thereby stifling the entrepreneurial independent, and interestingly revealed that in America the retail business is swinging back to the specialist shop "with knowledgeable assistants".

Smith finally took a swipe at artists and their managers who hold up the flow of product by not delivering albums on time and he added: "We must manage our business like businessmen and not get hyped up by the show business mentality."

Earlier, the presidents' panel chairman Bob Summer, president of RCA Records, had opened the session by analysing the dramatic changes in the industry — the acquisition of ABC Records by MCA and the switch of A and M and 20th Century distribution to RCA — and opined: "Much of this change has reflected a response to economic necessity."

Summer warned that "the final phase of the downturn" will see more changes in the industry, but this will result in better business. "We must convert change to growth," he said.



LESLIE HILL: profits before expansion.

IMIC report from RODNEY BURBECK in Monte Carlo. More reports in next week's issue

Budget report from Page One

the psychological £5 barrier," says RCA commercial development manager, Peter Bailey, "which is the dread of all marketing managers. I don't think the singles market will be damaged at all but the effect on the album market will not be seen for a few weeks yet."

Announcing singles prices rises of 6p, from 90p to 96p, and SEEZ albums up to £4.78 from £4.49, Stiff general manager Paul Conroy commented: "We would like to cut the dealer margin and I think this will be a major talking point in the coming months."

At United Artists, Cliff Busby told MW: "We will be making some adjustments to our prices both up

and down. In our three main album categories, one will go to £4.80, one we will keep at £4.99 and our top price will go to £5.39, effective from July 2. We also plan to introduce a series of £3.99 albums for selected repackaged items."

Decca's new prices structure takes into account increases which were scheduled "very soon", but which have been brought forward. Singles go from 99p to £1.06, 12-inch singles are up to £1.99 and EPs to £1.75. The World Of series increases from £2.35 to £2.65, mid-price £2.85 to £3.25 and £3.25 to £3.50, full-price albums from £4.35 and £4.50 to £4.99 and £5.25 respectively.

K-Tel MD Colin Ashby told MW: "We're raising our prices

immediately to take account of the VAT increase, and will do so again with effect from July 1 to recognise escalating costs and establish a standardised and possibly two-tier pricing structure."

BBC Records head Alan Bilyard says: "We're applying the straight VAT increases to our prices. At least there's only one rate, but it's a blow to the industry as a whole at a time when sales are not brilliant. With VAT increasing and costs climbing generally, I'm afraid there will be even more piracy and counterfeiting to contend with."

MCA's Roy Featherstone told MW: "Higher prices from VAT increases will make consumer spending more selective and this will obviously lead to difficulties in breaking new artists and selling their product into the shops. There may even be a need to introduce a lower

price LP category for their initial releases. The current imports problem is already serious and can now only get worse as retailers go for the best deal they can get."

Polydor has applied the increase in VAT and a full amended price list will be circulated to dealers as soon as possible.

And on the budget record front MFP's Richard Baldwin admits: "A big increase of this type obviously doesn't help, particularly in view of the fact that we have only recently increased our prices anyway. But I think the budget business will probably do a lot better than other areas of the record market because the increases are obviously not going to be as steep." The new MFP prices are: cassettes £2.25, LFP tapes £4.25, MFP albums £1.85.

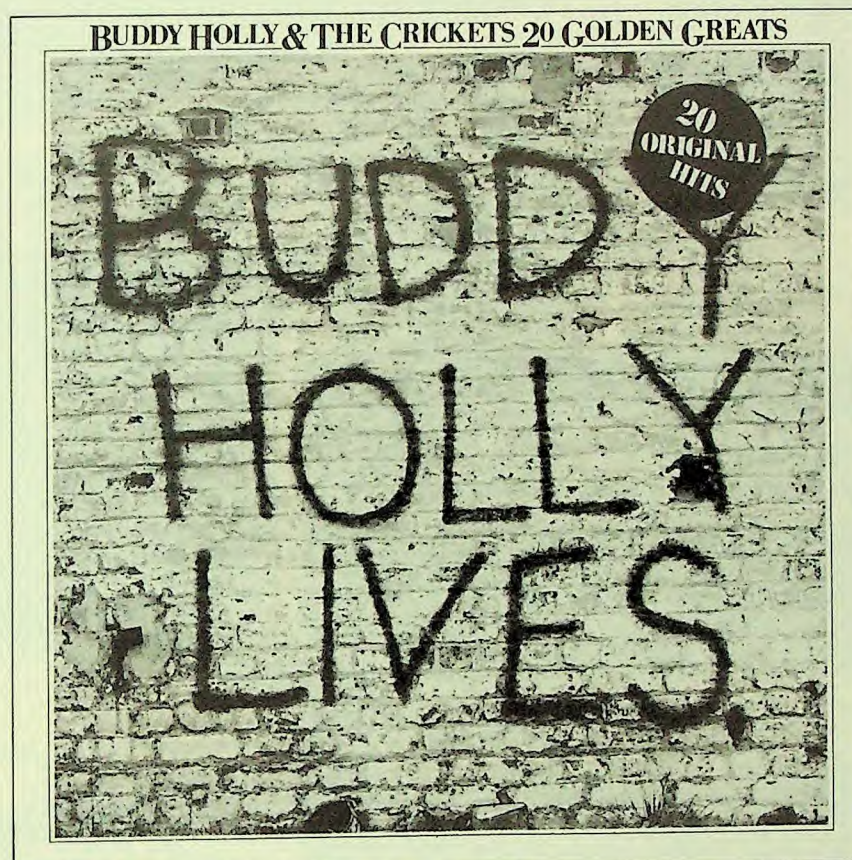
Pickwick's Monty Lewis endorses

Baldwin's comments: "Of course we are upset with the news, we are in the business of selling records at low prices, and obviously it is important to us to keep prices beneath a certain figure. We are doing our level best to keep prices down." Pickwick new prices: tapes £1.99, LPs £1.75, doubles £2.99.

Phonogram singles go from 99p to £1.05, with 12-inch singles increasing from £1.50 to £1.60. Current Thin Lizzy and Dire Straits albums are up 31p to £5.30, while ordinary full-price product goes from £4.35 to £4.65. Back-catalogue albums in Phonogram's recent Going For A Song campaign also revert to normal full price. Mid-price product is up 14p to £2.99.

At the time of going to press, CBS still had not re-adjusted its price structure, although an announcement is imminent.

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10. Think It Over

Side 2

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2. It's So Easy
3. Well... All Right
4. Rave On
5. Raining In My Heart
6. True Love Ways
7. Peggy Sue Got Married
8. Bo Diddley
9. Brown Eyed Handsome Man
10. Wishing

The film of his life "The Buddy Holly Story" is on release now in London and rolls out across the country soon, so don't get caught with your stocks down!

MCA RECORDS

Available on disc and tape from:

EMI Records (UK), Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.
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01-573 3891 area C. (E. Midlands), 01-561 4422 area D. (South West), 01-561 2888 area E. (South East).

NEWS

Ronnie Scott theme for Magnus festival

UK JAZZ elder statesman Ronnie Scott will comper and play at the first Magnus Records jazz festival later this year. The theme for the event is to be the 20th anniversary of Scott's famous London jazz club in Frith Street, Soho.

Magnus Records, a new audiophile label which has released so far albums featuring Humphrey Lyttelton and contemporary jazz group Paz (both recorded at last

year's Chichester Jazz Festival using the dummy head stereo technique), is running its international jazz week at Wembley Conference Centre from Tuesday October 16 to Saturday October 20. The event is intended to become part of the annual international jazz calendar.

To carry through the Ronnie Scott theme part of the Wembley concert hall auditorium will be converted into an enlarged version of Scott's club, with individual tables on which food and drink can be served. In all 2,000 people can be seated in the hall.

Invitations have been sent to a number of US artists and Magnus hopes for confirmations soon. UK and European bands will also be on the bill, including Scott as player.



Mary Wilson's Motown deal.

MARY WILSON, a founder member of the Supremes, has signed a new worldwide contract with Motown Records as a solo artist.

Watching her sign is Michael Roshkind, Motown's chief operating executive. Mary goes into the studio shortly to start work on her first solo album.

Polydor gives Patti a 'big push'

POLYDOR HAS launched a big campaign for the new Patti Boulaye album, *You Stepped Into My Life* (Super POLS 1009) and single, *Disco Dancer* (POSP 61).

Currently appearing in cabaret at the Savoy Hotel, Ms Boulaye will also promote her new album by making personal appearances at dealers in London, Birmingham, Bristol, Manchester and Liverpool.

Television advertising on the album runs for two weeks from June 27 on Harlech, Westward and Granada. This will be supported by window displays in the television areas and posters will be distributed to dealers nationwide by the sales force. A full page ad will be taken in *Music Week* week ending June 30.

The single, *Disco Dancer*, is from the film *Disco Dancer* which is now on general release and being advertised on LWT. Issued in a full-colour bag, the single is being pressed as a 12" for promotional



PATTI BOULAYE

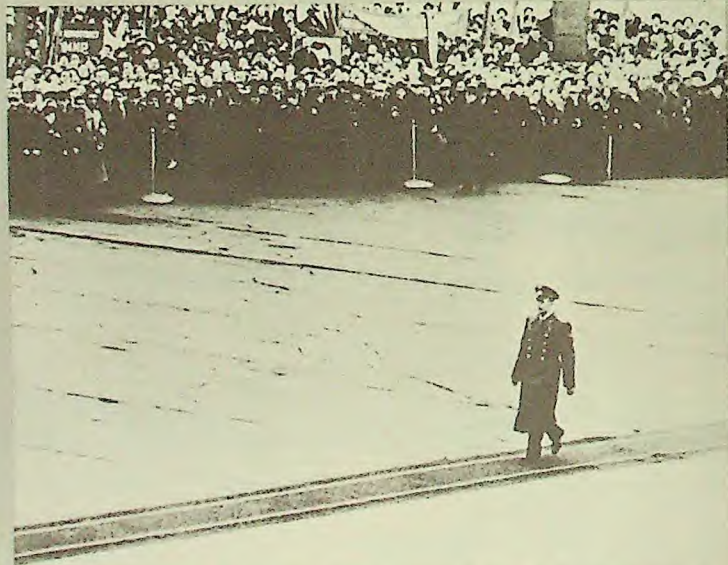
purposes and will feature in a special disco mail out with full colour poster.

GOSSIP RUMOUR SCANDAL

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PRIOR TO his major British tour, Julian Bream took time off to meet his public at the Chappell Music Centre, where in a particularly relaxed, enjoyable session, he signed albums and talked with a steady stream of admirers. Pictured here: Julian Bream, with Chappell's Pat Harrison, flanked by Madeleine Kasket and Ray Crick of RCA.

TOL to handle jazz

TOL (The Other Labels Distribution) is a new company formed by Paul Acott-Stephens and Ron Barron. Both have considerable experience within the industry — Stephens with Continental Record Distributors and Barron in production and label management with Ogun Recording, one of the leading independent jazz labels.

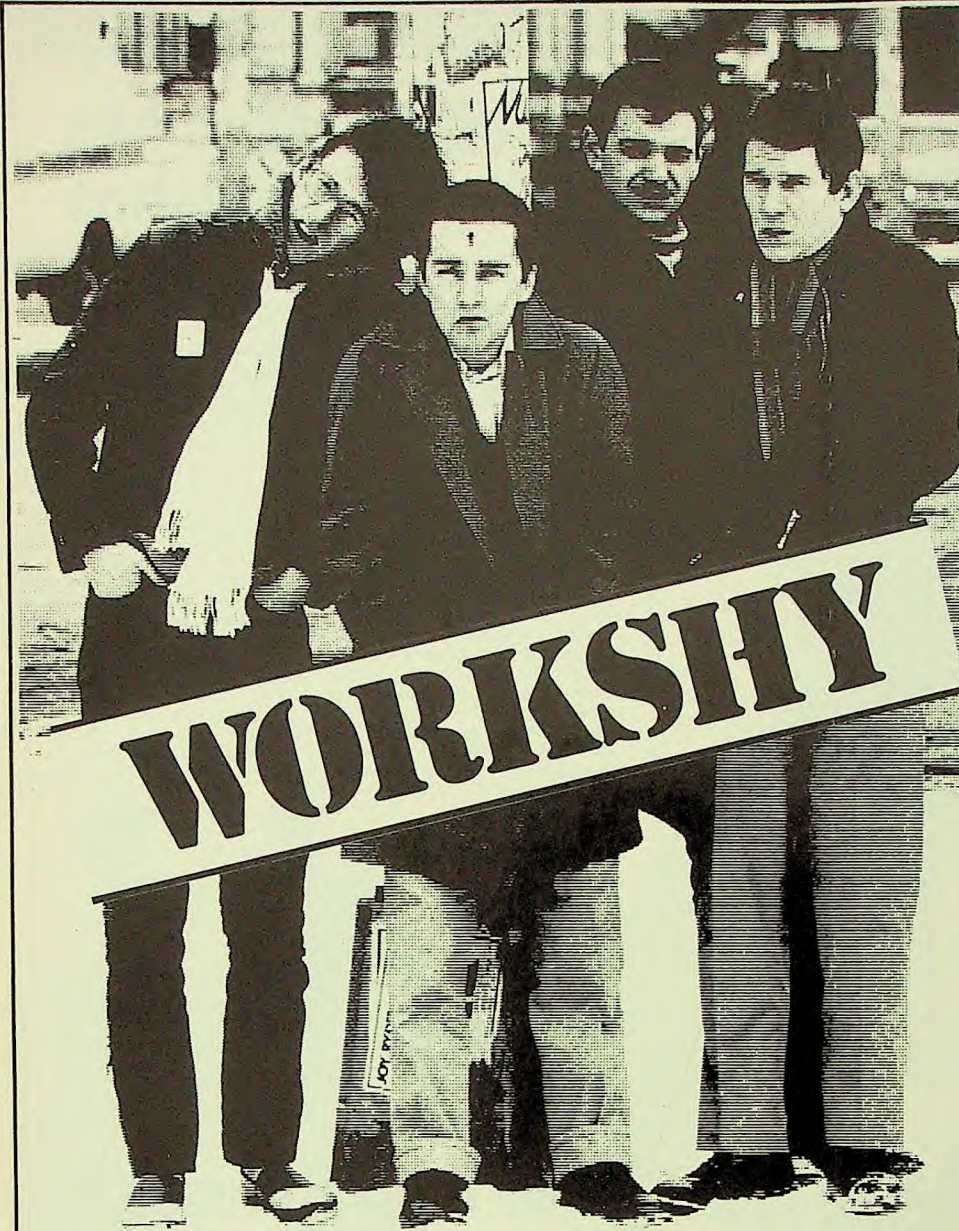
The company will concentrate on independent labels distribution. TOL has gained exclusive UK distribution of the Swedish BIS catalogue, one of Scandinavia's leading classical independent labels.

Among the jazz labels handled are Ogun, Incus, Cadillac, Enja, FMP, Timeless, the French Sun and Free Bird labels. The company is also working with the import/mail order set-up, Recommended Records.

TOL is based at 35 Eton Avenue, London NW3 3EP. Telephone: 01-794 4490.



EMI LRD division has signed London based band Little Bo Bitch on a long term worldwide basis. Their first album on the new LRD in-house label is to be released in the autumn, with a single scheduled for September. Pictured with the band are (left to right): Alan Kaupe, managing director EMI LRD; Trevor Beaton (band manager); Simon Davies, assistant A & R manager; Bob Keen, band manager; Andy Arthurs, producer; Tony Squire, head of A & R.



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TIP SHEET

On the tracks of a deal

THE LOW profile that Pierre Tubbs has been adopting is not due to lack of work opportunities, but rather to his being bogged down supervising the building of a 16-track studio in his home. But with this completed, Tubbs, songwriter/producer who has some 50 million sales to his credit, is ready to settle down to producing and, with his contract fulfilled with Famous Chappell Music, is looking for a publishing commitment.

Tubbs began his career at one of Britain's first independent labels, Strike Records, where he wrote or produced for such notables as Dave Dee, Dozy, Beaky, Mick and Tich; Roy Harper; The Pretty Things; Carl Douglas; the Wild Ones and J. J. Jackson to name but a few. He also was in at the birth of United Artists Records UK, where he was responsible for artist relations, publicity and promotion.

While there he wrote for and produced Shirley Bassey, Francoise Hardy, Average White Band, the Fortunes and others including Maxine Nightingale who Tubbs

"discovered" and put into the studio with one of his own songs, Right Back Where We Started From, which charted worldwide. It was at this time Tubbs cut his first independent production with Al Matthews, and released through CBS the song, Fool, which was a hit in Britain.

As an independent record producer, he has produced for artists on EMI, Magnet, Chrysalis, Phonogram, Ariola. Al Matthews (BBC Radio 1's new DJ) and Tubbs have, in fact, been reunited with a new release, I Can't Face the Music Without You, on Electric Records. On the publishing side, he says: "I am looking for a company who will actively work on my songs."

Pierre Tubbs has an eye out for an eventual label deal for his URCO production company: "Meanwhile, I'm off to New York to pick up the last few pieces of equipment for the studio. I got fed up paying thousands of pounds to studios so now I think I ought to produce some records." **Contact: Pierre Tubbs, 5 Dorcote Road, London SW18. (01) 870 1683.**

On the road again

ALISTAIR RAE, a musician, has "dropped out" of the business for this last year, to put together a complete travel service company tailored for all, but particularly suited to the music business.

It is designed to take the worries and inconvenience out of moving people or goods anywhere, and we can report that several record companies seem quite satisfied to be spending regularly for the services.

Who better than someone associated with the music business to serve its needs? "We're used to dealing with record companies who always want everything yesterday," says Rae. "Nothing is a problem — business trips, worldwide tours for bands, package holidays, etc. I don't think any one company is providing all this under one roof."

Among the equipment available is: Interlink Cars (24 hour radio

controlled cars and bikes "if we say in 10 minutes, it's 10 minutes"); James Morris Air/Sea Freight and Courier Service (door-to-door service); James Morris Aviation (air charter "offering independence, mobility and flexibility"); Interlink Self-Drive; chauffeur-driven limos and the James Morris Travel Agency.

All companies can operate through one account "with clear regular statements being sent out indicating exactly who has been where and when". All services are available from one "time-saving" number (01) 221 1919.



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

Sax appeal

MULTI-SAXIST Alan Holmes, who featured prominently on the Boomtown Rats No. 1 single, Rat Trap, and the current Duane Eddy album on Ronco Records, would like to do more solos on rock and disco tracks. He is also looking for deals for his band Flyer, "a Players Association-slanted progressive disco package" and disco production work. **Contact Alan Holmes Productions, (01) 300 8803/542 1939.**

Culture shock hits Aussie orchestras

AUSTRALIA IS looking for 50 "lost" violinists cellists and double-bass players. The missing 50 is the estimated number of string players required by Australia's nine full-time orchestras which are at present on a worldwide search for recruits.

The shortage is said to be the result of a cultural boom in Australia in the past 10 years, the attraction of overseas post-graduate studies and an increase in the number of talented players moving into the more lucrative music teaching fields in Australia.

Major Australian companies and international airlines are being approached as possible sponsors and consideration is being paid to an exchange programme. One of the leaders in the new campaign, Make Music in Australia, is Denise Wadley, administrator of the Queensland Theatre Orchestra.

"We believe Australia offers many advantages to a professional musician," Wadley says, "continuity of employment in a full-time orchestra many of which are

Government-funded, a chance to be part of an exciting era of musical development and a more relaxed and stable lifestyle generally.

"The average wage for a string player is about \$250 (approximately £130) a week, but the total hours are only between 20 to 21 hours a week with no restrictions on teaching or other professional appearances."

The director of the Canberra School of Music, Ernest Llewellyn, has said that the Australian Musicians Union has made an agreement allowing a limited number of overseas players to fill positions which cannot be filled from within Australia. **Contact: Denise Wadley, Administrator, Queensland Theatre Orchestra, 118 Edward Street, Brisbane, Queensland 4000, Australia.**



BREAKING FROM rehearsals for an outdoor concert, are members of one of Australia's nine full time orchestras, the Queensland Theatre Orchestra, who seeks string instrument players.

Man with a message

CHAMELEON RECORDS Management are offering actor-comedian Tony Fayne in a new role. After 25 years of diversified experience, which includes three comedy LPs, Fayne has now become an expert conveyor of companies' messages at conventions and conferences.

What he offers is the voice, personality, face, presence, timing and delivery that a professional actor combines to get a message to an audience.

Fayne's expertise stems from his experience in the radio partnership of Fayne and Evans, his three 17-part TV series with Arthur Haynes, his own radio series, Larger Than Life with Warren Mitchell and Joan Sims and more recently, on stage, as straight man with Norman Wisdom. He has played in two Royal Command Performances.

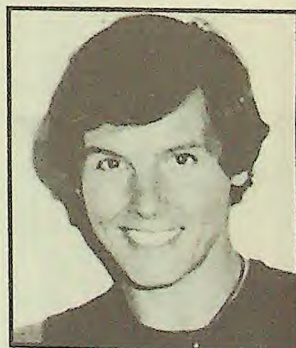
Contact Tony Fayne via Chameleon Records Management, 19 South Molton Street, London W1. (01) 629 9719.

Romantic mission

JESS CONRAD'S name has been linked with many forms of entertainment — from records to films and including appearances in the theatre as Jesus in Godspell and Joseph in Joseph and the Amazing Technicolour Dreamcoat.

Jess, pictured right, is now signed to EMI Records and tells Tipsheet he is currently looking for romantic pop material to record and add to his performing repertoire.

Contact: Jess Conrad, c/o Vic Lanza, EMI Records, MOR Division, 20 Manchester Square, London W1A 1ES. (01) 486 4488.



Support for The Squad

NEWCASTLE-UPON-TYNE rock band, The Squad, have signed a management and publishing deal with St. Pierre Publicity's Tony Collins. Their next step is to get out on the road touring the UK and find record company support.

The band, a three-piece consisting of John Farmer (bass and lead vocals, Jeffrey The Barak (drums and vocals) and Stu Burns (guitar, vocals and production), write all its own material and has an album, Out For Revenge, which was recorded last November, and released on their own label in the Newcastle area.

Contact Tony Collins: 24 Beauval Road, Dulwich, London SE22. 01 299 0719 or 03704-4008.



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RETAILING

Points for employers

by PAUL HILDEN
a lawyer

A NEW point has recently arisen in respect to maternity pay, of importance to all employers with female staff. As is already known, a woman who has worked for an employer for two years can claim maternity pay for six weeks when she is having her baby. This can be recovered by the employer from the central Maternity Fund. However, he will only be able to recover the sum if the woman works up to the eleventh week before the expected date of confinement (as certified by a hospital, doctor or mid-wife). This is because in these circumstances, the employer did not have to make a maternity payment, and since he had no obligation to do so, he could not recover the rebate from the fund.

READERS SHOULD note that tribunals are investigating more and more carefully whether proper procedures have been used when dismissing an employee — however strong the reason for that dismissal and however fair that reason might be.

In particular, they want to know whether the individual has been precisely told what is alleged against him and given an opportunity to state his case

before action is taken to dismiss.

To safeguard themselves, employers can obtain a copy of the Code relating to dismissals, and the procedures that can be followed, from either the Department of Employment or from the Advisory, Conciliation and Arbitration Service.

CAPITAL GAINS tax on the sale of a business or business premises are payable; the tax is not payable on premises used as the main residence of the person making the capital gain. An apportionment can be made so that if say, a quarter of the capital gain can be ascribed to the residential part of the premises, tax is only payable on three quarters of the gain. In particularly complex cases, arrangements can usually be worked out between the owner's accountant and the tax inspector.

SOME BUSINESSES employ people on both a full-time and a part-time basis. And naturally if men and women full-time workers are doing the same work they must be given the

same rate of pay.

However, if you happen to have a full-time male worker on an hourly rate of pay and a part-time woman on similar work on an hourly rate of pay, it is not a breach of the Equal Pay Act to pay the woman at a less hourly rate than the man. (The same would apply if the woman was full-time and the man a part-time worker.)

UNTIL RECENTLY, in a claim for an unfair dismissal, if an applicant did not turn up to a hearing, the Tribunal only had power to hear the case in the absence of the applicant. It has now got the power to dismiss the application without putting the employer to the trouble to give evidence and examine witnesses.

EMPLOYERS HAVE to take great care in the employment of aliens, even on a part-time basis. To take on a worker of this kind (and the term can refer, eg, to an Australian in the UK on a temporary basis) can lead to a prosecution. A check should therefore always be made with the Department of Employment to see whether a work-permit is required — otherwise there could be difficulty.



IT IS always a good idea for an artist to remember just how many anonymous record company employees are involved in getting each record out to the dealer, and visits from acts are always appreciated behind-the-scenes.

Stiff artist Lene Lovich (above, with pigtails) recently visited the telephone sales girls at EMI, Hayes to congratulate them on the current success of her single *Say When*. Pictured with her are, (left to right), Pat McGovern, Jenny Davies, Dawn Stockford, Yvonne Mooney, Val Smith, Lyn Miller and Anita Brown.

Meanwhile, pictured below, Therese Bazar and David Van Day — otherwise known as Dollar — visited the WEA staff at Alpertons, and while they were there were presented with a silver disc for their *Shooting Star* single. Pictured (left to right) are Freddy Cannon, MD of Carrere, the label on which the new *Shooting Star* LP will be released at the end of the month; Mike Hitches, director of operations at Alpertons; Dollar; and Olicer Smallman, promotions director of Carrere.



EDDIE HOWELL *This Could Be You*

"This Could be You" is singer songwriter Eddie Howell's debut single for Gem Records.

It's a catchy ballad, superbly produced by Alan O'Duffy who engineered "Venus & Mars" for Wings, and has produced albums for Rory Gallagher, Alan Price and Horslips.

Success has not eluded Eddie in Europe, Japan, South America and Australia and we think this should be the single to establish him in the U.K.

The single comes in a limited edition special bag; Catalogue Number GEMS 6.

Proudly Published by Chrysalis Music Ltd.



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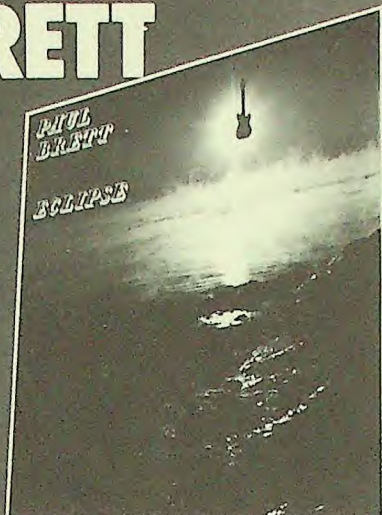
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INTERNATIONAL

WEA names head of Dutch scheme

HILVERSUM: In a move to maximise international exploitation of artists developed by its operating companies in West Germany, France and Benelux, WEA International has appointed 33-year-old Theo Roos to head up a newly-created Dutch-based company, Artists Service International.

The company will have four main areas of operation: opening up markets outside their own territories for WEA artists produced in West Germany, France and Benelux; acquiring masters around the world for release through WEA and handling direct promotion of the product; producing through the workhorse production unit — a joint venture of Roos and WEA — artists with international potential to be released world-wide on WEA labels and acquiring copyrights for ASI's publishing arm, which is administered by Warner Bros. Music, Holland.

Commenting on Roos' appointment, which took effect officially on June 1, WEA Benelux managing director Ben Bunders says: "In a situation where the record markets in Europe are not expanding rapidly, but where the costs of recording are escalating, it is necessary to expand the sales possibilities for artists recorded by our various national companies. With this in mind Siegfried Loch,

managing director of WEA Germany, Bernard de Bosson, managing director of WEA France and myself, in conjunction with WEA international president, Nesuhi Ertegun, developed the concept of ASI.

"We are conscious of the fact that because each national company is primarily preoccupied with the needs of its own market, a lot of talent is not getting the fullest possible exploitation. For example a good sale of an album in Holland is 30,000 — but the income from this barely covers recording expenses.

"So," he continued, "we have to go in search of bigger markets. That's why we have set up a separate company to generate these additional sales — and we could not have chosen a better man to head the company than Theo Roos."

Another former EMI executive, Paul Smith, has been appointed assistant to Roos. Smith formerly headed the international division of EMI Holland and previously worked in EMI's New Zealand and UK



PICTURE SHOWS (left to right): WEA chiefs Siegfried Loch (West Germany), Nesuhi Ertegun (U.S.), Theo Roos, and Ben Bunders (Benelux).

Edited by
NIGEL HUNTER

companies.

Roos, who began his record career with Dureco in 1961, worked in the sales division of Phonogram Holland for three years and then left to study languages in France and the

UK for two years. In 1967 he joined EMI as a label manager for Barclay and Buddah, and four years later started the company's international division. He was much involved with the international promotion of such Dutch acts as Focus, The George Baker Selection, and the Cats. Last year he was appointed head of A&R and marketing for Bovema-Negram.

The new company is occupying temporary premises in the former WEA European co-ordination office building in Haarlem.

Surprise switch at Polygram

STOCKHOLM: Following the merging of Phonogram and Polydor activities here into the one Polygram unit earlier this year, there has been a surprise top-level executive switch with the drafting in of Sigurd Johannessen, Norwegian Polydor head, as managing director here.

Originally, Bo Gyllenpalm and Ivan Nordstroem, managing directors of the separate Phonogram and Polydor units here, were sharing jointly the Polygram responsibility.

Johannessen, formerly managing director of Polygram AS in Oslo, and also head of the Polygram Scandinavian companies, is to split his time between his offices in Oslo and Solna, near Stockholm. Deputy managing director of Polygram, Sweden, is to be Per-Arne Lindholm, previously marketing director of Polygram AB.

Gyllenpalm has now left the Polygram organisation and has not yet announced any future plans. Nordstroem is to continue with the Swedish Polygram group, heading up a production company working exclusively for Polygram Records AB.

HAMBURG NOTES

No future for Phono Prizes?

From MICHAEL HENKELS

HAMBURG: Doubt is growing whether there will be German Phono Prizes next year. Rumours have been rife about the exact degree of impartiality of the organisation behind the awards, and this year the board of trustees reversed standing orders.

From now on, the juries, hitherto selected by two independent secretaries of the Phono academy from media music experts such as broadcasters and journalists, will now apparently be broadened in scope to include record producers, artists and songwriters. This year's jury is not prepared to continue serving under these new conditions, as Walther Krause, head of the pop entertainment department of the Deutschlandfunk in Cologne, has already stated in his radio commentary.

Whatever the fate of the German Phono Prizes next year, these are the main results and awards for 1979: Great German Phono Prize — classics: Fricsay Edition (DGG); pop: Sun Bear Concerts by Keith Jarrett (ECM). Artist of the Year — classic: Witold Lutoslawski (EMI); pop: United Jazz & Rock Ensemble (Mood Records). New Classical Soloist or Conductor — Anne-Sophie Mutter (DGG), New Classical Ensemble — Ensemble 13 (Harmonia Mundi). New Pop Soloist — Angelo Branduardi (Ariola-Eurodisc). New Pop Group — Dire Straits (Phonogram).

Irish charts

DUBLIN: The Irish Top 30 singles chart in its present format recently reached its first anniversary. For the past year it has been compiled by the Mechanical Copyright Protection Society for IFPI (Ireland).

Sales up to noon each Thursday are notified to MCPS the following day, and the chart is compiled for broadcasting by Radio Telefis Eireann at 2 p.m. each Sunday and publication in the RTE Guide. A specifically Irish Top 10 of local acts is also prepared.

RTE has announced that the chart will be switched to the new second channel, which opened on May 31. The time scale of the chart compilation is being altered to provide more time between compilation and transmission.

Plans for an LP chart are in hand, and discussions are in process with IFPI (Ireland) on the manner of its compilation and frequency of publication.



MUNICH: Arcade Records international A&R director Sylvia Curd recently presented a platinum disc to Ariola Germany marketing director Albert Czapski (right) for sales of Billy Vaughn album *Moonlight Melodies*, one of the best of Arcade's international sellers. On the left is Raimond Wagner of Ariola.

News in brief

NEW YORK: Blackfoot Artist Management Corporation, a management, talent and production enterprise, has been formed by Danny D. Sims, with Belinda Wilson as senior vice president, Gerry Cousins-Mager as general manager, and Steve Palladino as West Coast manager in San Francisco.

Among the first acts signed, according to Blackfoot, are Betty Wright (TK Records), Pockets (Arc), Kethy Zory (Buddah) and actress-singer Beverly Johnson who stars in the Ashanti film.

SARATOGA SPRINGS, NY: The Newport Jazz Festival will be staged here at the Saratoga Performing Arts Centre again on June 30 and July 1 in two 12-hour programmes entitled *Jazz Today* and *Tomorrow*.

The June 30 bill includes Muddy Waters, Fats Domino, Dave Brubeck, Carmen McRae, Machito and Art Blakey, and the second show has Lionel Hampton, George Benson, Dizzy Gillespie, Betty Carter, B.B. King and Gerry Mulligan among others. The festival is being produced and presented by George Wein.

MELBOURNE: Fable Records is releasing the *Meine Heimat Ist Das Meer* album by famous German star Lolita in Australia following an agreement negotiated by Fable managing director Ron Tudor and RCA Germany export manager Weibke Monasterios.

The LP, the first foreign language product to be released by Fable, is packaged in a four-colour doublefold sleeve and has a retail price of \$7.99 (Australian). Promotion emphasis is being laid on radio stations and record retailers specialising in ethnic music because of the difficulty in obtaining exposure of foreign language product on commercial radio, and Fable is regarding the Lolita album as a test case governing its future activities in the field of overseas repertoire.

ZURICH: This year EMI Switzerland is to invest more time and money than ever before into Swiss product, with a special executive team set up to find and develop local artists.

Laico Burkhalter, A&R manager, says immediate plans include major productions on albums by the duo Che and Ray, recently re-signed to EMI, and country singer Suzanne Klee, who will be recorded in Hollywood.

"But local traditional folk music will also feature prominently in the release schedule," he adds. "We expect several big new signings within the next few months."

Those involved in the team for Swiss product are Vreni Gilgen on the production side and promotion man Juerg Zubler.

VIENNA: Collecting society Austro-Mechana reports royalties received for the second half of 1977 and the first half of 1978 amounted to \$5,377,000 (£2,688,500). On this sum, \$1,974,000 (£987,000) came from the Austrian Broadcasting Company (ORF), \$3,231,000 (£1,615,000) from record companies, and the remainder from studios, background music and similar sources.

Revenue from overseas territories slightly exceeded foreign expenditure. \$1,787,000 (£893,500) was received from abroad; 78 per cent of this total coming from the German Federal Republic copyright society GEMA.

Austro-Mechana paid \$1,594,000 (£797,000) to foreign copyright societies, 80 per cent of it to GEMA. Second largest payment went to Switzerland with \$58,175 (£29,087).

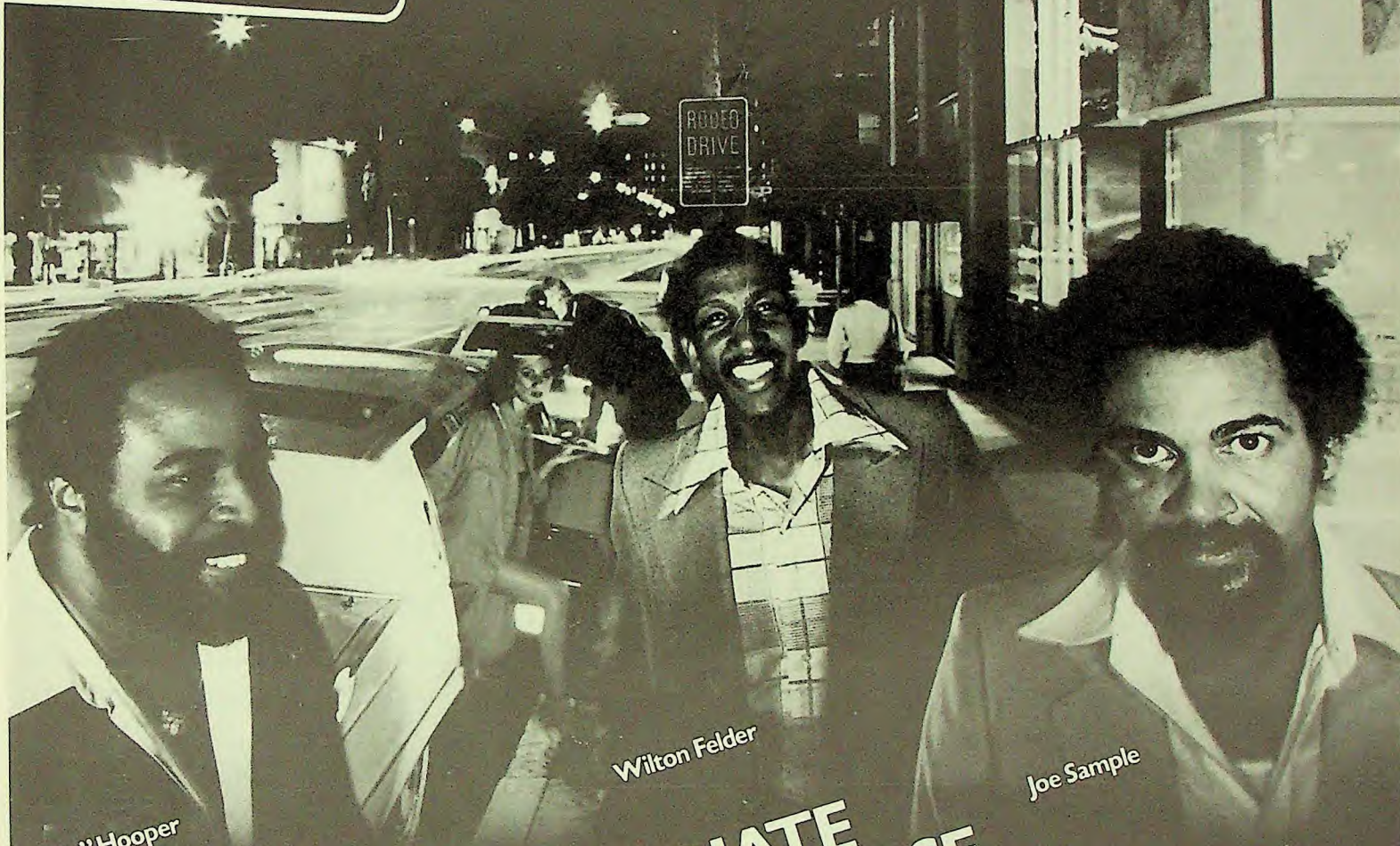
LONDON: EMI Records (UK) international sales division, recipient of the Queen's Award for Exports and Technology in 1978, has finalised a deal with the People's Republic of China.

After 18 months of negotiations, EMI Records (UK) has received an order for 2,500 mainly classical albums, including ballet music by Tchaikovsky and Rimsky-Korsakov.

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- 5 McFADDEN & WHITEHEAD Straight To The Point Atlantic
- 6 STRAIGHT TO THE POINT Atlantic
- 7 BAKER CHOCOLATE Company - TK
- 8 SWITCH II Switch - Gordy
- 9 MAKE YOUR MOVE Joe Thomas - TK
- 10 FEEL THE NIGHT Lee Ritenour - Elektra

PUBLISHING

THE PERFORMING Right Society general council has recently been considering a number of problems arising from the exercise of the performing right in music and lyrics used for commercials, chiefly on radio and TV, according to the current edition of *Performing Right News*.

One of the problems considered arose from claims by a publisher member of PRS to be registered as the "publisher" of lyrics and other words written for commercial advertisements. It was suggested, in support of these claims, that the definition of a "musical work" in the PRS articles of association was so wide as to include spoken words forming part of the script of a commercial advertisement which had a musical introduction or accompaniment, and that consequently, in cases where the copyright in such words was vested in a publisher member of PRS, the society controlled the performing right in those words and should register the publisher member concerned as being entitled to an appropriate share of royalties.

The PRS News states that it has never been the PRS's wish or intention to administer the

The spoken jingle—a new decision by the PRS

performing right in words written as part of the script of "commercials" and it has never taken the view that such words were "caught" by the definition of "musical work" in its articles.

So, in order to put the matter beyond all possible doubt, the general council adopted a resolution "that in the case of words written for the purpose of a commercial advertisement, the society will only administer the performing right in such words when they are sung to music specially written for a commercial advertisement or to non-copyright music and the sung performance has a duration of not less than five seconds".

PRS News adds that the society is advised that there is now no possible basis on which it could be claimed that the performing right in words spoken as part of a commercial advertisement falls under the

society's control (whether or not those words are preceded and/or accompanied by music).

PRS News also reports a change decided by the general council in the basis on which PRS members' share of the society's distributable non-licence revenue is allocated as between writer members and publisher members.

EDITED
by
NIGEL HUNTER

For many years this revenue has been split between these categories on the basis of the society's "normal division of fees", i.e. 2/3 to the writer members and 1/3 to the publisher members.

"However," continues PRS News, "this has not fairly reflected

the overall distribution of royalties to PRS members as between writers and publishers. In 1977 55 per cent of the total revenue distributed by PRS to its own members was paid to writer members and 45 per cent to publisher members. In 1978 the equivalent figures were 54 per cent to writers and 46 per cent to publishers. The general council has, therefore, decided that it would be fairer to distribute the non-licence revenue as between the society's writer members and its publisher members in accordance with these percentage figures."

Therefore at Distribution 197 to be made next month 54 per cent of the PRS members' share of the non-licence revenue will be paid to writer members and 46 per cent to publisher members.

As before, the overall publisher members' share will be distributed strictly pro rata to each individual publisher's PRS royalty earnings during the preceding year, and the writer members' share under an "inverse ratio" scale which favours lower-earning writer members. The foreign affiliated societies' share of this revenue will be unaffected by this change.

• Plaw Hatch Hall, Sharpthorne, near East Grinstead, described as the first trade union country club, was banned in the High Court last Wednesday from playing recorded music for its members without a licence.

Mr. Justice Vinelott granted the PRS injunctions restraining Mr. J. Winters, the club's proprietor or lessee, from infringing the society's copyright by performing in public musical works in the society's copyright without authority.

The offence related to the use of record-playing equipment at the club on May 1, 1978. The judge ordered an inquiry into any damage suffered by the society from the loss of licence fees and awarded costs against Mr. Winters and the club.

Musexpo subsidy

THE LONDON office of Roddy Shashoua's Musexpo organisation is circulating music publishers with a letter drawing their attention to the joint venture support scheme operated by the British Overseas Trade Board which is available to them for the 1980 Musexpo event.

The letter results from some confusion caused by what it terms "some impropriety on the part of three UK companies in 1977 which resulted in embarrassment for the Music Publishers Association and their subsequent unwillingness to re-apply and/or endorse applications to the BOTB for either the 1978 or 1979 Musexpos.

The letter continues: "Following a recent meeting with Mr. R. N. White, president of the MPA, your trade association is now considering a fresh application to the BOTB, on behalf of UK publishers, for the reinstatement of the programme from 1980 onwards. One obstacle,

however, still needs to be overcome; the MPA council members making this decision, as yet, have no idea of the real degree of interest which exists among publishers in having the programme reinstated."

Publishers are urged to write to White c/o the MPA to indicate their enthusiasm for participating in the joint venture programme, which entails a subsidy of 50 per cent of two return air fares and 50-66 2/3 per cent of the rental cost of one office/booth per company from the BOTB.

The letter stresses that signifying interest in the joint venture programme for 1980 does not involve any commitment on the part of publishers. Publishers also do not have to be MPA members to qualify for the grant, and any BOTB allocations made to UK publishers for Musexpo do not affect any support they may be receiving for other international music publishing events.

Two join Music Sales

MUSIC SALES has recruited two newcomers for its sales force. John Montgomery, 26, will cover Scotland, Northern Ireland and Tyneside, and Phil Yorke will be responsible for the Scandinavian countries.

Montgomery is an ex-music teacher with 10 years' experience in the music business. He is also a composer, and in 1978 finished second in the *Melody Maker* Rock Contest leading his band Roz. After training at the Music Sales distribution centre in Bury St. Edmunds, Montgomery will go on the road at the beginning of August. Yorke is also a bandleader and composer who speaks fluent Swedish, Danish and Finnish and has had considerable experience in the Scandinavian musical scene. He takes up his new responsibilities immediately, and plans to spend eight months of each year in Scandinavia.

Survey results revealed

MUSIC SALES recently completed a survey of over 3,000 purchasers of its folios and books by means of a simple questionnaire designed to assist retailers contemplating selling printed music.

Of those questioned, over 70 per cent claimed to have made their purchase as a direct result of seeing it on display at a music dealer or record shop. A further nine per cent heard about their purchase through friends, another seven per cent by recommendations from music teachers, and five per cent were influenced by advertisements in the pop music press. The remaining nine per cent did not indicate the motivation behind their purchases.

Over 56 per cent of all purchasers were aged between 15 and 24 years,

and of those who actually read a music paper, 30 per cent chose *Melody Maker* and/or *New Musical Express*. Over half the sample declared they never read pop papers at all. Over 50 per cent of those responding were able to play the guitar and 25 per cent the organ. Only five per cent were unable to play any instrument at all.

DATES FOR YOUR DIARY:

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

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DISCOS

News through the grapevine...

THE OUTRAGEOUS

Sylvester and his entourage sweep into London this week to provide tour back up for his TV advertised album *Mighty Real*. Dates include: Swindon, Brunel Rooms (June 22), London, Hammersmith Odeon (23), Blackpool, Tiffany's (24), Newcastle, Madisons (25), Middlesbrough, Madisons (26), Edinburgh, Usher Hall (27), Norwich, Cromwells (29), Watford, Baileys (30), Birmingham, Barbarella's (July 1), Leicester, Baileys (2) and Brighton, Sherry's (3) . . . *The Bombers*, who hit the Top 40 recently with (Everybody) Get Dancin' will be in the UK from mid-July for a full scale tour which is already three weeks long and likely to extend to four. But as yet Flamingo have no plans for a follow up.

THE HOTTEST import single of the moment, *Get Another Love* by Chantal Curtis, will be released in the UK by Pye. Pye will be rush releasing the record which should be in the shops any day . . . The company also score a first by releasing a five track segued EP from El Coco.

THE INJURY sustained by Heatwave's Johnny Wilder in a car accident is more serious than had at first been thought. Wilder is

currently hospitalised in Dayton, Ohio, immobile from the neck down . . . His replacement has been named as *JD Nicholson*, who is currently rehearsing with the band in the States.

SALSOUL RECORDS faces a heavy June and July programme . . . In addition to a new *Loleatta Holloway* album, a 12" from *Double Exposure* will couple their earlier hit *Ten Per Cent* (remixed) with *I Got The Hots For You Baby* . . . In the meantime, *Instant Funk* are scheduled to make an extensive tour of Europe in September and *First Choice* will also be coming to Europe although at present England is not on the itinerary.

WITH THE increase in petrol prices and VAT, Shell Oil have circularised a press release listing 15 points to aid fuel conservation. The report is particularly aimed at the mobile disc jockey.

WHO SAID disco acts should be heard and not seen? Both *Evelyn 'Champagne' King* and the *Bombers* will be on tour here shortly. The former is here for ten days from July 4 to promote her new album and single, both titled *Music Box*. In addition to radio and press interviews she is expected to play a date in London and also one in Manchester.

Showstoppers to stage second festival

SHOWSTOPPER PROMOTIONS, by far the most enterprising of the disco promoters, looks set to emulate the success of its Caister Weekender, when it holds giant *Soul/Disco Festival* at Wembley Pool and Conference Centre in May or June next year.

According to Adrian Webb, the festival will be run along the lines of the Wembley Country Music Festival with the arena being used for DJs and live acts, while the Conference Centre will house a hard and software exhibition and discussion forums and seminars.

If the extravaganza gets off the ground, Showstopper can be sure of good record company support.

Last release for ABC label

THE RELEASE of Al Hudson's *Happy Feet/ You Can Do It* marks the end of the ABC label. It will be available in both 7" and 12" forms from early July, but henceforth all ABC artists such as the *Floater*s, the *Dells* and *Denise La Salle* will move across to the MCA label.

DATES FOR YOUR DIARY:

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

DISCO TOP 30

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

- | | |
|----|--|
| 1 | (2) RING MY BELL, Anita Ward (TK TKR 7543) |
| 2 | (1) AIN'T NO STOPPIN' US NOW, McFadden & Whitehead (Philadelphia Int'l PIR 7365) |
| 3 | (3) BOOGIE WONDERLAND, Earth Wind & Fire With The Emotions (CBS 7292) |
| 4 | (4) WE ARE FAMILY, Sister Sledge (Atlantic K 11293) |
| 5 | (9) SPACE BASS, Slick (Fantasy FTC 176) |
| 6 | (6) HOT STUFF, Donna Summer (Casablanca CANL 151) |
| 7 | (5) H.A.P.P.Y. RADIO, Edwin Starr (RCA TC 2408) |
| 8 | (11) SUNDAY GIRL, Blondie (Chrysalis CHS 2320) |
| 9 | (34) DANCE AWAY, Roxy Music (Polydor POSP 44) |
| 10 | (8) POP MUSIC, M (MCA 413) |
| 11 | (11) ONE WAY TICKET, Eruption (Atlantic/Hansa K 11266) |
| 12 | (13) GET IT UP FOR LOVE/I JUST KEEP THINKING ABOUT YOU BABY, Tata Vega (Motown 12TMG 1140) |
| 13 | (7) SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons (Epic EPC 7181) |
| 14 | (23) SATURDAY NIGHT, T-Connection (TK TKR 7536) |
| 15 | (22) GET ANOTHER LOVE, Chantal Curtis (Key) |
| 16 | (21) REUNITED, Peaches and Herb (Polydor POSP 43) |
| 17 | (18) MAKE YOUR MOVE, Joe Thomas (TK TKR 7544) |
| 18 | (10) DANCE TO DANCE/DANCER, Gino Soccio (Warner Bros./RFC K 17357) |
| 19 | (—) FEVER, Roy Ayers (Polydor POSP 53) |
| 20 | (16) (EVERYBODY) GET DANCIN', Bombers (Flamingo 12FM 1) |
| 21 | (16) LIVING ON THE FRONTLINE, Eddy Grant (Ensign ENY 26) |
| 22 | (30) MINDLESS BOOGIE, Hot Chocolate (RAK 292) |
| 23 | (17) PICK ME UP I'LL DANCE, Melba Moore (Epic EPC 7234) |
| 24 | (21) GOOD GOOD FEELIN', War (MCA 418) |
| 25 | (—) BOOGIE CITY, Phil Hurtt (Fantasy FTC 174) |
| 26 | (26) KNOCK ON WOOD, Amii Stewart (Atlantic/Hansa K 11214) |
| 27 | (25) LET'S LOVEDANCE TONIGHT, Gary's Gang (CBS 73236) |
| 28 | (27) NEVER GONNA SAY GOODBYE, Poussez (Vanguard VSL 5014) |
| 29 | (—) I'M A SUCKER FOR YOUR LOVE, Teena Marie (Motown 12TMG 1146) |
| 30 | (—) MAKE MY DREAM A REALITY, GQ (Arista ARIST 12243) |

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ARLH 5022

TALENT

By **TERRI ANDERSON**
DIRE STRAITS are something most would-be-rock stars are in before the Holy Grail of recording-contract-with-advance comes their way.

They can also find themselves back there in a sadly short space of time if fame and fortune — and all the snares and delusions associated therewith — do their worst.

But whatever may be justifiably said at times about the big music business people-mincing machine it is also true that a band with its wits about it and a good manager can make the juggernaut roll the way it wants to.

A year ago Dire Straits, four S E London residents — called John Allsley, brothers David and Mark Knopfler and Pick Withers — whose choice of a band name now sounds like a very in-joke, released an album. The Thames did not exactly burst into flames to mark the occasion.

Sell-out tour

Now Dire Straits can say that that LP was the fastest and biggest selling debut for a UK band since Led Zeppelin. It has gone gold, platinum or double platinum in every major record market in the world. The band has taken the hurdle of a sell-out US tour in its stride and within a few weeks of release the second LP *Communique* is collecting gold status ratifications both here and abroad.

Dire Straits has every right to claim to be the creative and commercial shot in the arm that the UK — still hailed as the nursery of rock talent by the massed international cohorts of A&R men — has been looking for, for some time.

The man who is quite ready to

Straits to the top

make that claim loudly on his clients' behalf is the band's manager, Ed Bicknell. It's pretty certain that nothing bewilders Bicknell, but looking back on a year in which the pebble he dropped into the live performance pond (his own analogy and a good one) has produced worldwide ripples and had pound and dollar signs shining in everyone's eyes, he comes close to appearing nonplussed.

No-one would argue that organisation and careful forward planning are vital to the career of a band, but Bicknell has proved in the past, and is still proving now, that he works to that rule rigidly. Looking ahead, with worldwide sales of the first LP now around four million and the second off and running commercially, he can say: "After the next album, even if we're pessimistic, we must expect total worldwide sales of about 10 million. That represents an astronomical amount of money."

Bicknell was a director of NEMS until he left to form Damage Management and concentrate on Dire Straits last January. He had eight years as an agent — and had handled some of the biggest and some of the smallest acts — latterly working mainly with US new wave bands.

"In December 1977 I was thoroughly pissed off and thinking of jacking the whole thing in. I had a Talking Heads tour coming up and was looking for an opening act. I had been working a lot with Phonogram A&R chief John Staines. He had heard the Dire Straits demo played by Charlie Gillett on Radio London and had

beat several other record companies in the ensuing efforts to sign the band. When he rang me about them I was not really interested because I was only handling US acts. He persisted. I went to Phonogram and heard the demo. I remember thinking 'this isn't half bad' and when it got to Sultans of Swing, 'this is pretty good'. The guitar playing sounded like I thought Hank Marvin would if he had taken LSD — the same type of melodic lines.

"I went to see them at Dingwalls. After listening to them for a few minutes, I asked Staines if anyone was managing them, adding that if no-one was I would really like to do it. They looked really interesting and unlike any other band in London at the time."

Edited by
CHRIS WHITE

So began an association which brings together four musicians and a manager with the background of agent — five people with their heads screwed on sufficiently tightly to pull off that entertainment business conjuring trick, the "overnight success". Bicknell is always the first to admit that what is involved is not magic, but well-practised, coldly calculated and meticulously executed juggling.

He toured the band with Climax around the UK after using them to open for Talking Heads ("by the

time everything was worked out, I can reveal that getting them on that tour cost Phonogram precisely £13!"). Predictions that punk audiences would break up the act proved, in line with Bicknell's instincts, very wrong. The only mistake he made, and he ruefully admits it, was teaming Straits for a tour with Styx.

The so-far-unspectacular achievements of the first album began to improve. Bicknell started to look for a US label, believing that for America the band must be with a heavyweight major. He wanted Warners, but could not clinch a deal with them. But wheels began to turn after an East Coast A&R man enthused Jerry Wexler about the tapes. The fact that Phonogram could not give WB the Straits for Canada caused a hitch, but Mo Ostin stepped in to speed an agreement for the US only.

By now the second LP was in the planning stage and the small European tour which Bicknell had set up was turning into something big (typical was the experience of a Belgian promoter who found he had to move the original venue from a small hall to a 2,000 capacity marquee, then roll up the tent sides so that the band could play to 5,000 people in the surrounding field).

Bicknell followed up Staines's suggestion that Wexler himself might like to be executive producer of the second album and, when approached, Wexler involved Barry

Beckett, of Muscle Shoals.

The band and Bicknell are determined to keep cool and keep control. They started as they clearly intend to continue, but make it clear that Beckett "should not attempt to clutter up the album with Muscle Shoals strings, rhythm, etc., because the album is about Dire Straits." The band and management know what they want in the way of live projection too. Straits will happily be big time but refuse to be Big Time. They have already turned down offers to play California Jam and Woodstock because they do not believe that they are right for huge stadiums.

Communique was recorded at Compass Point studio in the Bahamas for tax reasons, but the band brought the LP home in 25 days, for about 27,000 dollars.

Administration

Bicknell says firmly: "I do not want to build an empire. I want to handle one band well (and there is a hell of a lot of administration involved in managing four people). We have no debts, a small staff and one of the best road crews. The combination of Phonogram and Warners as record companies works excellently. I don't have to go round thumping desks and playing the heavy manager. This band has succeeded because of its talent."

With just a little help from management, agency, promoters, publicity people, record companies, recording engineers . . . and the whole music business circus — which on this occasion has proved what an efficient and pragmatic many-headed animal it can be.


'I don't have to go round thumping desks and playing the heavy manager. This band has succeeded because of its talent'

RADIO W.R.O.K.

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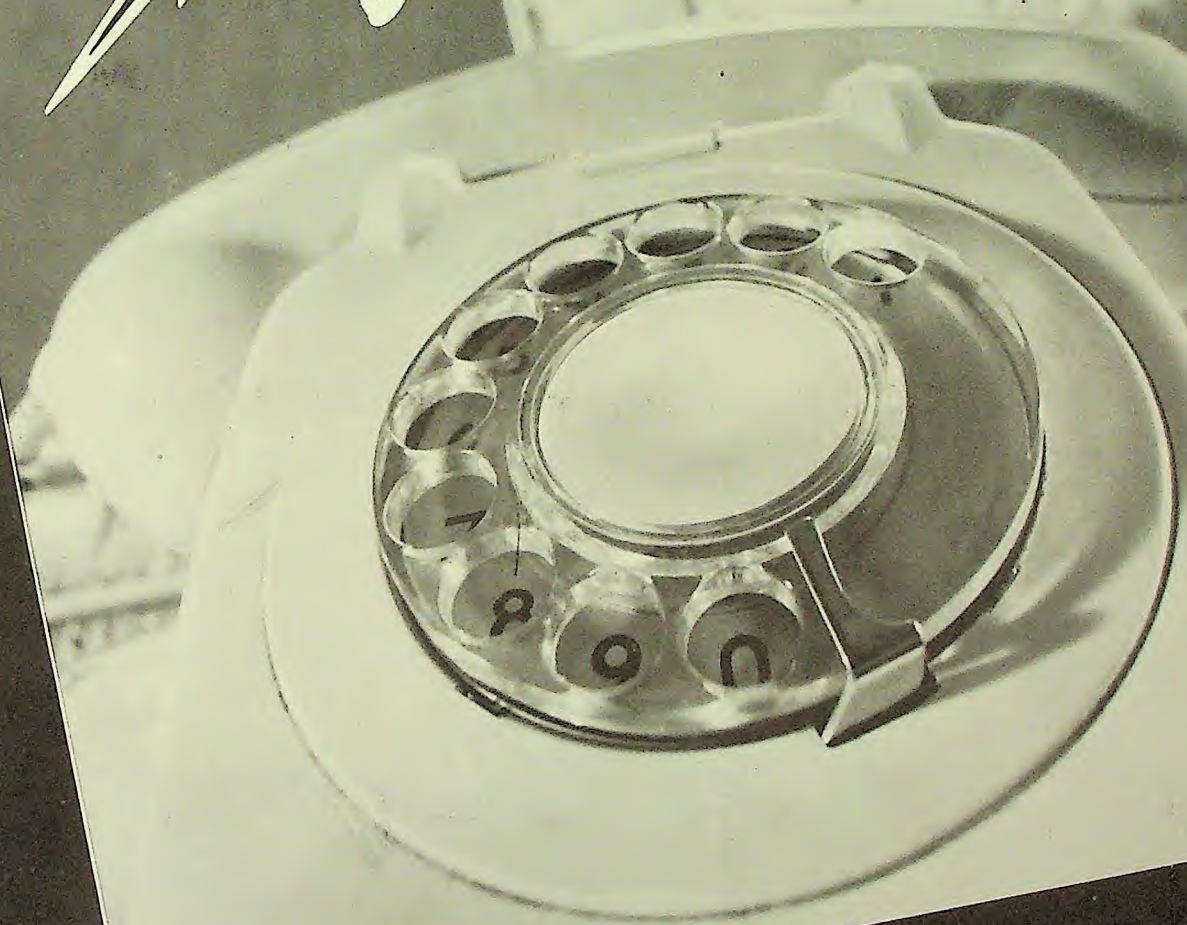


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TALENT

Peter Green: The return of a Man Of The World

by DAVID DALTON

THE OLD boxing adage about former champs not being able to make a comeback usually applies equally to the music business.

One person currently disproving that theory is Peter Green who, after a lengthy self-imposed exile, currently has an album healthily placed in the chart. Not that he intends to return with a flourish and he admits that he has no desire to recapture the sort of stardom he enjoyed as the leading light of Fleetwood Mac in the late sixties.

"We all have our vocation in life and I guess mine is music," he says, "though I'd like to keep it on a casual basis. It would be nice just to do this as a hobby because I like to think of work as a hobby."

That view is endorsed by Peter Vernon-Kell, who produced Green's new album — *In The Skies* — and on whose PVK label the disc appears "We are trying to maintain recording on a low key to allow Peter to work at his own pace on projects he's interested in," he says.

It was Vernon-Kell who managed to persuade Green to return to the recording studio and the result is a classy album of mellow, blues-tinged rock which seems to fill a gap in the market the way Fleetwood Mac did back in the sixties.

Green formed Fleetwood Mac in 1967 after establishing his reputation as a guitarist with John Mayall's Blues breakers. It was mainly down to Green's singing, guitar playing



PETER GREEN

and composing talent that the group became one of Britain's top British blues outfits and he also gave them single hits with *Albatross*, *Man Of The World*, *Oh Well* and *The Green Manalishi*.

Then in 1970 came his shock decision not only to quit the band but also to drop out of the music business altogether. Commenting on those strange days he says now: "I do very much treasure those times with Fleetwood Mac, but I pretend

not to. I pulled out of the business because I wanted to lead an ordinary life again. You'd never believe how difficult it is to get out of the big time especially when you've got too much money.

"Once you are satisfied that you are accomplished and proud of your own ability, you lay back — but I fell back."

Rumours about his whereabouts persisted and occasional press reports have had him working as a gravedigger, a barman in Cornwall, joining a commune in Israel, playing guitar on the *Night Watch* track on Fleetwood Mac's *Penguin* album and, more recently, working as a hospital orderly in Southend.

In 1977, following a period in a private rehabilitation centre, Green decided the time was right to return to music and he chose PVK where his brother is promotions manager.

He is still in contact with the members of Fleetwood Mac, who have encouraged his return to music and reports that he played on an album track by Christine McVie when in the US recently.

"It's very experimental and is the breaking through of my own style instead of me copying the great blues artists."

In the future Green wants to work steadily towards a second album and professes an interest in interpreting traditional Jewish music and learning another instrument such as the Bouzouki.

Unfortunately it seems unlikely that we shall see him performing live on the concert stage.



Cowboys launch new 45

AFTER A successful tour with *Penetration* and an appearance at the Loch Lomond rock festival, *Cowboys International* release their second single this Friday (22). Called *Nothing Doing/Millions* (Virgin VS 267), the record will be accompanied by a free transparent flexi-disc of *Many Times*. *Cowboys International* are scheduled to support new chart entrants *Fischer Z* on a series of concert dates which include London's Nashville on July 2.

Additional dates may be slotted in when the band go into the studios with producer Dennis McKay to record their debut album.

CHARISMA'S LATEST signing is *Bill Lovelady* whose first single, *Reggae For Me Now*, is issued early next month.

Lovelady was previously guitarist with *Fallen Angels* who recorded for *Phonogram* — he has penned *Reggae For Me Now* himself. Pictured left to right are: *Dave Morgan* of *Low Music*, Lovelady's manager, *Godfrey Bilton*, *Charisma* financier, *Clive Crawley*, head of promotion, *Brian Gibbon*, *Charisma* managing director and (seated) Lovelady.

DATES FOR YOUR DIARY:

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

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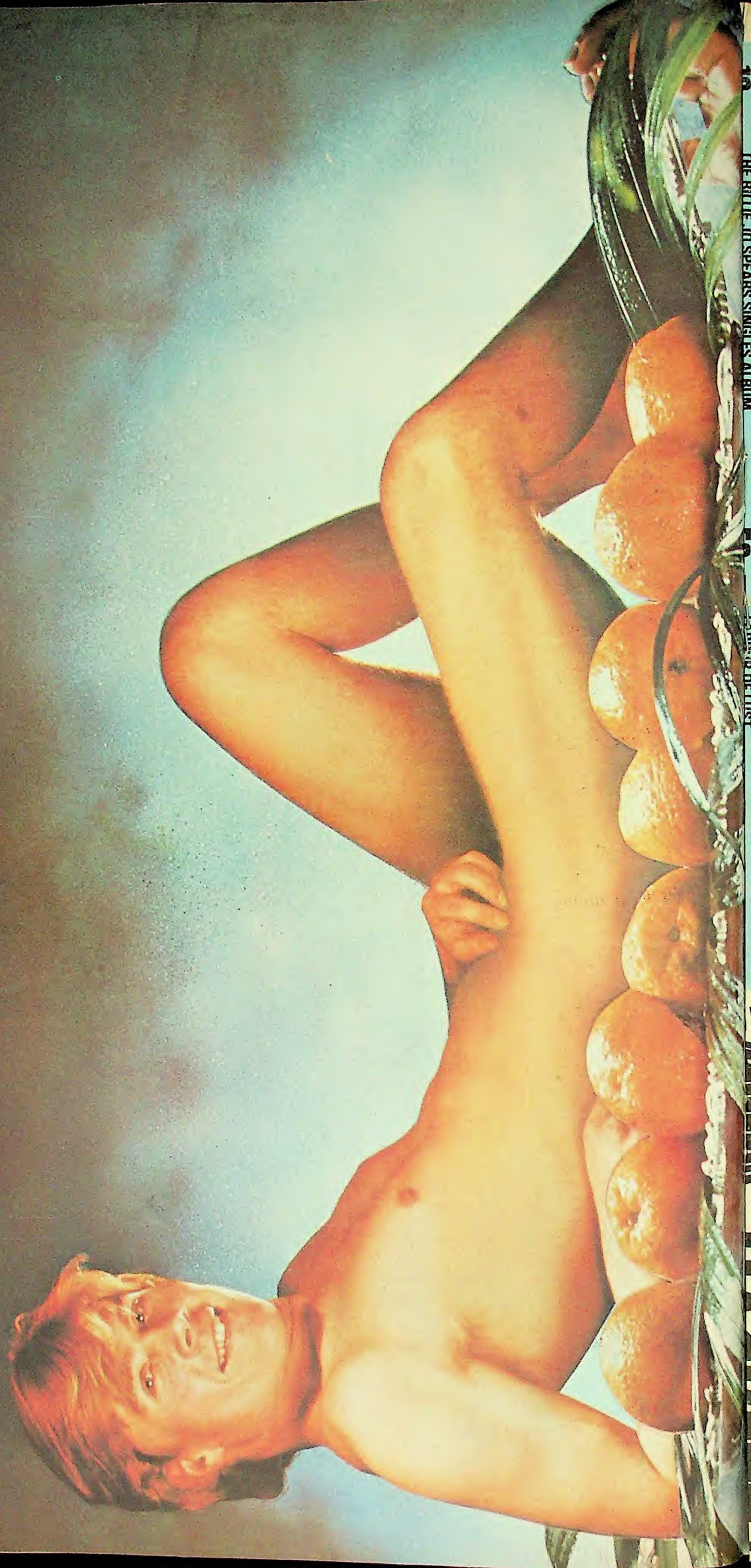


SONGS OF LOVE
TKR 83371



RING MY BELL
TK 7543

'SEND ME UP TO MONA'
FOODBAND



MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING JUNE 23 1979

| | | | | | |
|----|---|--------------------------|----|--|--------------------|
| 1 | DISCOVERY Electric Light Orchestra | Jet JETLX 500 | 35 | ARMED FORCES Elvis Costello and The Attractions | Radar RAD 14 |
| 2 | VOULEZ VOUS Abba | Epic EPC 86086 | 36 | THAT SUMMER Various | Arista SPART 1088 |
| 3 | PARALLEL LINES Blondie | Chrysalis CDL 1192 | 37 | WE ARE FAMILY Sister Sledge | Atlantic K 50587 |
| 4 | LAST THE WHOLE NIGHT LONG James Last | Polydor PTD 001 | 38 | BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand | CBS 10012 |
| 5 | LODGER David Bowie | RCA BOW LP 1 | 39 | GO WEST Village People | Mercury 9109 621 |
| 6 | COMMUNIQUE Dire Straits | Vertigo 9102 031 | 40 | BOOGIE BUS Various | Polystar 9198 174 |
| 7 | DO IT YOURSELF Ian Dury | Siff SEEZ 14 | 41 | SPECTRAL MORNINGS Steve Hackett | Charisma CDS 4017 |
| 8 | THIS IS IT Various | CBS 10014 | 42 | SONGBIRD Ruby Winters | K-Tel NE 1045 |
| 9 | SKY Sky | Ariola ARLH 5022 | 43 | CEST CHIC Chic | Atlantic K 50565 |
| 10 | MANIFESTO Roxy Music | Polydor POLH 001 | 44 | THE GREAT ROCK AND ROLL SWINDLE Sex Pistols | Virgin VD 2510 |
| 11 | NEW I AM Earth Wind & Fire | CBS 86084 | 45 | PLASTIC LETTERS Blondie | Chrysalis CHR 1166 |
| 12 | AT BUDOKAN Bob Dylan | CBS 96004 | 46 | WAR OF THE WORLDS Jeff Wayne's Musical Version | CBS 96000/WOW 100 |
| 13 | THE VERY BEST OF LEO SAYER Leo Sayer | Chrysalis CDL 1222 | 47 | LION HEART Kate Bush | EMI EMA 787 |
| 14 | NIGHT OWL Gerry Rafferty | United Artists UAK 30238 | 48 | COUNTRY LIFE Various | EMI EMTV 16 |
| 15 | A MONUMENT TO BRITISH ROCK Various | Harvest EMTV 17 | 49 | LOVEDRIVE Scorpions | Harvest SHSP 4097 |
| 16 | BREAKFAST IN AMERICA Supertramp | A&M AMLK 63708 | 49 | NEW BOOTS AND PANTIES Ian Dury and The Blockheads | Siff SEEZ 4 |
| 17 | REPLICAS Tubeway Army | Beggars Banquet BEGA 7 | 51 | BLONDES HAVE MORE FUN Rod Stewart | Riva RVL P 8 |
| | | | 51 | NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols | Virgin V 2086 |
| | | | 53 | WAVE Patti Smith | Arista SPART 1086 |
| | | | 54 | ROCK LEGENDS Various | Ronco RTL 2037 |
| | | | 55 | COLLECTION OF THEIR 20 GREATEST HITS Three Degrees | Epic EPC 10013 |
| | | | 56 | THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire | CBS 83284 |
| | | | 57 | THE FANTASTIC SOUND OF KLAUS WUNDERLICH Klaus Wunderlich | Lotus WH 5013 |
| | | | 58 | THE KICK INSIDE Kate Bush | EMI EMC 3223 |

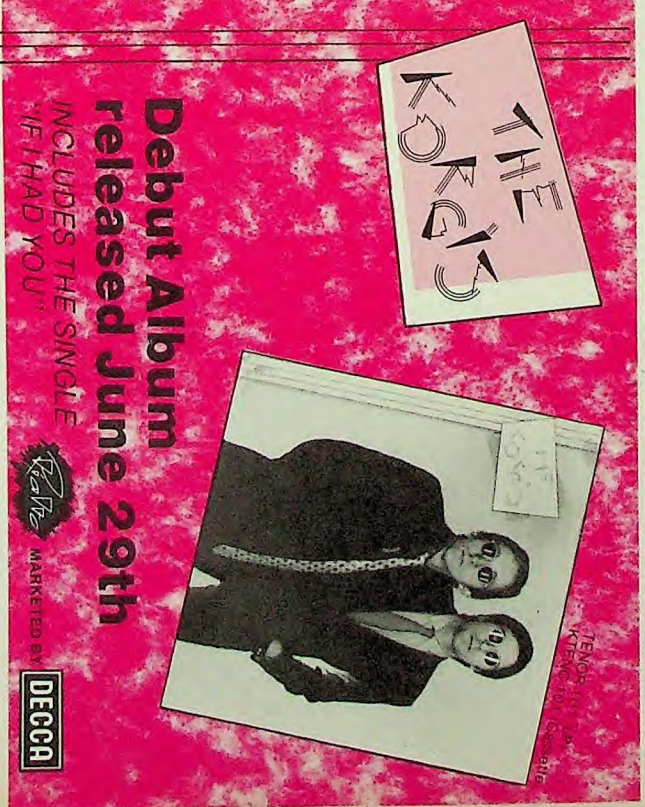


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Chrysalis

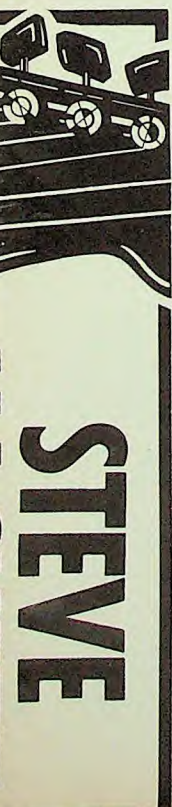


THE KEYS

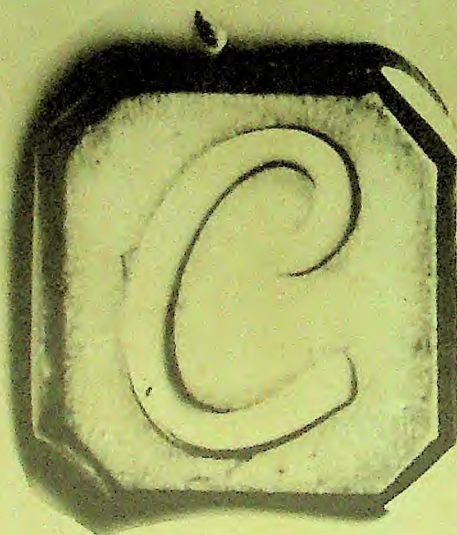
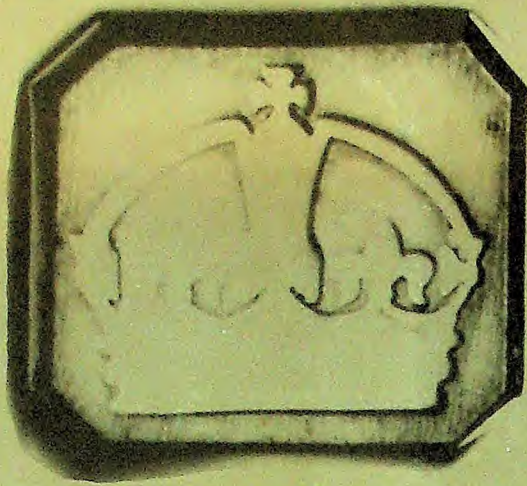
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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

ACCIDENTS WILL HAPPEN — Elvis Costello (Radar ADA 35)
 AIN'T NO STOPPING US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
 BOOGIE WONDERLAND — Earth Wind and Fire (CBS 7292)
 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
 CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
 COUNTRY BOY — Albert Lee (A&M AMS 7443)
 CRACKIN' UP — Nick Lowe (Radar ADA 34)
 DANCE AWAY — Roxy Music (Polydor POSP 44)
 DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
 GEORGY PORGY — Toto (CBS 7378)
 GOLD — John Stewart (RSO 35)
 GO WEST — Village People (Mercury 6007 221)
 HALWAY HOTEL — Voyager (Mountain VOY 1)
 H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
 HOT STUFF — Donna Summer (Casablanca CAN 151)
 I FOUGHT THE LAW — The Clash (CBS 7324)
 LADY LYNDA — Beach Boys (Caribou CRB 7427)
 LIGHT MY FIRE — Amii Stewart (Atlantic K 11278)
 LIVING ON THE FRONT LINE — Eddy Grant (Endign ENY 26)
 LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
 MASQUERADE — Skids (Virgin VS 262)
 MY SHARONA — The Knack (Capitol CL 16087)
 NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
 NOTHING TO LOSE UK (Polydor POSP 55)
 OLD SIAM SIR — Wings (Parlophone R6026)
 ONE RULE FOR YOU — After The Fire (CBS 7205)
 RING MY BELL — Anita Ward (TKR 7543)
 SAY WHEN — Lene Lovich (Stiff BUY 46)
 SHE BELIEVES IN ME — Kenny Rogers (United Artists UP 36533)
 SHINE A LITTLE LOVE — ELO (Jet 144)
 STARS — Sylvester (Fantasy FTC 177)
 SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
 TAKE ME TO YOUR LEADER — Sinceros (Epic EPC 7376)
 THE AMERICAN POPULAR SONG — Neil Diamond (CBS 7408)
 THE LONE RANGER — Quantum Jump (Electric WOT 33)
 THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
 UP THE JUNCTION — Squeeze (A&M AMS 7444)
 WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 YOU'RE THE ONLY ONE THAT I EVER NEEDED — Nona Hendryx (Arista ARIBV 253)

RECORDS OF THE WEEK
 D.L.T. DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
 Simon Bates: DAMBUSTERS MARCH — The Enid (Pye 7P 106)
 Paul Burnett: BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
 Paul Gambaccini: GOLD — John Stewart (RSO 35)

Radio 2

ALBUM OF THE WEEK
 David Hamilton: MAKE IT THRU THE RAIN — Gerard Kenny (RCA PL 25218)

Radio Luxembourg

A LIST
 GO WEST — Village People (Mercury 6007 221)
 BORN TO BE ALIVE — Patrick Hernandez (Gem 4)
 BOOGIE WONDERLAND — Earth Wind and Fire (CBS 7292)
 OLD SIAM SIR — Wings (Parlophone R6026)
 BAD GIRLS — Donna Summer (Casablanca)
 WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
 AIN'T NO STOPPIN' US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
 NIGHT TIME BOOGIE — Nightfall (Sidewalk)
 LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
 LADY LYNDA — Beach Boys (Caribou CRB 7427)

POWER PLAY
 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)

STAR PLAYS
 WHAT A LIFE — Gibson Brothers
 BOOGIE DOWN — Real Thing (Pye 7P 109)
 I WAS MADE FOR LOVING — Kiss (Casablanca CAN 152)

TOP ADD ONS

- BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451) R1, RL, CR, PR, C, BR, RC, D, M, F, O, V, Bb, SC**
- HONESTY — Billy Joel (CBS 7422) C, D, F, B, TV, O, V, SC**
- COUNTRY BOY — Albert Lee (A&M AMS 7443) R1, BR, D, B, SC, U**
- MY SHARONA — The Knack (Capitol CL 16087) R1, CR, C, B, Bb**

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

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS
 DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
 GOLD — John Stewart (RSO 35)
 MAKIN' IT — David Naughton (RSO 32)
 HEAD OVER HEELS IN LOVE — Kevin Keegan (EMI 2965)
 OLD SIAM SIR — Wings (Parlophone R6026)
 CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
 JUST WHEN I NEEDED YOU MOST — Steve Allen (Arista ARIST 277)
 BABY LAY DOWN — Ruby Winters (Creole CR 171)
 NOTHING TO LOSE — UK (Polydor POSP 55)
 MY SHARONA — The Knack (Capitol CL 16087)
 SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7422)
 HONESTY — Billy Joel (CBS 7422)
 SAVE ME — Clout (EMI 2953)
 COUNTRY BOY — Albert Lee (A&M AMS 7443)

BRMB

BIRMINGHAM

ADD ONS
 SAY WHEN — Lene Lovich (Stiff BUY 46)
 SILLY GAMES — Janet Kay (Scope SC2)
 BLIND AMONG THE FLOWERS — Tourists (Logo GO 350)
 DANCE WITH YOU — Carrie Lucas (Solar FB 1482)
 BORN TO BE ALIVE — Patrick Hernandez (Gem 4)
 LADY LYNDA — Beach Boys (Caribou CRB 7427)
 FEAR OF FLYING — Charlie Dore (Island WIP 6476)
 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
 COUNTRY BOY — Albert Lee (A&M AMS 7443)
 THIS COULD BE YOU — Eddie Howell (Gem 6)
 I'LL NEVER LOVE THIS WAY AGAIN — Dionne Warwick (Arista ARIST 276)

Capital Radio

LONDON

CLIMBERS
 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
 MY SHARONA — The Knack (Capitol CL 16087)
 LAVENDER BLUE — Mac Kissoon (Carrere CAR 112)
 BRING THE FAMILY BACK — Billy Paul (Philadelphia International INT 7451)

Radio City

LIVERPOOL

HIT PICKS
 Roger Blyth: YOU BRING OUT THE BEST IN ME — Gladys Knight (CBS 7445)
 Phil Easton: BABYLON BURNING — The Ruts (Virgin VS 227)
 Johnny Jason: YOU GONNA MAKE ME LOVE SOMEBODY ELSE — Jones Girls (Philadelphia PIR 7361)
 Norman Thomas: BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
 Billy Butler: I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 152)
 Kevin Curtis: STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 13)
 Mark Joenz: I'M A SUCKER FOR YOUR LOVE — Teena Marie (Motown TMG 1146)

ADD ONS
 LIGHT MY FIRE — Amii Stewart (Atlantic K 11278)
 THE LONE RANGER — Quantum Jump (Electric WOT 33)
 ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)
 THE WORKER — Fischer Z (United Artists UP 36509)
 I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)

Radio Clyde

GLASGOW

HIT PICKS
 Dave Marshall: BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
 Richard Park: MY SHARONA — The Knack (Capitol CL 16087)
 Dougie Donnelly: CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
 Jeff Cooper: HONESTY — Billy Joel (CBS 7422)
 Bill Smith: TO FREAK OR NOT TO FREAK — Stewart Thomas Group
 Tim Stevens: I CAN'T STAND IT NO MORE — Peter Frampton (A&M AMS 7449)

CURRENT CHOICE
 I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 152)

ADD ONS
 THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
 OLD SIAM SIR — Wings (Parlophone R6026)
 ONE RULE FOR YOU — After The Fire (CBS 7025)
 MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
 I'M A SUCKER FOR YOUR LOVE — Teena Marie (Motown TMG 1146)
 I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)
 NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson (EMI 2967)

Downtown Radio

BELFAST

HIT PICKS
 John Paul: I CAN'T COPE — Protex (Polydor 2059 7451)
 Trevor Campbell: BREAKFAST IN AMERICA — Supertramp (A&M AMS 7371)
 Michael Henderson: COUNTRY BOY — Albert Lee (A&M AMS 7443)
 Eddie West: HONESTY — Billy Joel (CBS 7422)
 Lynda Jayne: SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)

ADD ONS
 DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 40)
 NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson (EMI 2967)
 I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 152)
 BABYLON BURNING — Ruts (Virgin VS 271)
 DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 77)
 I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)
 YOU DIDN'T HAVE TO LIE TO ME — Interview (Virgin VS 249)

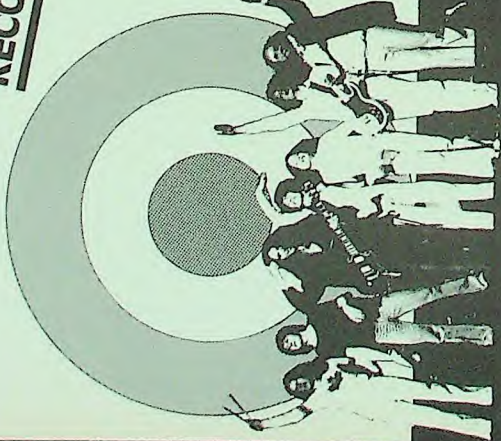
MUSIC WEEK

SIMON BATES'
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SINGLES CHART

TOP 75

SINGLES

WEEK ENDING JUNE 23 1979

| | | | |
|----|----|--|-------------------------|
| 1 | 1 | RING MY BELL Anita Ward | TK TKR 7543 |
| 2 | 7 | ARE FRIENDS ELECTRIC Tubeway Army | Beggars Banquet BEG 18 |
| 3 | 3 | DANCE AWAY Roxy Music | Polydor POSP 44 |
| 4 | 2 | SUNDAY GIRL Blondie | Chrysalis CHS 2320 |
| 5 | 4 | BOOGIE WONDERLAND Earth Wind & Fire/Emotions | CBS 7292 |
| 6 | 13 | UP THE JUNCTION Squeeze | A&M AMS 7444 |
| 7 | 5 | AIN'T NO STOPPIN' US NOW McFadden & Whitehead | Philadelphia PIR 7365 |
| 8 | 16 | THE LONE RANGER Quantum Jump | Electric WOT 33 |
| 9 | 8 | WE ARE FAMILY Sister Sledge | Atlantic K 11293 |
| 10 | 9 | THEME FROM DEER HUNTER (CAVATINA) Shadows | EMI 2939 |
| 11 | 6 | SHINE A LITTLE LOVE Electric Light Orchestra | Jet 144 |
| 12 | 10 | H.A.P.P.Y. RADIO Edwin Starr | RCA TC 2408 |
| 13 | 26 | NIGHT OWL Gerry Rafferty | United Artists UP 36512 |
| 14 | 30 | CAVATINA (Original Soundtrack from Deer Hunter) John Williams | Cube BUG 80 |
| 15 | 14 | MASQUERADE Skids | Virgin VS 262 |
| 16 | 18 | WHO WERE YOU WITH IN THE MOONLIGHT Dollar | Carrere CAR 110 |
| 17 | 12 | HOT STUFF Donna Summer | Casablanca CAN 151 |

| | | | |
|----|-----|---|-----------------------------|
| 35 | 74 | DO ANYTHING YOU WANT TO Thin Lizzy | Vertigo LIZZY 4 |
| 36 | 73 | OLD SIAM SIR Wings | Parlophone R 6026 |
| 37 | 61 | BABYLON BURNING Ruts | Virgin VS Z71 |
| 38 | 20 | PARISIENNE WALKWAYS Gary Moore | MCA 419 |
| 39 | 59 | SPACE BASS Slick | Fantasy FTC 176 |
| 40 | 55 | DANCE WITH ME Carrie Lucas | Solar FB 1482 |
| 41 | 25 | DOES YOUR MOTHER KNOW Abba | Epic EPC 7316 |
| 42 | 40 | I'D BE SURPRISINGLY GOOD FOR YOU Linda Lewis | Ariola ARO 166 |
| 43 | 42 | SHE BELIEVES IN ME Kenny Rodgers | United Artists UP 36533 |
| 44 | 28 | ACCIDENTS WILL HAPPEN Elvis Costello | Radar ADA 35 |
| 45 | 34 | PRIME TIME Tubes | A&M AMS 7423 |
| 46 | 21 | JIMMY JIMMY Undertones | Sire SIR 4015 |
| 47 | 33 | I WANT YOU TO WANT ME Cheap Trick | Epic EPC 7258 |
| 48 | 68 | BOOGIE MAN Match | Flamingo/Magnet FM 2/12FM 2 |
| 49 | 31 | ONE WAY TICKET Eruption | Atlantic/Hansa K 11266 |
| 50 | 56 | EASY COME EASY GO Sutherland Brothers | CBS 7121 |
| 51 | 32 | ROXANNE The Police | A&M AMS 7348 |
| 52 | 45 | ONE RULE FOR YOU After The Fire | CBS 7025 |
| 53 | NEW | CHUCK E'S IN LOVE Rickie Lee Jones | Warner Brothers K 17390 |
| 54 | NEW | STRANGLE HOLD UK Subs | Gem GEM 5 |
| 55 | 62 | WANTED Dooleys | GTO GT 249 |
| 56 | 72 | TALK TO ME Third World | Island WIP 6496 |
| 57 | 67 | BORN TO BE ALIVE Patrick Hernandez | Gem/Aquarius GEM 4 |
| 58 | 65 | AT HOME HE'S A TOURIST Gary DM Fresh | EMI 2955 |

**Special
Supplement**



**PROUDLY
PRESENTS**

SUPPLEMENT

Keef and Co puts its energy into quality

THE PRODUCTION of promotion films started out as a small scale specialist craft with just a handful of experts and inventive pioneers serving the music industry.

It has now developed into a worldwide multi-million pound business and promo films are often seen as an essential part of any campaign built around a new or even an established artist. A well made visual production aired on TV can be the difference between breaking a record or handling another chart failure, the difference between scoring a hit and achieving a monster seller.

In this special supplement *Music Week* covers many aspects of the subject, including possible retail implications, providing profiles of the main companies involved and reporting the views of some of the important personalities in this now thriving industry.

Editorial: David Dalton, Jim Evans, Chris White and Didy Lake. Production: Kevin Tea. Front cover: Pat Doyle.

THE IDEA that there is a pot of gold awaiting anyone who cares to turn his hand to making promo films is very much a mistaken one, according to well respected film maker Keith McMillan who has his own Keef and Co.

"There is much more money to be made in producing commercials," he asserts.

That seems to beg the question as to why his company is involved in the less profitable area of film making. Keef and Co production manager Phil Davey provides the answer:

"We specialise in music, all our work is either promotion films or film of live concerts. We don't work for advertising agencies, we don't make commercials as we feel we can offer better quality if we devote all our energy into one thing."

Keef and Co, which has been in operation for nearly four years exists in just one office and comprises four people, one of whom has set up business in Los Angeles where Keith McMillan now spends quite a lot of his time. Keith is the designer with a

number of album sleeves to his credit, but felt a definite need for good quality video in the music business and a need for a specialist company to provide it. Phil Davey previously specialised in photography.

They feel no need to own their own studios and equipment. Each job is assessed separately, starting from scratch with all the equipment and studio space hired each time and a nucleus of trusted freelancers brought in.

Costs vary

But there is nothing amateur about it, insists Davey and this is because, "everything depends totally on the kind of job. We are all creative here but we like to sit down and talk with the artist about what they want to do. Most artists have strong ideas on what they want to do with a particular song, though we do guide them, obviously, when an idea is going to be incredibly expensive or impossible."

The actual costs can vary enormously. Keef and Co have made around 300 promotion films in the last three years with costs ranging from £2,500 to £32,000.

They have made all of Kate Bush's films and work regularly with the likes of Wings, David Essex, Cliff Richard, Bob Marley, Tina Turner, Herbie Hancock and so on. They have done almost all of the promotion films for Blondie and feel that they are partly responsible for the band's TV image. If Debbie Harry is described as the girl with the lights in her hair then it is Keef and Co who think they put them there.

The company's reputation is such that they never have to advertise.

"It's largely through word of mouth," they say. "Companies ring us saying they want a video and we send round our showreel and take it from there. At the moment we have eight jobs lined up."

Despite the demand for their services Keef and Co. feel a need to keep the operation small, which means occasionally having to turn work down, something they try hard

to avoid. "It does mean a very tight schedule for us, but if we took on more people it would dilute the strength of the company. People know us and know what to expect so we don't want to be working on three or four films at a time just for the money."

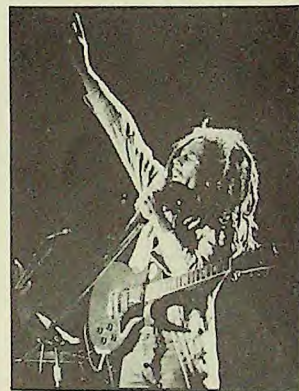
Since Keef and Co is so geared to the needs of the music industry the kind of thing record companies can expect is an understanding that perhaps they wouldn't find elsewhere.

Often a film is needed in a hurry and subject to studio availability Keef and Co. can usually accommodate. One such instance was *Wuthering Heights*. They were given the job on the Friday and asked for a video for the following week's Top Of The Pops. They shot on Monday afternoon, edited through the night and had it ready for the Tuesday.

Specialisation

It is just this kind of specialisation that is fast gaining a reputation for the LA office too, but Keef and Co have no immediate plans for further expansion.

"We have been looking at Europe" they say, "but we find that Europe comes to us."



BOB MARLEY

VCL turns to music for home viewing

VCL VIDEO SERVICES of 58 Parker Street, London WC2, was formed by Carl Fischer in 1973, making and selling programmes on video cassette and recently re-affirmed its declared intention to specialise in music productions with the release of the Tina Turner cassette. She was recorded at a specially staged concert at London's Apollo Theatre.

VCL sees music as the area of video best suited to repeated home viewing and the programmes are distributed through record and tape dealers, department stores, electronic dealers and recently opened outlets specialising in video software.

VCL programmes in both Beta and VHS domestic recorder formats are recommended to retail at £19.27 for 30 minute, £23.91 for 60 minute and £29.95 for 90 minute cassettes. The Tina Turner concert is a 30 minute programme.

As part of its expansion plans a sister company — VCL Video Studios — has opened a studio at its Covent Garden premises, complementing the existing tape duplication equipment. VCL's studio, production facilities and expertise is also available for hire to companies wishing to make their own programmes. Rates and conditions will be supplied on request.

Studio recordings are made via three video cameras to a master tape Ampex VPR 1 system for transference to home video cassettes.

Steve Webber is the director responsible for sales of the company's range of pre-recorded software. Patricia Elsesser is responsible for studio and production facilities.



PRODUCTIONS
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SUPPLEMENT

Films helped break Blondie



PETER WAGG, creative services manager with Chrysalis, believes promo films are a very important part of launching and promoting acts.

"As far as we are concerned at Chrysalis, films were a very important part in breaking Blondie. Debbie Harry is so pretty and films are a natural vehicle for her.

"There are so many promo films being made these days, there's so much competition, you can't afford to go into a studio and do a quick whizz-bang shot. Companies used to knock out loads of inexpensive films. But those days are dying out.

"Companies are making fewer films, but spending more money on them. Having a concept for a film, rather than just a straightforward playback. Trying to be exciting benefits the group and its image and, hopefully, the film has a better overall effect.

"A while ago, so much straight inexpensive video work was being done that it brought the industry down. But I believe new standards were set with the shots for Queen's Bohemian Rhapsody and Kate Bush.

"And there's a problem. Unlike stills photography for album sleeves and the like, where there are many talented photographers to choose from, there are very few talented video directors.

"The other problem is that there are few places where you can place your film once you've made it. Top Of The Pops is the crucial one, then there are the Saturday morning shows and a few regional programmes and that's about it. In-store use has certainly helped us too, particularly in America."

Video will overtake sound market — Mike Mansfield

THE VIDEO market is growing rapidly and within the next five years could, and most probably will, overtake the recorded sound market, predicts television producer Mike Mansfield. Veteran of many television pop programmes, including the recent Supersonic series, Mansfield is one of the chief exponents of the video market's future and feels that it is only a matter of time before the average pop fan has the choice between an ordinary LP and a video disc equivalent which offers them the chance to actually see their idol too.

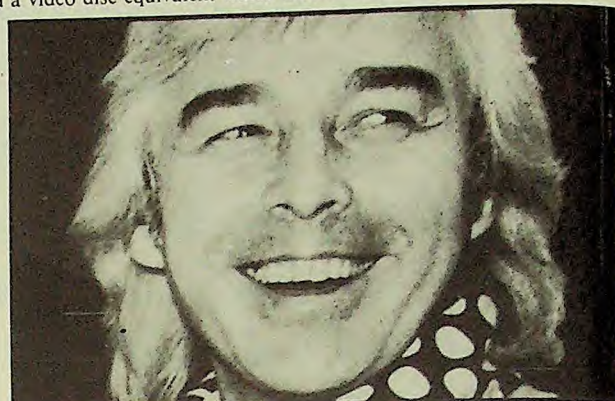
Mansfield comments: "The important thing is that many pop artists are not always available, or even willing, to promote their latest record and so a video film is the best possible substitute because it enables them to still reach a vast audience. I often work at very short notice — record companies frequently call and say that they would like a video film made of a certain artist or band, and the end product delivered within a deadline of 24 hours — and sometimes even half that."

When Mansfield is commissioned to produce a video film, ideas are usually pooled between himself and the record company involved.

"Obviously the record company or the artist involved have ideas of how the film should be and I have my own views. What we do is exchange our ideas and find out which mixture is the most potent. All ideas go into the cauldron and, hopefully, a successful product comes out of it."

He adds: "If the record company has specific ideas then I will follow and develop them, but inevitably companies come to me and say, 'Create something visual'. Producing TV films is very different from producing records and circumstances can vary."

Demand for video films changes



MIKE MANSFIELD

enormously, Mansfield also says. If the record industry is in a general state of doldrums then demand for such product is poor. On the other hand, if record sales are good then there is invariably a good demand for video films.

Mansfield is confident that the video market will take over from the ordinary record market within the next five years.

"Let's face it, if you offered the choice of seeing your favourite group via a video disc which retails for the same price as an ordinary LP, which one would you choose? I'm sure most people would go for the former.

"The video market is in a very healthy state at the moment, if the number of commissions that I get are anything to go by. The last month has been spent filming ELO for a video programme which features their new album in its entirety. In the last couple of months I've also done films for Japan, which is a very visual group, Linda Lewis and Catherine Howe."

"The trend now though is to promote an album via video rather

than just a single. For instance, when Wings or the Electric Light Orchestra record an album, they don't probably have firm ideas about what should be a single — and that is usually a decision made at a later stage. Similarly, an album can often spawn two or three hit singles so it is often better to have the entire album on video tape.

Budgets for a video film can vary enormously.

"I've heard of enormous sums being spent on video promotional films in the US but they can be made for as little as £1,000. There is no reason why effective video films should not be made for that sum, even if the format is very simple. It is all down to the idea in the end and of course the film director.

Mansfield adds: "The most important thing is that when a pop video is being made, an element of fun must be introduced otherwise the end result will suffer. If everyone in the film looks as though they are enjoying themselves, then the chances are that the audience watching the film will also."

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 VCL Video Studio Ltd.
 58, Parker St.
 London WC2.

REW VIDEO

146 Charing Cross Road,
London WC2

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Videos playing an increasingly important role in the promotion of music. REW has been in video for 13 years and has produced and supplied the equipment for thousands of music business promotions.

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REW specialises in building complete TV studio installations. REW works for the world's major companies and the client list includes Shell, Glaxo, ICI, General Motors etc. If you need a studio built, REW will research it, design it, select the equipment from the world wide market, install it and train you to operate it. REW is the complete video service.

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REW has a complete range of video equipment available on hire. Whether you just need a cassette recorder or a complete crew and equipment to visit a venue and make a promo tape, you can hire it from REW.

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REW is also a sales organisation offering video equipment from the world's manufacturers. To professionals in the music business, the company offers our complete range of equipment from professional TV studios to domestic video cassette machines at PROFESSIONAL prices (well below standard domestic retail prices).

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Because REW has been in the video business since the beginning, the company has been able to build a large FULLY TRAINED team of service engineers. The video equipment available today is extremely reliable (unlike products REW had to put up with years ago) but full after sales service is vital and REW provides lots of it. REW has a fleet of service vehicles waiting to ensure you get precisely the service you need.

About REW

The REW group of companies was started in 1948 and today has developed into a group handling both video and audio equipment. Both video and audio branches have extensive domestic retail outlets but this is just the tip of the iceberg. The video and audio professional services complement each other and users of either service can draw on the other for sound or vision.

REW Professional video started operating almost as soon as professional video equipment was available in the UK providing TV stations, education authorities, hospitals and commercial users with the bulky equipment then available.

The advent of domestic video saw the opening of REW Video domestic outlets although the professional and domestic operations are separate.

Export

REW Video (and Audio) exports to many countries of the world exporting not only equipment but also the skill and talent required to install and operate it. A special export department has been established and all shipping, customs and TV standard problems are dealt with by REW.



01-240 3066



SUPPLEMENT

On the spot video can beat TV ads

IN THE four years since its inception Captain Video's founder and managing director, Bruce Higham, has seen his promotion video film distribution service increase six-fold as well as an increase in turnover which is almost as great.

He started in the promotion distribution business with Wilde Rock, distributing pre-recorded tape cassettes of the current singles being plugged by record companies but found the same kind of service for video "just winking at me". He now works with a staff of ten and has distributors in Sweden, Norway, Denmark, Holland and Germany, a total of 250 stores which Higham predicts will increase to 2,000 by the end of the year.

Receptive

The application of video to in-store selling is a natural conclusion to TV advertising in Higham's view.

"People are now very receptive to it," he says. "We all watch the small screen. But with TV ads the consumer is at least 18 hours away from the selling point. If you use video in-store the sales are immediate."

Captain Video supply the retailer with an hour long programme of promotional film edited onto a video cassette which is changed monthly. At the moment this is sent out through the post although as they expand Higham hopes to change this. They also provide back-up

display material which is erected by a representative of Captain Video within a few days of receipt of the cassette. There is no charge to the retailer for any of the services Captain Video offer. The only thing the retailer needs is a video machine, easily rented these days, but should he wish to buy one Captain Video can help him to purchase at a discount. And cassettes are manufactured by Captain Video for any type of machine on the market.

The cost is to the record companies nearly all of which have used Captain Video at some time or another, if not regularly. It costs £1,000 for inclusion of a promotional film that in all probability would have already been produced anyway for use in other areas, such as TV advertising or promotion.

There is, of course, nothing to stop companies supplying their own sales forces with cassettes carrying exclusively film of their own product but with blank tape retailing at around £6 it is obviously more cost effective to use the services of a distributor. Also, from the retailer's point of view it is easier for him to use just one track and not have to keep chopping and changing.

Says Higham: "The stores appreciate the monthly tape and

look forward to it in the same way as they do a magazine. If there were too many hours of video available to him he would select only the best and an individual's chances of his video being seen would be reduced."

Video is a medium which clearly excites Bruce Higham. "It can be used to sell all sorts of things," he says, "not just records. For the moment, however, we are concentrating on this one first. Our target is to distribute all over Europe as well as increasing the number of outlets in this country."

It must be stated that there are disadvantages to the use of video in-store the most obvious of which is that it can distract the customer from actually buying anything, some retailers would rather their customers looked at the record sleeves rather than the screen. And in shops where space is limited the crowds that video can attract can physically deter the regular browsers. But as a point of reference back to where a promotion has already been seen on TV and to the artist him/herself in a way which is much more effective than posters and sleeves alone video is an enormous aid as well as acting as a sort of personal appearance by proxy in hundreds of shops simultaneously.

'...there are disadvantages in the use of video... it can distract the customer from buying anything'



CAPTAIN VIDEO'S Bruce Higham (right) and assistant at last year's Music Week Dealer Tour.

Does anyone see your Videos?

OUR MONTHLY SHOW ALREADY
REACHES SCREENS IN 350
BRITISH AND EUROPEAN RECORD STORES



Captain Video Ltd 665 Fulham Road London SW6 5PZ ☎ 01-731 4417 Telex 895 3552

Who's who in promo films

MOLINARE, AUDIO and Video Communication Facilities, 43 Foubert's Place, London W1. Telephone 01-439 7631. Telex: 299200 MOLI G.

Directors: Stefan Sargent, R. Parker.

Not a production company, but a facilities house. Supplies video tape equipment and studios and crew. But does not package or produce the items in any way.

Comments Stefan Sargent: "We seem to be making two to three pop shoots a week nowadays, possibly because we have a large studio, our equipment is full broadcast quality, we are recognised by the various trade unions and our rates are considerably cheaper than the handful of competitors we have in this field."

Artists Molinare have recently made tapes for: M. Dana, Hot Gossip, Siouxsie and The Banshees, Tina Charles, George Harrison, Liner, Thin Lizzy, Boomtown Rats, Blondie, Tourists and many more.

From July, Molinare is expanding its services by acquiring the latest Datatron 2000 computer editing system which will make it one of the most technically sophisticated video editing companies in the country. Associated with the new editor will be a triple re-entry vision mixer and a four-channel squeezer.

Molinare is now operating their first quad machine plus a Rank Cintel Mark 3 Telecine with Albrecht Sound Follower. Comments Sargent, "This combination of equipment gives the highest possible quality for film to videotape transfers."

Contacts: manager, Chris Butler; bookings, Ros Slater; production manager, Roger de Freitas.

TINY EPIC PICTURE COMPANY, 5 Langley Street, London WC2. Tel: 01-836 2322/6895.

John Dominic and Luke Jeans' Tiny Epic Picture Company is a promotion film company with a difference, working in film rather than video.

"We do not aim to compete with cheap video producers. They satisfy a part of the market", says Dominic. "We can compete in speed, but we like to spend a bit more time creatively. It's horses for courses, but many are tired of rickety video and like the freedom of locations that film can offer."

Recent clients of Tiny Epic have been Shrink for A&M Records; Joe Egan (ex-Stealer's Wheel) for Ariola; Bill Nelson's Red Noise band for EMI; and Sky, John Williams' group, for Ariola.

Their basic fee to shoot a film (promotion, mini-feature or show case) for an artist's single is around £2,000. "But remember the better quality the film, the greater the likelihood of a TV programme controller using it."

The company works in exclusive association with such film directors as Tony Bell and Robert Dowling. In fact they were commissioned to make a film using Bell when Paice, Ashton and Lord formed their band. When the group fell apart, a lot of film had been shot. Tony Bell has now put together a 52-minute TV film which can also be leased to cinemas.

"It's the story of the life and death of a band called Lifespan."

"Next time you need a tiny epic," adds Dominic, "or even a large one give us an option to talk first!"

Contact John Dominic or Luke Jeans.

TRILLION VIDEO, 1 Great Poulney Street, London W1. Tel: 01-439 4177.

A facility company which grew out of the merger of CTC and British Lion Films four years ago. The complete range of technical facilities provided have been used by David Mallett, Mike Mansfield and Keith McMillan as well as by smaller

operators and recent project involvements have been with Paul McCartney, Gary Moore and a Kate Bush TV special.

The company helped in the making of Granada's One For The Road concert series, providing half the cameras and completing the post-production work.

The company is soon to have a new studio in Dean Street. Company directors are Bill Hope, Roy Garner, Terry Slade Baker, Norman Sheffield, Barry Sheffield, Brian Wiseman and Colin Reynolds.

Contact: Sheila Cane or Robin Barty King, production co-ordinators.

MILLANEY-GRANT, 11 Cross Keys Close, London W1. Tel: 01-935 2464, 01-794 3344.

One of the new generation of companies formed in January this year by partners Scott Millaney and Brian Grant, who between them have a wealth of music and broadcasting experience.

Producer Millaney worked for six years at Island Records and was managing director of Blue Mountain Films where he was responsible for producing and distributing many TV music specials. Director Grant spent ten years at ATV's Elstree Studios before deciding to branch out on his own.

The company has produced and directed promo clips of Pop Muzik by M. Name Dropping by The Flies, Blind Among The Flowers by The Tourists, Parisienne Walkways by Gary Moore and Crime Buster by Spanooch. Millaney-Grant also hope to develop a pilot for a television music series.

A video duplication service is also available and a rate card is available on request.

Contact: Scott Millaney, Brian Grant.

LINDSEY CLENELL Videofilm Ltd., 22 Earlham Street, London WC2H 9LM. Tel: 01-836 9211.

Film and video production company set up nine years ago and specialising in work for the music business. Productions include full length music movies, promotional films, videos and animation. Promo films made on Mick Jagger, Elton John, 999, The Clash and the Boomtown Rats and the company also produced the Emerson, Lake and Palmer feature film Pictures At An Exhibition.

Contact: Lindsey Clennell, director.

CUCUMBER STUDIOS, 21 Heddon Street, London W1. Tel: 01-437 2054. An animation team formed in 1976 by Kevin Attew, Annabel Jankel and Rocky Morton.

The company has created an animated film for the back projection on the Manfred Mann European tour, also produced a promo film for Mike Oldfield's latest single Guilty, and worked on Gerald Scarfe's animated feature film of Pink Floyd.

Accidents will Happen by Elvis Costello is the latest of Cucumber's promo films for the music business and the team was given a free hand by production company Rock Biz Pix.

Contact: Kevin Attew, Annabel Jankel, Rocky Morton.

INTERPROM, 95 Lots Road, London SW10. Tel: 01-352 1406. A one-man operation set up by former Polydor press officer and independent international promotion person, Clive Woods, to produce in concert features recorded in Bremen, West Germany, for international television syndication.

Artists already recorded include Elkie Brooks, Robert Gordon, Darts, Al Stewart, Smokey Robinson, David Johansson, Boomtown Rats, Blondie, The Pasadena Roof Orchestra and Aviator. (See Broadcasting feature in Music Week, April 14).

Contact: Clive Woods

ZOETROPE LTD. Zoetrope House, 93 Union Road, London SW4 6JD. Telephone: 01-720-8513.

Over the past five or six years Derek Burbidge has directed a host of music productions, many of which have been used for Old Grey Whistle Test and other TV programmes. 1979's list includes The Doll, The Pretenders, Joe Jackson, Vangelis, Bram Tchaikovsky, Elkie Brooks, Squeeze and The Police. Clients include Warner Brothers, A & M, and Polydor.

Contact: Derek Burbidge, director, or Kate.

BLUE MOUNTAIN Films, a television and film production company, are based at 22, St Peters Square, London W6. Telephone: 01-741 2039.

Blue Mountain, which has been in existence for some two years, offers a complete production service from straight tele-cine films to beaming live shots to the United States via satellite. While they do a lot of work for record companies, they also do considerable work in other fields. They are currently completing their own feature/documentary film on reggae music which might well go on the cinema circuit. While being a wholly-owned company of Island Records, Blue Mountain has its own premises, own board of directors and complete control of its own operations. And in the words of Brian Hall, "is going from success to success."

Contact: Brian Hall and Terry Bradley.

ROCK FLICKS, Waterloo Film Studios, Platform One, Waterloo Station, London SE1. Tel: 01-928 7033.

Made promotion films for Mainland, Richard Myhill, Lene Lovich, Motorhead, Hawklords and Baccara, the latter for RCA, Germany, a country which has provided the company with an increasing amount of work. The film directors are Nick Abson and his assistant, Trevor Gittings.

Contact: Felicity Wilson, producer.

ROCK BIZ PIX, 30 D'Arbly Street, London W1V 3FG. Tel: 01-734 2723. Martin Baker (son of Stanley) has been producing rock films since 1972 and has running Rock Biz Pix since 1977. Over the past two years he has produced over 100 promotion films, documentaries, commercials and television films, all with a musical basis.

Programmes have included videotaped in concerts of Thin Lizzy, Boomtown Rats and more recently Mike Oldfield's concert at Wembley Conference Centre with orchestra and choir conducted by David Bedford.

Artists for whom he has made promotion films include Cliff Richard and the Shadows, Elton John, Thin Lizzy and the Boomtown Rats, while other projects include commercials for the Rolling Stones and Barry Manilow, plus a documentary on punk and New Wave music. Plans for the future take in the cataloguing of material for videocassette distribution in the US.

Rock Biz Pix has also begun distributing programmes to TV companies abroad and handles duplicating of cassettes, tape and film for several record companies and ad agencies. These aspects of the business are the concern of Jennie Macfie — Baker's fellow director in the company — and Sharon Durden.

A chance meeting in Covent Garden with members of Cucumber Studios led to the production animated promo films for Mike Oldfield's Guilty and Elvis Costello's Accidents Will Happen. Baker sees the relationship between animation and music as an area for almost limitless potential innovation.

Rock Biz Pix has recently expanded its operation to provide what it regards as a unique service to the record industry. As a production house it now offers the services of two art directors, plus Sheila Rock for stills photography, the idea being to provide a total creative service from album covers through to promotional films using the same creative concept.

Baker explains: "It is not essential that we produce a package but should our designer, who is also our video director, design an album cover, then the concept could be applied to a promotional film or video at a later date, whether directed by him or not. The same applies to Sheila Rock for stills and Rocky Morton for animation."

Part of these expansion plans involve opening a production office in New York shortly and being represented in Los Angeles.

EYELINE, 77 Dean Street, London W1. Tel: 01-734 3391.

A production company which has been in business since 1960 making documentaries, features, TV series as well as rock films and promos. It was making promo films on groups such as Pickettywitch when they were more of a rarity with budgets often around £200.

More recently Eyeline has made films for Nazareth, Charlie, Alan Love, Poly Styrene and X-Ray Spex, Sham '69, John Glover, Blue, Siouxsie and the Banshees, The Members, John Jolliffe, The Skids,

Tina Charles, and The Nolan Sisters. Able to work in either film or video the company normally uses the services of director, Piers Bedford, who has been associated with the company for ten years. Ian Eames has also done some animation work for the company.

Eyeline has its own small studio on the premises but tends to use various outside studios according to the size and nature of the job. Being a well established set up, it has firmed good relationships with labs and other areas of the industry — and also boasts two full time editors in the cutting room.

Contact: Verity Roberts, Peter Sullivan.

CEE FILMS, 43 Dover Street, London W1. Tel: 01-493 2293.

Chris Boger has been making promotion and short films on music acts including Led Zeppelin for six years. He works in both film and video and has clocked up several hundred hours on both. He notes that many more people in the music business are becoming aware of covering material now for future use in the domestic video disc and cassette market.

Contact: Brad Cox.

EMITEL, 5 Dean Street, London W1. Tel: 01-437 8651.

Set up as a short film service division of EMI but in the last two years has covered non-EMI artists — recently, Tata Vega, Alan Price, Heatwave and The Commodores, directed by Emitel's Des Good. The short films are generally shot in 16mm and transferred to video for either broadcasting or retail use. The company is aiming to move into the area of music programming.

Contact: Paul Rutherford, marketing director.

JON ROSEMAN ASSOCIATES, 36 Langham Street, London W1. Tel: 01-637 7425.

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SUPPLEMENT

Home market looks healthy

THE HOME video market is growing rapidly and will probably reach its full potential within the next five years, predicts Mike Tenner, managing director of Intervision, a company which deals in the distribution of pre-recorded video tapes.

Intervision, based at 102 Holland Park Avenue, W.11 (221 5081) was started by Tenner and his partner Richard Cooper several years ago when they realised the potential in the video market and the way that it was moving. The wisdom of their decision was underlined quite recently when they were forced to move from cramped premises in the West End to the three-storey building where they are now situated. Such is the rate of business growth, however, that they are now having to take over yet another building to accommodate all activities.

Tenner first became involved in the music business in the Sixties when he worked for Radio Caroline as programme planner. Later he became involved in a company called Executive Lighting which dealt in special effects and did work for almost 700 discotheques including such well-known west end ones as Tramp and La Valbonne.

It was through his work in the discos that the video connection came about — many such venues were showing pop video films for their patrons. At the same time, Richard Cooper was special contracts manager for Vision Hire which was handling Philips which was the first to have video hardware in the UK marketplace.

Tenner comments: "We both saw, quite independently, the importance of video and the way that it was utilised in the clubs. It was a logical step for us to work together."

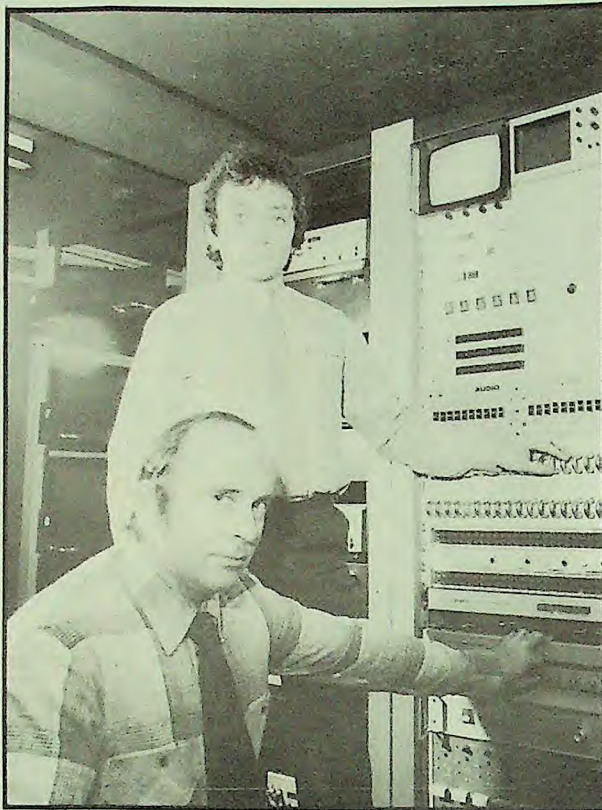
Intervision now claims to be Britain's largest retail and rental video company. At first the company produced and promoted video shows of well-known recording acts, concentrating their sales on the European market. In early 1977 when market research showed a growing demand for alternative television by home-video owners, Tenner and Cooper started approaching film distributors for video-cassette rights. Since then they have built a large library of titles, encompassing big feature films, children's programmes, and programmes of music ranging from Mozart to Stevie Wonder.

Advertising

Tenner says that the company has developed a large and efficient dealer network throughout the UK — some 190 High Street dealers have Intervision product for sale and rental. The company backs this up with display racks and storage facilities, window stickers, display cards, blocks for local advertising and a 36-page colour brochure. Dealers are also supported by a nationwide advertising and public relations campaign and are visited regularly by a team of national merchandisers who restock displays.

Intervision also runs a thriving mail-order service from its London headquarters, which also has a showcase shop.

Tenner estimates that the video market is growing at the rate of 40 per cent a year. At the moment there are an estimated 90,000 video equipment owners in the UK with a forecast growth of 130,000 by the



RICHARD COOPER (seated) and Mike Tenner of Intervision Video with the multi-format videocassette recorder which is capable of producing 25 videocassettes each run.

end of this year and 200,000-plus before the end of 1980. It is because of this projected demand that Intervision has taken steps to supply software to the public.

Apart from videos of well-known American films, the company also has a major collection of tapes featuring 60-minute long rock concerts. Amongst the TV specials are Loggins and Messina, The Hollies, Procul Harum, Donna Summer, Roberta Flack and Three Dog Night. The films were all produced between 1976 and last year.

Duplicator

In addition Tenner has also fixed a deal which gives Intervision the rights to dozens of especially-edited Dick Clark Shows from the US, many of which feature top pop and rock stars.

The company has its own multi-format videocassette recorder duplicator unit, which cost in the region of £56,000 and can make 25 video films each run.

Tenner predicts: "The video market will come to street level very soon, probably within the next three years. One reason why it will be because sooner or later there is going to be a High Street price war — it has already started in the US and it is possible to get hardware now for about £500. Also when the video disc finally appears commercially in about a year's time, that will help the general video market."

Tenner adds: "There is going to be a vast market for pop music on video tape. After all, if somebody has a video of a film, they will probably watch it just once or twice, and that will be it. On the other hand people always enjoying watching and listening to pop music, so pop video tapes are going to be played much more often."

BLUE MOUNTAIN FILMS

The Production Company
 Contact #1: Terry Bradley
 Contact #2: Bryan Hall
 Ring 01-741 2039

Blue Mountain Films Ltd. 22 St. Peters Square London W6 9NW

AIRPLAY ACTION

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: OOH EEH BABY — Stonebridge McGuinness (RCA PB 5163)
Steve Hamilton: BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
Brian Ford: DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
Jay Crawford: ROCK ME — Nick Gilder (Chrysalis CHS 2332)
Tom Bell: LOCOMOTION — Ritz (Epic EPC 7457)

ADD ONS

MUSIC BOX — Evelyn Champagne King (RCA PB 1158)
MR GROOVY — Liquid Gold (Creole CR 170)
HONESTY — Billy Joel (CBS 7422)
BABY LAY DOWN — Ruby Winters (Creole CR 171)
WANTED — Dooleys (GTO GT 249)
GERTCHA — Chas and Dave (EMI 2947)
DANCE WITH YOU — Carrie Lucas (Solar FB 1482)
MAYBE — Thom Pace (RSO 34)
UP THE JUNCTION — Squeeze (A&M AMS 7444)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: DANCE TO DANCE — Gino Soccio (Warner Brothers K)
Roger Moffat: C'EST SHEEP — Adrian Munsey (Virgin VS 266)
Johnny Moran: I CAN'T STAND IT NO MORE — Peter Frampton (A&M AMS 7449)
Colin Slade: I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 152)
Ray Stewart: EVERYBODY UP — Ohio Players (Arista ARIST 268)
Bill Crozier: LA BAMBA — Antonia Rodriguez
Martin Kelnor: C'MON EVERYBODY — Sex Pistols (Virgin VS 272)
Maggie Mash: MUSIC BOX — Evelyn Champagne King (RCA PB 1158)

ADD ONS

MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)

Metro Radio

NEWCASTLE

ADD ONS

BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
I'LL NEVER LOVE THIS WAY AGAIN — Dionne Warwick (Arista ARIST 276)
NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson (EMI 2967)
YOU BRING OUT THE BEST IN ME — Gladys Knight (CBS 7445)
SAVE ME — Clout (EMI 2953)
OLD SIAM SIR — Wings (Parlophone R6026)
GO WEST — Village People (Mercury 6007 221)
SUNBURN — Graham Gouldman (Mercury SUNNY 1)
MAKIN' IT — David Naughton (RSO 32)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson (EMI 2967)
Keith Rogers: HONESTY — Billy Joel (CBS 7422)
Greg Bance: MINUTE BY MINUTE — The Doobie Brothers (Warner Brothers K 17411)
Bernard Mulhern: DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
Tony Valence: DANCE TO DANCE — Gino Soccio (Warner Brothers)
Tony Gillham: THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
Nigel Rennie: I'LL WAKE YOU UP WHEN I GET HOME — Charlie Rich (Atlantic K 12348)
Patrick Eade: BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)

Piccadilly Radio

MANCHESTER

ADD ONS

DRIVERS SEAT — Sniff and The Tears (Chiswick CHIS 105)
CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
I CAN'T STAND IT NO MORE — Peter Frampton (A&M AMS 7449)
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
C'MON EVERYBODY — Sex Pistols (Virgin VS 272)
MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)

Radio Tees

TEESSIDE

ADD ONS

DEEPER THAN THE NIGHT — Olivia Newton John (EMI)
NOTHING TO LOSE — UK (Polydor POSP 55)
GEORGY PORGY — Toto (CBS 7378)
GOLD — John Stewart (RSO 35)
DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
BORN TO BE ALIVE — Patrick Hernandez (Gem 4)
I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)
DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 77)

Radio 210

THAMES VALLEY

ADD ONS

HEAD OVER HEELS IN LOVE — Kevin Keegan (EMI 2965)
NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson Band (EMI 2967)
HONESTY — Billy Joel (CBS 7422)
I CAN'T STAND IT NO MORE — Peter Frampton (A&M AMS 7449)
I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)

Radio Victory

PORTSMOUTH

ADD ONS

YOU BRING OUT THE BEST IN ME — Gladys Knight (CBS 7445)
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
I CAN'T STAND IT NO MORE — Peter Frampton (A&M AMS 7449)
DRIVERS SEAT — Sniff and The Tears (Chiswick CHIS 105)
I'M A SUCKER FOR YOUR LOVE — Teena Marie (Motown TMG 1146)
C'MON EVERYBODY — Sex Pistols (Virgin VS 272)
DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
HONESTY — Billy Joel (CBS 7422)

BBC Blackburn

HIT PICKS

Jude Bunker: BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
Nigel Dyson: YOU BRING OUT THE BEST IN ME — Gladys Knight (CBS 7445)
Kath Dutton: MY SHARONA — The Knack (Capitol CL 16087)
Phil Scott: JAMAICA FAREWELL — Chris Denning (Atlantic K11300)
Trevor Hall: I CAN'T FACE THE MUSIC — Al Matthews (Electra WOT 34)
Gerald Jackson: OLD SIAM SIR — Wings (Parlophone R6026)
Rob Bonnett: MARRIED MEN — Bette Midler (Atlantic K)

BBC Ulster

ADD ONS

COUNTRY BOY — Albert Lee (A&M AMS 7443)
SAVE ME — Clout (EMI 2953)
OLD SIAM SIR — Wings (Parlophone R6026)
STEADY AS THE RAIN — Stella Parton (Elektra K 12363)
NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson (EMI 2967)
YOU BRING OUT THE BEST IN ME, Gladys Knight (CBS 7445)

Radio Wales

Dan Damon: BACK IN THE WORLD AGAIN — Sweet Substitute
Richard Rees: STAY — David Winter
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
DANCE AWAY — Roxy Music (Polydor POSP 44)
RING MY BELL — Anita Ward (TKR 7543)
SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)

BBC Scotland

Jimmy Mack: COUNTRY BOY — Albert Lee (A&M AMS 7443)

Tom Ferrie: BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
Rhythm and News: LA BAMBA — Antonia Rodriguez (Magnet MAG 149)
Nightbeat: HONESTY — Billy Joel (CBS 7422)
Andy Cameron: DISCO MATILDA — Dame Edna Everage (Charisma CB 336)

HEAD OVER HEELS IN LOVE — Kevin Keegan (EMI 2965)
MAYBE — Thom Pace (RSO 34)
GO WEST — Village People (Mercury 6007 221)
I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)

Manx Radio

Tony Myles: STEADY AS THE RAIN — Stella Parton (Elektra K 12363)
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Su Richardson: JAMAICA FAREWELL — Chris Denning (Atlantic K 11300)
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Andy Mac: ROCKING HORSE COWBOY — Dick Emery (Scotia SCO 17)
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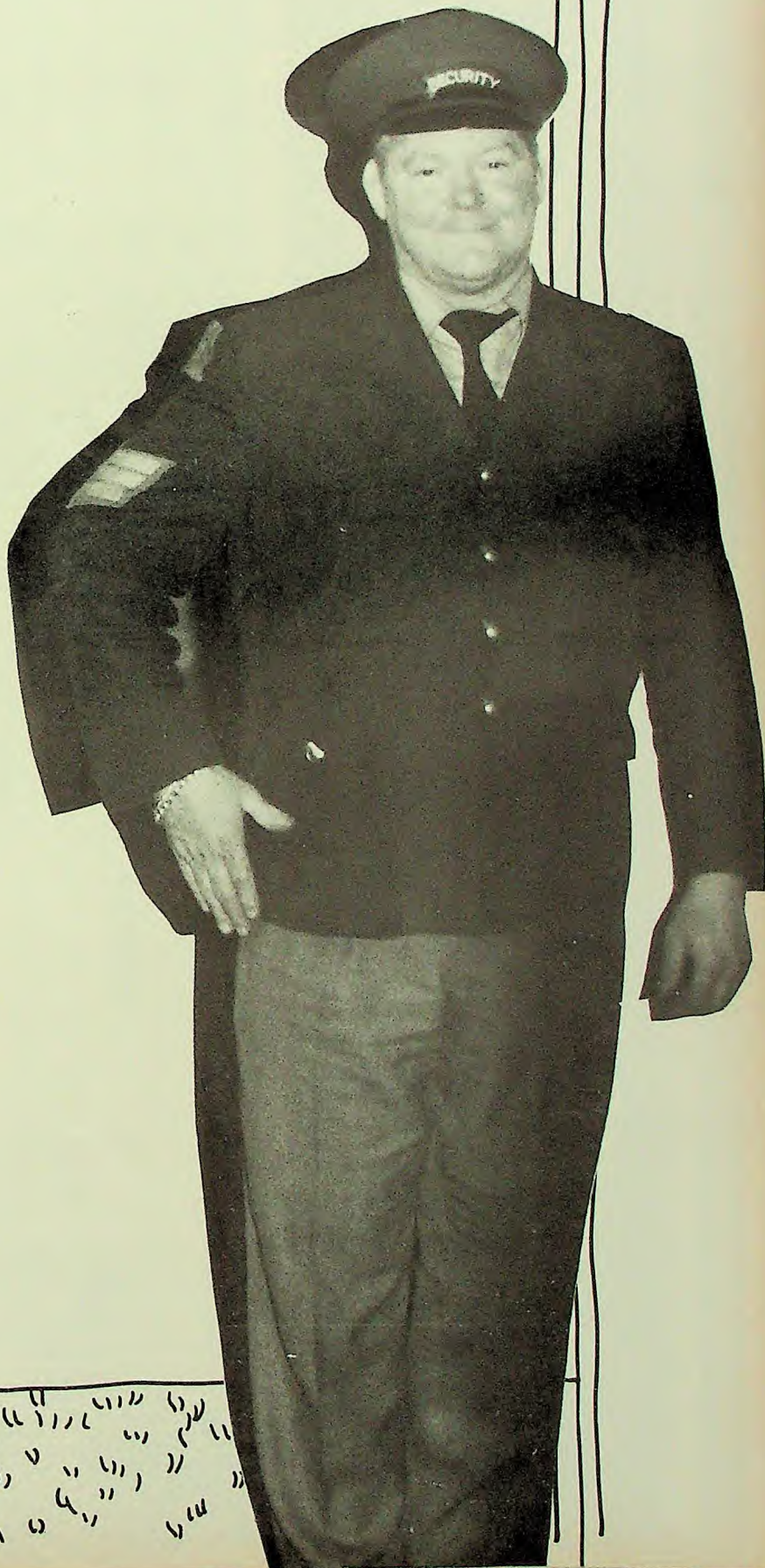
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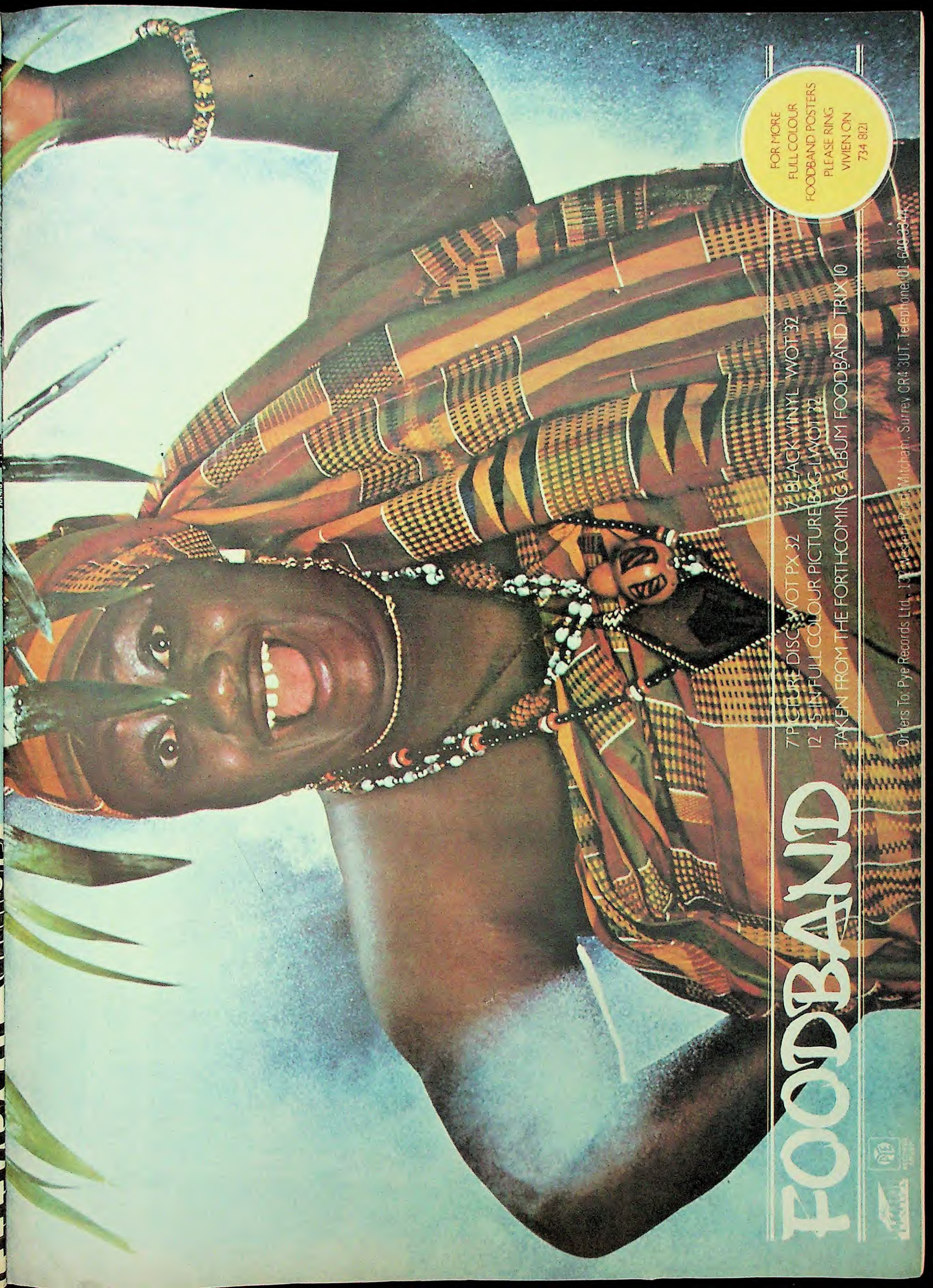
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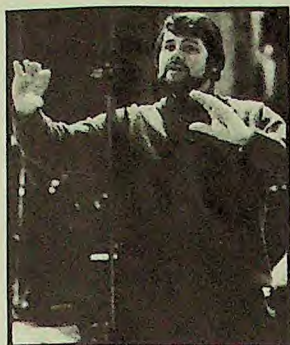


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CLASSICSCENE

A big future in period pieces

La Mantovana has more connections with Italian Baroque than a certain MOR orchestral leader — except for the fact that both are Italian and popular. Nicolas Soames reports



TYLER: multi-instrumentalist

JAMES TYLER is a multi-instrumentalist, a description which means more than usual, even in his chosen field of early music where versatility is common.

On the one hand, he plays the range of early plucked instruments — the lute, mandora, baroque guitar, cittern — as well as bowed instruments like the viola da gamba, while on the other, he is also an acknowledged virtuoso on the banjo, and an expert in the specialised field of original ragtime — the music written between the 1880's and the first decade of this century.

Tyler has also a developed entrepreneurial instinct, and these qualities together have resulted in the success, over the past two-and-a-half years, of the London Early Music Group which is now one of the world's most significant "early music" touring groups.

The Group — comprising a core of six players which sometimes stretches to as many as 20 — first appeared shortly after the death of David Munrow, in whose Early Music Consort Tyler was a leading figure. It was, Tyler believes, inevitable that different members of that pioneering Consort would gradually choose to specialise in certain areas.

Tyler's own preference stretched from the early Renaissance to the

early Baroque, about 1450 to 1650, and it was in this field that the London Early Music Group has chosen to operate.

Even before it played a note, the London Early Music Group landed a contract with RCA, and so far has produced two double-album boxes, concentrating on English music — William Byrd and his Contemporaries (RL 25110), and Music for all Seasons (RL 25159), another collection of Tudor music.

Sublime stuff

In both, Tyler has tried to level the "sublime, intellectual stuff" with music of lighter vein, to reflect more accurately the range of the music of the day.

But in his first single album release under the RCA contract he has gone further to right the balance: "Italian popular music of the 16th and 17th century has been almost totally ignored — we hear so much Monteverdi, but we never hear the more popular art music that was so widespread," says Tyler, who is now 38.

melodies, — by composers such as Banchieri and Giovanni Stefani as well as spending much time on the backing: "The works allow for an exotic panoply of supportive continuo instruments," he remarks.

When I spoke to Tyler he had just returned from a series of concerts in France, and was about to set off on a tour of East Anglia with the Julian Bream Consort in which he plays a prominent solo role. Yet in this country both Tyler and the London Early Music Group are becoming best known through their recordings, rather than their live performances.

Exactly the same problems that beset the London Sinfonietta and the group's championing of new music apply to the LEMG. While there is a great interest in early music, and there are many early music concerts, the country does not seem to be able to support financially top professional performers demanding top professional fees.

Tyler believes very few people realise how many of the early music concerts — certainly in London — were self-promoted, and insofar as the musicians' pockets were concerned, actually made a loss.

Abroad, however, things are different. Promoters and audiences are prepared to pay the going rate in the same way that musicians in main-stream music expect a reasonable return for their services.

EMG is however, going to tour

this country extensively in November as part of the newly set up Early Music Network, which proved such a success in the first series of concerts last year.

But apart from that, audiences will have to rely on records — and there are changes there. Apart from La Mantovana, the London Early Music Group is bringing out one more disc — of German early 17th century music — for RCA and then moving on to Argo.

Art music

"We felt that RCA was pushing us in a direction that we didn't want to go," Tyler explains. "I wanted us to become more and more popular — they were even suggesting that we do some contemporary pop music on early instruments because they think it would sound quaint."

In October, the Group will begin to record music by 16th century Venetian composers such as Adrian Willaert, which will involve more popular "art" music, but just how many records he makes remains to be seen.

It is a pity, in the end, that the collaboration with RCA didn't work out, although it will be interesting to see if the company signs up another early music group to fill the gap.

But one thing is certain — the future of the London Early Music Group, both as a touring and as a recording ensemble is assured.

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CLASSICAL

Karajan conducts Nozze di Figaro

A NEW recording of Mozart's *Le Nozze di Figaro* conducted by Karajan, the premier recording of Paer's *Leonora*, and two Strauss operas conducted by Karl Bohm head the operatic releases next month.

Some two years after his last operatic record for Decca, Karajan directs a carefully chosen cast in *Figaro* — with Jose van Dam in the title role, Illeana Cotrubas as Susanna, Anna Tomowa-Sintow as the Countess, and Frederica von Stade as Cherubino.

With the Vienna Philharmonic Orchestra and State Opera Chorus, it is very much a Salzburg Festival release — among others in the cast are Jules Bastain, Tom Krause, and Zoltan Kelemen. Released on D132D/4/K132K 42, and retailing at £18.00, the set is receiving a fairly energetic promotion from Decca.

A full press kit is being sent to all main national and provincial papers as well as the music press, there will be a dealers display campaign, as well as ready-made tapes being circulated to all radio stations.

The second Decca operatic release is a real-rarity Fernando Paer, which though scarcely played now, was highly regarded by his contemporaries (he lived from 1771 to 1839) including Beethoven, and wrote some 40 operas.

The performance here is given by Ursula Koszut, Leonora, Edita Gruberova, Marcellina, Siegfried Jerusalem, Florestano and Norbert Orth as Pizarro, with the Bavarian Symphony Orchestra conducted by Peter Maag, (D130D 3/K130K

£13.50). It is probably more of a collectors' piece than a popular seller, especially as it is never performed in this country. But interest may be created by a broadcast performance on Radio 3 on July 1 using the same forces as on the Decca recording.

Richard Strauss' *Elektra* and *Ariadne auf Naxos* are both the subject of special offers in the new versions by Karl Bohm. *Elektra*, with Inge Borkh, Miranne Schech and Dietrich Fischer-Dieskau among the soloists, with the Dresden Staatskapelle, (2721 187) is released in a 2LP box set at £7.55.

While *Ariadne auf Naxos* — with Reri Grist, Hildegard Hillebrecht, Tatiana Troyanos, Fischer-Dieskau, Jess Thomas and Gerhard Unger, and the Bavarian Radio Symphony Orchestra, (2721 189) comes in a 3LP box set retailing at £10.

Among the operatic re-issues are two starring Victoria de los Angeles and Maria Callas, both from EMI. Vittorio Gui conducts the RPO and de los Angeles, Luigi Alva, and Ian Wallace in *The Barber of Seville* (SLS/TC 5165 £9.95) in a recording made in 1963. And Maria Callas sings one of her most highly acclaimed roles, Lucia di Lammermoor in Donizetti's opera conducted by Tullio Serafini. It is released on SLS/TC 5166 and retails at £7.20.

Mid price series for EMI's young stars

EMI IS launching a new mid-price series — the HMV Virtuoso Series — covering young rising stars in solo performances or chamber music, next month.

The first four records give a good indication of the direction the series will take. The first features the Soviet violinist Vladimir Spivakov, whose star has been rising consistently in the West since a sensational debut in Vienna with Givlini conducting.

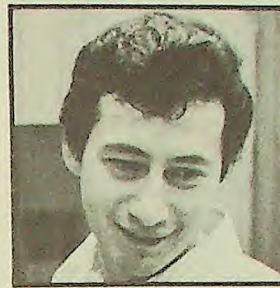
In fact, July marks the release of two Spivakov records. He makes his HMV debut playing two Mozart Violin Concertos, No 2 in D and No 5 in A, directing the English Chamber Orchestra from the fiddle (ASD/TC 3639 £4.40).

The recital disc concentrates on 19th century music, with works by Schubert, Paganini (Cantabile and Le Streghe) and Brahms' Hungarian Dances, Nos 2, 6, 9, & 16. On the record (HQS 1413 £3.25), which heads the Virtuoso series, he is joined by pianist Boris Bechterev.

The other musicians in the HMV Virtuoso Series are not making their Western recording debut, in fact a couple of them are already quite established.

Daniel Adni, for instance, has made a number of quite successful records of mainstream music, though has developed a reputation also for one-composer discs of English music — looking at figures such as John Field and Percy Grainger.

His new record is another in this line — a release devoted to the music



SPIVAKOV: rising star

of John Ireland who was born 100 years ago this year. On HQS 1414 £3.25, Adni plays a collection of pieces by Ireland, himself something of a child prodigy — April, The Almond Tree, Columbine, The Holy Boy, Decorations, Sarnia and Three Dances.

Youri Egorov is a young Russian pianist who now lives in Holland and has been the subject of some ecstatic reviews from various critics, which is what prompted HMV to release a Dutch-made recording over here.

Just 25, he has been successful in a number of top piano competitions, and his Schumann playing has, particularly, been acclaimed. This Virtuoso release (HQS 1428 £3.25) is taken up mainly by the Kreisleriana, but containing in addition the *Nocturnes* Opus 21 Nos 1 and 18.

Finally, for the moment, the major Cuban pianist Horacio Gutierrez, who made his HMV debut three years ago playing Liszt's Piano Concerto and Tchaikovsky's Piano Concerto No 1 under Andrew Previn, is featured in more Liszt music.

On HQS 1427 (£3.25) he plays Liszt's Sonata as well as a couple of pieces from Annes de Pelerinage and the Mephisto Waltz and the Etude d'execution transcendente No 10.

James Galway on budget CFP compilation

CLASSICS for Pleasure is to release next month the first budget LP ever of James Galway following successful negotiations with the small independent company Abbey.

The record (CFP/TC 40318 £1.75/£1.99), is a compilation of works taken from two albums made by the virtuoso flautist for Abbey Records when he was at the height of his fame as principal flute of the Berlin Philharmonic around 1972.

At that time the superstar status he has now achieved was totally unpredictable, and Galway made some recordings with the London Virtuosi, an occasional group led by LSO leader John Georgiadis.

Among them were Beethoven's Flute Serenade for flute, violin and viola Op 25, Bach's Sonata in E major for flute and continuo and Telemann's Trio Sonata in E minor for flute, oboe and continuo.

These are the works that have been brought onto one LP and, under a special licensing deal, will receive the full marketing force of the CFP operation.




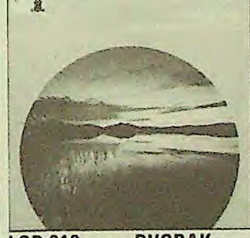


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CLASSICAL

RCA highlights major conductors

FOUR MAJOR conductors performing mainstream orchestral music feature in RCA's July releases — Sir Alexander Gibson, Claudio Abbado, Eduardo Mata and James Levine.

Gibson's record is the fifth in his Elgar series, and it is devoted to one of the composer's most popular works, the Enigma Variations coupled, interestingly, with the symphonic study, Falstaff. The release (RL/RK 25206 £4.99), which contains over an hour of music, once again brings together Gibson and the Scottish National Orchestra and was sponsored by the Bank of Scotland.

The record comes only one month after the release of CIP's version of Falstaff, with the LPO conducted by Handley, but the coupling of the Enigma Variations should prove a popular one.

Between the expiry of one Deutsche Grammophon contract and the signing of another, RCA scooped the services of Claudio Abbado for a number of recordings with the orchestra that he is shortly to take over — the LSO. The first release, Verdi overtures, was very well received, and now Abbado has followed up with another compilation of Overtures, this time by Rossini.

In addition to William Tell, Tancredi, Il Turco in Italia and Semiramide, there is also Elisabetta, Regina d'Inghilterra which is better known as the overture to the Barber of Seville — the two are almost identical. The release is on RL/RK 31379 £4.99.

Eduardo Mata, the Mexican

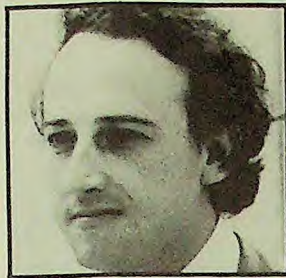
Edited by
NICOLAS SOAMES

conductor is perhaps best known in this country as the conductor on a couple of James Galway discs, but he has recently signed a contract with RCA so a regular flow of records is on the way. And this month he conducts the London Symphony Orchestra in Stravinsky's The Rite of Spring (on RL 13060 £4.99) taking on the 19 other versions in the catalogue.

Finally, James Levine joins the Philadelphia Orchestra for the first time to conduct Mahler's Fifth Symphony and the Adagio from Symphony No 10 — the fourth in the highly successful Mahler series.

Over 40,000 discs have so far been sold since the Mahler cycle first began. For Symphonies Nos 1, 3 and 4, already released, Levine has used the Chicago and London Symphony Orchestras, but this record should prove a best-seller in the series because it contains the music from Visconti's film, Death in Venice. The record, on RL 02905, is released in a 2-LP box set retailing at £9.50.

All these releases are being supported by advertising in the *Gramophone*, *Records and Recording*, and *Classical Music*.



THREE PIANISTS dominate Deutsche Grammophon's instrumental releases next month — Maurizio Pollini (pictured above), Daniel Barenboim and Emil Gilels.

Pollini, who recently seems to have been devoting much of his recording time to music from the latter half of this century, playing music by Boulez and Nono, has now turned to Bartok.

On 2530 901 (£4.75/3301 901/£4.95), he plays Bartok's Piano Concertos Nos 1 and 2 with the Chicago Symphony Orchestra conducted by Claudio Abbado. The release heralds a busy recording time for Pollini with DG, but though there will be window displays in some shops, no special campaign is planned.

The backlog of Barenboim discs brings two releases in July, both featuring him as performer rather than conductor. He plays Schumann's *Carnaval and Faschingsschwank aus Wien* (2531 090 £4.75/3301 £4.95) and *Messiaen's Quartet for the end of Time* on 2531 093 £4.75, on which he is joined by Luben Yordanoff, violin, Albert Tetard, cello, Claude Desormont, clarinet.

Two of the most popular of Beethoven's Piano Sonatas, the *Appassionata* and the *Waldstein* are played by Emil Gilels on 2531 143 £4.75/3301 143 £4.95).

News from the studios. . .

LUTENIST Anthony Rooley has been recording more early English music under the title of *Faire Cruell Nymph* for Decca . . . Christopher Hogwood and the Dutch violinist Jaap Schroder have been recording violin sonatas by Mendelssohn and Schubert in addition to doing more of the Mozart Symphonies on original instruments also for Decca . . . in the more contemporary field, the London Sinfonietta record Harrison Birtwistle's one-act opera *Punch and Judy* . . . Hungarian soprano Sylvia Sass records arias by Bartok and Liszt, again all for Decca.

JUNE ALSO sees Sass joined by Carreras, Manuguerra, the ORTF Symphony Orchestra and Chorus conducted by Lamberto Gardelli to record Verdi's *Stiffelio* for Philips . . . Brendel, the LSO and Abbado record Schumann's Piano Concerto and Weber's *Konzertstück* for Philips . . . The *Chilingirian String Quartet* records Mozart and Haydn for CRD . . . The *Nash Ensemble* also records Piano Quintets by the same composers for the same company . . . I hear that *Livia Rev* has just completed her Debussy Piano Music cycle for Saga Records which began in 1974. The six records have been recorded on 44 miles of tape which represents 50 hours of recorded takes . . .

Oboe at St Albans

THE VIRTUOSO Swiss-born oboist Heinz Holliger was to have visited England this month to give a number of performances, including a recital at the St Albans International Organ Festival.

Illness, however, has forced him to take a rest, and his place has been taken by the leading French oboist, Maurice Bourgue, who also boasts a repertoire stretching from Bach to Berio and beyond.

Nevertheless, Philips is still to issue a disc of works for oboe and cor-anglais originally timed for release during Holliger's visit, with the soloist accompanied by the Concertgebouw conducted by David Zinman.

The works are all fairly unusual: Haydn's Oboe Concerto, Rossini's Variations for Oboe, Reicha's Scene for Cor Anglais and Orchestra, and Donisetti's Concertino for Cor Anglais and Orchestra. It is released on 9500 564 and retails at £4.75.

Pre-Budget prices

IT SHOULD be noted that all prices quoted in this week's *Classicscene* were correct at the time of press, however, changes may occur due to the Budget

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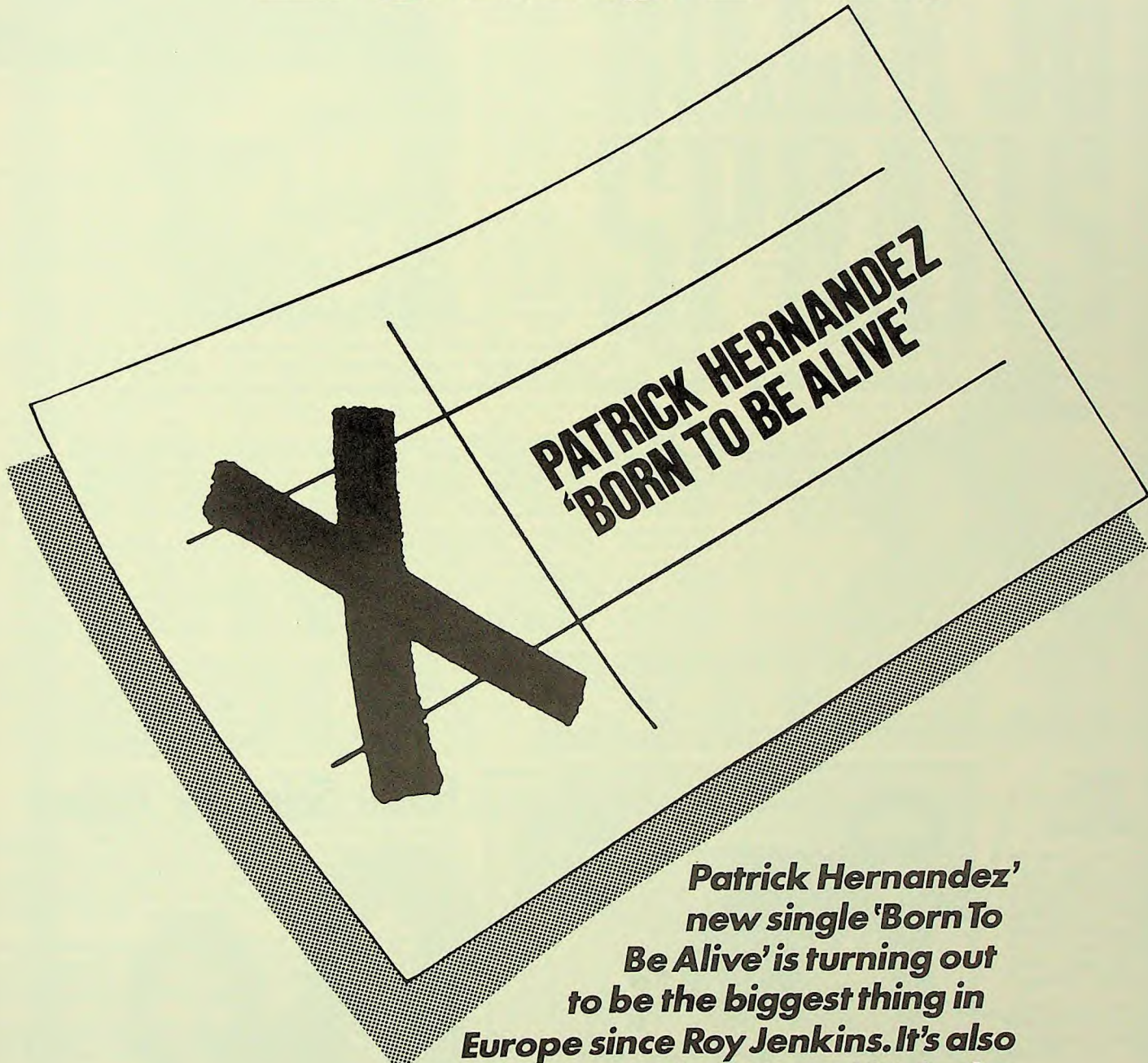
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BROADCASTING

MIKE LECKEBUSCH is one of the most powerful and influential figures in the Germany — and even the European — pop market. He produces and directs Radio Bremen's national TV pop show Musik Laden which, like our Top Of The Pops, often tops the 15 million mark in the audience ratings — but there the comparison between the two programmes ends because while TOTP is purely a weekly reflection of what is happening in the chart, Musik Laden is more a showcase for new releases, drawing talent from across the continent as well as the UK and the US.

"Musik Laden started in 1972 but I used to do Beat Club before that," Leckebusch recalls.

"Beat Club goes back to 1965 and before then there was never a long haired guitar picking young gentleman from either the UK or US seen on German television. It started as a live thirty minute show with groups playing for ten or twelve minutes. Then I changed it into a UK Top Twenty show with people like The Hollies, Dave Dee, Dozy, Beaky, Mick and Tich and Sandie Shaw and I grew up with that kind of music into the more progressive type but what I learned, the public in Germany did not seem to learn along with me so that I was quite alone by 1971 with all the Vanilla Fudges and Frank Zappas and Led Zeppelins. It was great music and was probably great television to some but I was left with an audience of about 1,000,000 and that's ridiculous in a country this size, so I had to change it.

"I thought, what good does it do to provide light entertainment for a minority? I stopped Beat Club all of a sudden. I wanted to provide something for everybody and the idea that came closest to that was of a music shop, so I invented the name Musik Laden which means just that. I had Stevie Winwood and Traffic and that kind of music, I used some acts out of the charts, some jazz like Chris Barber and Kenny Ball, a German novelty group and some cartoons. That was all right for about ten to 15 per cent of the audience but I was wondering why it wasn't more successful.

"I looked at the diagram we have for each ten minutes of viewing, compared it to my script and it was

Edited
by
DAVID DALTON

easy to see where people were switching off — it was always where I had the so-called progressive slot on the show." That makes an interesting comparison with the disastrous TOTP experiment of an album spot at about the same time.

So the progressive music was dropped with the jazz and comedy later meeting the same fate and gradually over the years the format was refined to what it is today, concentrating on chart material or music with chart potential. Though Leckebusch is quick to point out that he consults the charts from all over the world.

This new-look Musik Laden has really taken off in the last few years and in 1978 the increase in audience over the previous year was a staggering 86.4 per cent.

Leckebusch further emphasises the power of his show: "The main thing is that on Musik Laden we have the record buying viewers. If you look at the German chart, it is almost unbelievable that out of 60 records, about 18 to 20 were introduced by Musik Laden and sometimes that was the only TV exposure they had. We ring up record shops after the show to see which discs are doing well and if it is not the ones featured on the show it is the fault of the record companies because the records are not available."

Leckebusch listens to a number of foreign radio stations to help him keep up with what is new in the pop world and it may come as a surprise

that he joins the many critics here of the recent wavelength changes in the UK.

"First the BBC have Radio Two on the longwave, then they replace it with Radio Four," he laments. "If the BBC put Radio One on 1500 metres the many people who would like to hear it would be able to. The young people over here interested in the British way of life would love to listen to Dave Lee Travis or Tony Blackburn, not Radio Two or Radio Four.

"France and other countries have been much more clever and less narrow minded by putting their pop stations on the long wave. One of the reasons that the Dutch record industry has achieved a foothold in the German market is because of the strength of Dutch radio with Hilversum Three. That is one of the reasons you will see more Dutch acts and less British acts on my show than a few years ago.

"I used to listen to the pirates — Radio Caroline and, for a short time, Radio North Sea — to see if I could pick up anything new and now it's Hilversum Three. It could be the BBC but they're not there. The main export for Britain on the airwaves is music, so it's stupid to put anything else on a frequency that can be heard all over Europe."

Leckebusch has a clear idea of what he is looking for when piecing together his show. Apart from a good visual act which allows his full scope to use his great skill with visual effects, he wants "music with a Continental sound which I think could develop into a hit in Germany.

"I do not envy the people who have to make Top Of The Pops because the charts can be pretty boring and the programme is a reflection of the charts so that if you



MIKE LECKEBUSCH: "I wanted to provide something for everybody and the idea that came closest to that was of a music shop, so I invented the name Musik Laden which means just that."

have Ken Dodd in the Top 40, it will be a boring show. I'm well off by comparison because I can choose from, for instance, the Italian chart. I can choose what I like and I hope that the German people will like what I like.

"Each show is an adventure because on each show I include two or three things which I personally am convinced should find an audience or buyers. So my programme, apart from who's available and big American names, is sometimes my own little gamble."

Sometimes his gambles have embarrassed record companies when he has picked a disc too early before release date or has decided to feature material other than the recognised single because he feels his choice is more appropriate to the German market. Yet the gamble is obviously worth taking because Leckebusch reckons that out of the 12 records played on each forty-five minute show, four, or sometimes even six, will become a hit in Germany.

"We've had a few number ones which no-one beforehand believed would make it," he adds. "Boney M started on this programme, as well as Baccara, Sheila B. Devotion, Clout, Pussycat's Mississippi — I was the first one to show Mississippi outside Holland — and Village People. At a time when nobody else in German television was interested in Village People, I was the first to feature them on TV outside the US

and the single went straight to number one."

Leckebusch's early training at a small theatre in Hamburg taught him a sense of economy which would be much admired by BBC management. His budget allows him to spend 50-52,000DM on each show which is a very small sum compared with other TV productions. Equivalent shows can cost up to 200-250,000DM, with expensive ballets costing up to 1,000,000DM.

"From the very beginning I learned to do things in a cheap way but with the same effect," he explains simply.

One fascinating feature of Musik Laden is the nostalgic use of some priceless clips from old Beat Club recordings. Viewers are shown brief glimpses of three bands such as the Stones or the Dave Clark Five and are then invited to phone in and vote to decide which full length clip will be shown at the end of the programme. It comes as quite a shock to witness a youthful Dave Lee Travis compering many of the old shows in passable German.

Another, more worrying development noted by Leckebusch is the increasing piracy and bootlegging of video recordings of Musik Laden and he has seen it being offered alongside such TV favourites as Hawaii Five-O on mail order lists in the Middle East, as well as it being regular viewing in many German discotheques.

Cut in BBC locals airtime

STEMMING FEARS of rumoured financial cutbacks, Aubrey Singer, managing director of BBC Radio, has told local radio chiefs there will be no reduction in programme budgets, but dropped the bombshell that broadcasting hours will be reduced for an eight month experimental period starting in September.

At the same time he re-affirmed the BBC's intention to expand the local radio network as quickly as possible within the resources available.

The cut in output will have one surprisingly beneficial effect for station music programmers for their small needletime allocation will not have to be spread over such a long period.

New pirate

A NEW pirate station broadcasting from the North Sea in Dutch has been reported operating around 190m. It has been picked up clearly in East Anglia, but reception in London is understandably masked by Capital operating on 194m.



Pop Champ

THE WINNER of Radio One's Quiz Kid '79 competition — Gillian Haigh (centre) — was presented with a radio alarm clock and a plaque by Elvis Costello (left). Also pictured is the show's host Kid Jensen. To win through from more than 1,000 entrants she had to answer questions on current pop music, cover versions and oldies, and also identified artists on specific recordings and replied to pick-a-year posers.

Visual transfer experiment

RADIO LUXEMBOURG has been researching into the phenomenon of visual transfer from a TV commercial given the single stimulus of the soundtrack and reports that the implications of this study to UK radio are immense. (A full report of the findings will appear in next week's Music Week).

RADIO HALLAM broadcast a programme on the early days of commercial radio on Sunday, at the same time paying tribute to Geoffrey Everitt, described by Hallam's programme director Keith Skues as the "daddy of commercial radio". The two hour special was put together when Everitt, former managing director of

Radio Sales for Hallam

RADIO HALLAM is the latest Independent Local Radio station to change national sales agencies in what appears to have been a spring general re-assessment of the national position by most commercial stations.

The Sheffield based station links up with Radio Sales and Marketing from August 1, having been with AIR Services since the publication of its first rate card in June, 1974, and joins Beacon, Victory and LBC in the RS and M stable.

Hallam is known to have been unhappy with national business for some time and Bill MacDonald, Hallam's managing director, comments: "Our main concern has been our failure to reap the full benefit of Hallam's exceptional audience figures in a major metropolitan market of unmatched prosperity in the UK.

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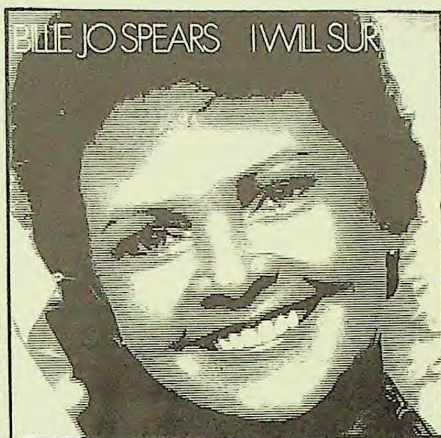
Radio Luxembourg and now head of MAM Records, got together with ex-Luxembourg presenters (now all with Hallam) — Roger Moffat, Johnny Moran, Bill Crozier and Skues — for an evening of music and reminiscences.

THE THEME of Lena Zavaroni And Music on BBC-1 this Wednesday is Going Places and going places with her are guests Michel Legrand, Wayne Sleep and Berni Flint. Also on BBC-1 this Friday Marti Caine's first TV series, originally shown on BBC-2, begins a repeat showing and guests in this first of four programmes are Barbara Dickson, who sings City To City and a Beatles' medley, and The Pasadena Roof Orchestra.

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ALBUM REVIEWS

Lofgren turns up trumps. . . Frampton doesn't



NILS LOFGREN
Nils. A&M. AMLH 64756. Producer: Bob Ezrin. Following a year's break from the rock 'n' roll circus to re-charge his batteries, Lofgren has turned up trumps with a pedigree rock album. Ezrin hasn't allowed Lofgren's raw guitar power to overstate itself and the result is a polished production that captures all the energy but doesn't grate on the nerves. Three of the tracks — A

Fool Like Me, I Found Her and I'll Cry Tomorrow — were co-written with Lou Reed and session man Richard Wagner, who doesn't play on the album, also shares a sizeable chunk of the writing credits. There is no promotional tour anticipated in the next couple of months, but Lofgren has built up a sizeable army of fans who will be glad of a chance to listen to his music.

PETER FRAMPTON
Where Should I Be. A&M. AMLH63710. Producer: Artist and Chris Kimsey. There can be little doubt that the album will chart with ease, but it doesn't have the immediate impact one would expect from someone of Frampton's status. The man's guitar work is underplayed on most tracks and the result is a polished West Coast disc with very little excitement and a hint that Frampton's star is fading.



The Cure for bored ears

THE CURE
Three Imaginary Boys. Fiction Records. FIX 1. Producer: Chris Parry. Currently on a nationwide small club tour, the Cure have lived up to the promise of their debut single, Killing An Arab, with an excellent debut album that

will cement their reputation as one of the more promising new wave bands. There isn't a duff track on the record with 10.15 Saturday Night, Subway Song, Accuracy and Foxy Lady, the best and most novel cover version of Hendrix's classic, standing out.

METRO
New Love. EMI. Producer: Mike Thorne. The nucleus of this band worked with Duncan Browne but now produces quite a different sound, touching high quality pop on Girls In Love — the current single — and veering towards stranger, more complex areas of rock. Several classy numbers which could be possible single cuts and the band have been touring with Dire Straits.

More chart certainties

TED NUGENT
State Of Shock. Epic EPC S 83646. What's all this? The Motor City Madman easing down into third gear and out of the suicide lane? He's certainly quietened down a shade or two, mellowed even; no longer heavy metal for heavy metal's sake. But the power is still there. Top cuts are the opener, Paralysed, and George Harrison's I Want To Tell You. A change for the better as far as this reviewer is concerned, but will the headbangers agree?

ORIGINAL SOUNDTRACK
The Buddy Holly Story. Warwick WW 5064. Producer: Freddy Bauer. Soundtrack from the recently released film of the same name and this exposure plus heavy promotion including TV advertising will make it a big seller. The star of the film, Gary Busey, handles competently such Holly classics as Rave On, That'll Be The Day, Peggy Sue, Everyday and Oh Boy.

TELEX
Looking For Saint Tropez. Sire SRK6072. Producers: the artists. If Euro disco with a sense of humour sounds hard to swallow, you'd better believe it, because it's just what this trio manages to produce. The result is whacky, electronic songs including a slowed-down version of Plastic Bertrand's Ça Plane Pour Moi, Rock Around the Clock, and Moscow Diskow — which is the sort of stuff great singles are made from. This album could well take off. Shame about the name though.

DAVE EDMUNDS
Repeat When Necessary. Swansong SSK 59409. Producer: Artist. A lesson in what fun rock can be and the toe does not stop tapping until the needle leaves the end of side two. Girls Talk, Sweet Little Lisa and Crawling From The Wreckage could all make good singles. The album's sales appeal will undoubtedly be enhanced by the assistance of Nick Lowe, playing bass, and Edmunds is currently on tour.

MCFADDEN & WHITEHEAD
McFadden & Whitehead. Philadelphia International PIR 83613. Producer: John Whitehead. Slick disco production from the duo who recently enjoyed No 1 success in the disco charts with the single Aint No Stopping Us Now, which is included here. Should sell well.

SADAO WANATABE
California Shower. Miracle. MLP 3005. Aimed directly at the disco market, the album owes a lot to fusion jazz, so much so that it will appeal more to jazz fans than late night dancers.

MASS PRODUCTION
In The Purest Form. Cotillion K50601. Ten-piece band performing a selection of pop tracks including Strollin', With Pleasure, Love You and Firecracker. Pleasant enough listening but with so many other similar bands in the market, it must face difficulties saleswise.

CANDI STATON
Chance. Warner Brothers K 56641. Producers: Jimmy Simpson and Candi Staton. Dynamic disco from Candi Staton whose Young Hearts, Run Free was a hit in this country a few years ago. Another hit single could well get this gutsy album off the ground as well.

PATTI BOULAYE
You Stepped Into My Life. Polydor Super POLS 1009. Producers: Various. Ms Boulaye has certainly come a long way since winning New Faces and here she shows herself capable of handling all styles, from the pacy title track to the tender ballad Everytime You Touch Me. She is bound to take off in a big way soon as she features in the latest disco movie Music Machine.

JOHN COOPER CLARKE
Walking Back To Happiness. Epic. SJCCI. Producer: Martin Hannett. You either love or hate Cooper Clarke and it is doubtful whether his fans love him enough to shell out almost three quid on a 10" transparent disc most of which was recorded live with a lot of defects. Still, if nothing else it is a memento of how far the record business will go to sell product.

THE TOURISTS
The Tourists. Logo. 1018. Producer: Tourists and Conny Plank. With a single, Blind Among The Flowers, taken from the album, working its way up the charts, The Tourists could have an album hit as well, particularly if they consolidate their image. At present the band sounds as though it is unsure of its musical direction and the album does sound a little disjointed.

MASS PRODUCTION
In The Purest Form. Cotillion K50601. Ten-piece band performing a selection of pop tracks including Strollin', With Pleasure, Love You and Firecracker. Pleasant enough listening but with so many other similar bands in the market, it must face difficulties saleswise.

DENNIS BROWN
Wolf and Leopards. EMI EMC 3300. Producers: Dennis and Castro Brown. Not as strong as the recent release on Laser, Words of Wisdom, which contained his hit single, Money in my Pocket. The only outstanding track is Emmanuel, which has a strangely haunting melody, the rest is pretty run of the mill, but may well sell on the strength of the artist's name alone.

OHIO PLAYERS
Everybody Up. Arista SPART 1094. Producers: the artists. Long funky disco tracks seem to make money these days, so stock up well!

CLIMAX BLUES BAND
Real To Reel. Warner Bros K 56642. Producers: Artists. Full of tight, instrumentally excellent rock with blues and funk tinges which has impressed greatly in the US but has rarely had the same impact here through their previous ten albums.

BECK FAMILY
Dancin' On The Ceiling. London SHE 8534. Debut album from a group who specialise in music which comes somewhere between pop and r&b. The overall effect is light and infectious, and this could pick up some radio airplay. An appearance by the Beck Family in Britain could stimulate additional interest.

MIKE REID
Golden Hour Presents. Golden Hour GH GH 672. Producer: Terry Brown. Value for money selection, which will have particular appeal to children with inclusion of numbers like The Ugly Duckling, Old Shep and Flash Bang Wallop. Reid is a popular TV personality so sales should be consistent.

DARLING
Put It Down To Experience. Charisma CAS 1144. Producer: Richard Gottferrer. Judging by the band's looks and the lead singer's name — Alice Spring — you would guess that this is a punk band but, though much of the music is rattled off at high pace, there is much more to the Darling sound. They even touch on a sixties American r&b sound on Dream Street, though the best track is probably the exciting Do Ya Wanna. The band is currently touring with Manfred Mann.

JOE EGAN
Out Of Nowhere. Ariola ARL 5021. Producer: David Courtney. If Gerry Rafferty can make it, why not Joe Egan? A fine collection of songs, very much in the Stealers Wheel vein. Tracks such as Ask No Favours and Back On The Road would make fine singles, though the current single is Freeze (ARO 171).

THE LURKERS
God's Lonely Men. Beggar's Banquet. BEGA 8. Producer: Philip Jarrell. One of the better live bands around, The Lurkers play hard, driving tunes that are guaranteed to make any audience start dancing, and with a nationwide tour on the go, this album, the band's second, should do well. One complaint is that Jarrell has smoothed off a lot of the rough edges that added to the overall charisma of the Lurkers, but the energy still comes through loud and clear.

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News in brief

First PCM monitored single produced by Writz

THE BARN group of companies, which last year purchased the former IBC studio complex in Portland Place, London W1, has now completed work on the complex, re-naming it Portland Recording Studios.

It now consists of cutting room, eight-track jingles studio, tape copying rooms and main studio and control room.

The studio rates are currently £50 per hour, with negotiable discounts for longer bookings. Contact is Leslie on 01-637 2111.

CONSOLE MANUFACTURERS Helios have been forced to cease trading, but arrangements are being made for service support and Helios consoles are likely to remain available through various channels.

MUSIC WORKS is the new name for Virtual Earth Studios who have recently moved to Holloway. Studio manager Al Williams can be contacted on 01-609 0808/1091.

TAPE ONE has moved to 29/30 Windmill Street, London W1. Manager Bill Foster is available on 01-580 0444.

GOSSIP RUMOUR SCANDAL . . .

. . . the lighter side of the music business. Read it in Dooley's Diary. Inside back page. Every week.

BY A process which was apparently a lot easier and more convenient than it sounds, the first PCM monitored and mastered single has been produced.

Night Nurse, by Writz, is due for release on Electric Records later this month and was produced by the band's manager, David Rees.

The recording was made onto 24-track at Trident Studios and was then taken to DJM Studios where engineer Keith Bessey used the PCM unit loaned by Sony to mix down. The unit was, Bessey explains, carefully wired into the DJM console and mixdown was, rather interestingly, done onto video cassette. This is the medium used by this Sony prototype, but the commercial models of the unit will use ordinary reel-to-reel tape.

This left Rees with a master of which he was particularly proud, on

Edited by
TERRI ANDERSON

video cassette. This went back, with the Sony unit, to Trident. The PCM unit's outputs were connected with the cutting console, and cutting proceeded.

Bessey points out that his enthusiasm for the PCM equipment is very high. The master had a dynamic range of 85 dB, was 100 per cent flat, free of wow, flutter and tape hiss, and had no speed deviations.

Bessey predicts that when digital processes are used for the whole recording operation the resulting product will have all the audible advantages of direct-to-disc, but the engineers will have had all the freedom to edit, dub and mix which is allowed by normal use of tape.

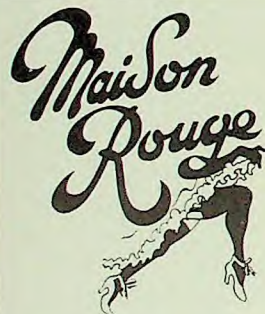
Fired by enthusiasm

JUST TO show that some fire damage followed by a complete refit and acquisition of office space (not to mention the MD turning into a pop star) has had no effect on Sarm Studio's character or routine, the last newsletter to reach Studioscene was full of name-drop-worthy clients.

Equally in character everyone has been too busy down there to update the client list, but it is worth noting that early clients for the newly refurbished and equipped studio included Mike Batt, Rory Gallagher, Roger Chapman and Colin Blunstone, working on a 48-track concept LP based on the Tarot. Also in the studio have been Mike Silver, Pete Solley producing the Sports and working on a Rachel Sweet LP, Blonde on Blonde, and the ever-lovable Joe Brown.



A PICTURE of quiet pride — Graham Blyth(left) technical director of Soundcraft and md Philip Dudderidge, with one of their Series 3B consoles, marking their achievement in winning a Queens Award for Export.



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STUDIOS

George Martin's pet Caribbean project opens

OPENING OFFICIALLY next month is the latest ambitious project of the Air/Chrysalis group and a pet project for producer George Martin.

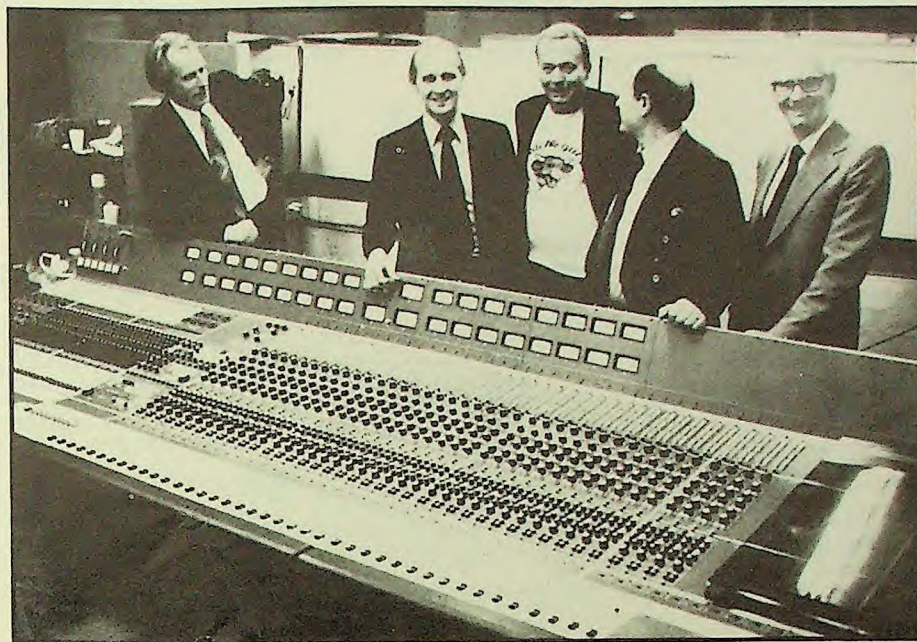
It is also possibly one of Rupert Neve's most pleasant and prestigious commissions. The studio is the new Air Monserrat, in the Caribbean. The tiny island is only 32 square miles, but can be reached easily by air from nearby Antigua.

For the studio, Air commissioned what Neve themselves describe as "a specially-designed console with some highly unusual, if not unique, features."

It is a very large 52 plus six channel mixer and the features include a very wide audio bandwidth — 10Hz to 40kHz — and specially tailored roll-off

characteristics and custom-designed equalisers on each channel give what Neve says modestly is "the best Neve sound yet".

Martin, who has been recording there with bands who were happy to be guinea pigs while making good recordings, is obviously delighted with it. Another feature which bands appreciate is the foldback mixing which they can do themselves to give the sound they want through headphones while not affecting the producer's mix through the desk. The giant desk had to go to Guadeloupe by Jumbo and finish its journey by boat.



DETERMINED TO fulfil its promise to clients that their privacy will be fiercely preserved, County Rehearsal, a studio somewhere on Devon's north coast, will not reveal its address to any but potential rehearsers.

The place is run by Willie Palin and his wife Jan. While there are no recording facilities, it offers

residential facilities and arrangements can be made for the use of a mobile.

As well as space (and peace and quiet) for writing, composing and rehearsing, there is a full-sized stage for wogkouts with PA and lights.

There are also unadvertised but locally much enjoyed "gigs in the backwoods" which give writers

and artists a chance to tryout new material on real human beings.

Palin suggests that a good description of his service might be "rehabilitation for over-taxed musicians". The company can be contacted at the registered offices at 14 Temple Foraine Court, Temple Fortune Lane, London N.W.11.

Ridge Farm expands

ANOTHER LOVELY location has leaped into the electronic age. Ridge Farm at Capel, near Dorking in Surrey — which has in the past been often used by artists who brought down a mobile — has become a recording studio in its own right.

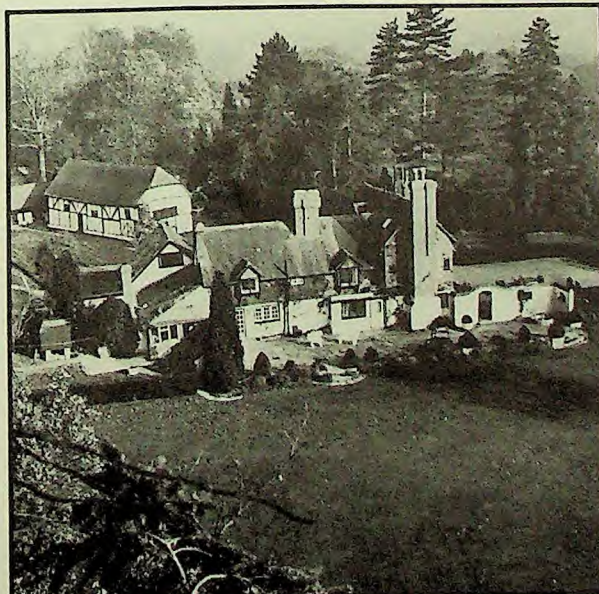
This period Elizabethan barn was originally used as a rehearsal room — and its acoustics attracted many bands who wanted to use it for making LPs, using mobiles. The obvious step was to turn the place into a studio. The control room has now been in use for a couple of months. It was built in a style which matched the rest of the timber framed barn and is equipped with MC desk and tape machines for 24-track recording.

Ridge Farm joins the now impressive list of UK countryside recording studios offering residential facilities, with tennis, swimming, riding on offer for the sporty types, plus a sauna.

The studio confidently expects to add to the already good list of clients who have used it — in the past year mobiles have been brought down by The Pop Group, Bad Company, Roxy Music, Tim Blake, Wilko Johnson, Magazine and others.

Ridge Farm can be contacted on Dorking 711202 or 711571.

For Studioscene information and advice,
ring Terri Anderson on 836-1522.



Ridge Farm near Dorking, Surrey.

Buzzes buzzes buzzes

Hi Man on the move

RECENTLY MOVED into premises at 6/10 Lexington Street, London W.1. is the Hi-Man Organisation. This was started four years ago on £400 capital by Nick Heiman, and has now reached a point where he can say he has a studio of impressive facility, and in conjunction with the Mag Transfers and Atmosphere Recording Studios companies can offer everything the background music composer could want — all under one roof.

Library mood music can be provided for clients, also voice-over facilities and tape copying, and a Mag transfer unit for sound-onto-film work. Hi-Man is contactable on 734 7443.

Congratulations. . .

ON THE basis that it is never too late to dole out congratulations, it should be mentioned that Eden Studios in West London quite recently notched up five entries in one chart — Elvis Costello's Olivers Army, Lene Lovich's Lucky Number, Feelgood's Milk and Alcohol, Pretenders Stop Sobbing and Undertones Can't Get Over You. The studio also had itself featured on the TV documentary about the Nick Lowe/Dave Edmunds collaboration on each other's LPs.

News in brief. . .

GATEWAY STUDIOS has moved to larger premises at 1A Salcott Road, London SW11. (01-223 8901).

ROCK CITY Sound is a new 24-track studio recently opened in the Shepperton Studio Centre. Included in the facilities is a fully licensed restaurant, large canteen and pub. Studio manager is Drew McCulloch on 09328-66531.

BRISTOL
Monday, 24th September
BRIGHTON
Wednesday, 26th September
NEWCASTLE
Wednesday, 3rd October
GLASGOW
Thursday, 4th October
LEEDS
Monday, 8th October
MANCHESTER
Wednesday, 10th October
LIVERPOOL
Thursday, 11th October
BIRMINGHAM
Monday, 15th October
LONDON
Wed. Thurs. 17/18th October

The second national exhibition tour for the music industry organised and sponsored by MUSIC WEEK.

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 ANTICIPATION, T.V. Heroes, PARANOIDS. Hurricane FIRE 4 (W)
 BACK OF MY HAND/DOUBLE VISION, Single Vision/What Can I Do, JAGS. Island 12 WIP 6501 (E)
 BACK OF MY HAND, Double Vision, JAGS. Island WIP 6501 (E)

BAD NEWS, Money Talks, THE XDREAMYSTS. Polydor 2059 129 (F)
 BERLIN, Waiting For The Marines, WAYNE COUNTY AND THE ELECTRIC CHAIRS. Safari SAFE 13 (SP)
 BEST BEAT IN TOWN, So Real, SWITCH. Motown TMG 1148/12TMG 1148 (E)
 BOOGIE DOWN (GET FUNKY NOW), Take It To The Second Stage, REAL THING. Pye 7P 109/12P 109 (A)
 BRING THE FAMILY BACK, It's Critical, BILLY PAUL. Philadelphia PIR 7456 (C)
 BUSTIN' OUT, Bustin' Out Instrumental, RICK JAMES. Motown 12 TMG (E)

CD

CALIFORNIA DREAMIN', Disco Roller, CYNTHIA WOODWARD. H&L 6105 090/L2 9198 276 (F)
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 FOREVER YOUNG, All Along The Watchtower/I Want You, BOB DYLAN. CBS 7473 (C)
 HOLD ON, Just A Game, TRIUMPH. RCA PB 1569 (R)
 HOT SUMMER NIGHT, Love Message, NIGHT. Planet K 12367 (W)
 HOW LONG, I Can't Seem To Hold You, J. J. BARNES/ALL NIGHT BAND. Casino Classics CC9 (A)

IL

I NEED A HOLIDAY, Birds Of Paradise, ROXYROLLER. Polydor POSP 60/POSPX 1260 (F)

I'M A SUCKER FOR YOUR LOVE, I'm A Sucker For Your Love Instrumental, TEENA MARIE. Motown 12 TMG 1146 (E)
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OUTLAW IS JUST A STATE OF MIND, A Child With You Tonight, LYNN ANDERSON. CBS 7390 (C)
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RED REVENGE, Turn The Lights Out, THE VENIGMAS. Graduate GRAD 2 (SP)

RUNNING START, Love School, CROWCUSS. Decca FR 18842 (S)
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 SHOESHINE, Tabitha, JIM CAPALDI. Polydor 2059 137 (F)
 STAY THE NIGHT, Let's Make Some Memories, JANE OLIVOR. CBS 7326 (C)

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THE DAY THAT MY HEART CAUGHT FIRE, Everybody's Talking, FREDDY COLE. Decca F 13844 (S)
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 THE FOLLOWER, Pragvec, EXPERT. Spec SPOO 2 (RT)
 THE GREATEST SONG, Lust In A Dream, FREEWAY. Decca FR 13843 (S)
 THE RUSSIANS ARE COMING, New Moon Falling, A.D. 1984. Voyage VOY 005.
 THIS COULD BE YOU, Dime A Dance, EDDIE HOWELL. RCA Gems 6 (R)

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UNCHAINED MELODY, Before You Go, GEORGE BENSON. Warner Brothers K 17409 (W)

W

WHAT A LIFE, Ooh What A Life, GIBSON BROTHERS. Island WIP 6503 (E)

Y

YOU'RE THE ONLY ONE, Down, DOLLY PARTON. RCA PB 1577 (R)

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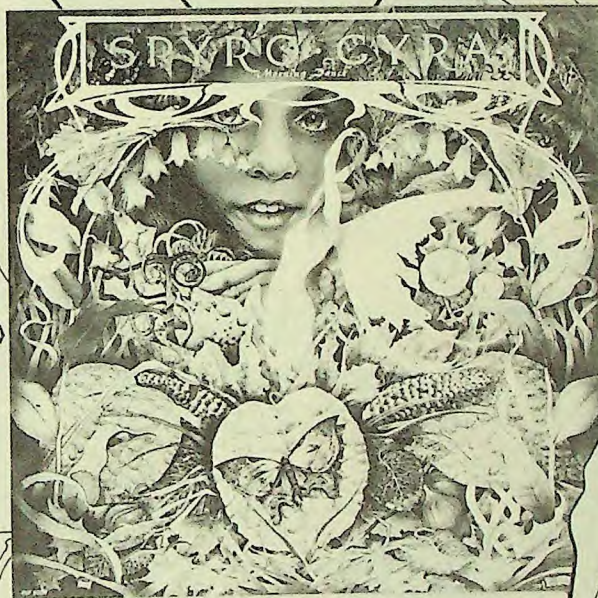


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While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

ATTENTION all Record Retailers

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

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For further information or bookings please contact me on the following number Dave Pinnington 8361522.

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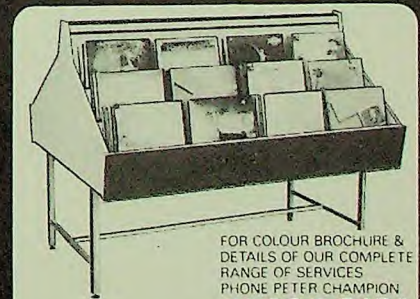
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MARKET PLACE

POSITIONS

SENIOR SALES PERSON RECORD DEPARTMENT

Rumbelows, one of the largest electrical retailers require a senior sales person for their busy records department at our Plymouth branch.

The position calls for an experienced person who, in the absence of the Manager, will be capable of taking charge of the department.

This position would ideally suit a person with experience in selling records with a comprehensive knowledge of the record industry who is seeking a more senior position.

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Applications, in writing, to: Mr. N. Short, Rumbelows Ltd., 13/17 New George Street, Plymouth.

RUMBELOW'S

Britain's most dynamic Radio, Television and Electrical Dealers!

THORN
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are looking for two energetic and qualified people for the posts of;

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to work with small already established team in an expanding, international department.

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AND ADMINISTRATOR

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Phonogram Limited, part of the international Polygram group, are looking for another London based Radio Promotion Executive to join their existing well established team. Applicants must have previous radio promotion experience at local or national level.

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To apply, write with details of your past experience to:

**Martin Norwood,
Personnel Department,
Phonogram Limited,
129 Park Street,
LONDON W1**

phonogram 

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The Licensed Repertoire Division of EMI Records (UK) have a vacancy for an experienced Salesman to work in Reading, Oxford and the surrounding areas.

He or she will be responsible for selling newly released albums into retail outlets in this large and diverse area. Applicants should have previous experience of selling to retail outlets, wide ranging musical tastes and a clean driving licence and should already be living in the area.

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To apply, write with brief details of your previous experience to:-

**Barbara Rotterova, Personnel Officer,
EMI RECORDS (UK),
Seymour Mews House,
Seymour Mews, London W1A 1ES.
Tel: 01-486 4488. Ext. 370 or 485.**



Product Promoters

CBS Records are seeking experienced professionals ideally with established Radio contacts to join their National Promotion Department covering R.2, Luxembourg & Capital.

These are outstanding opportunities to join one of the most successful companies in the business. We offer attractive salaries together with a wide range of first class benefits.

Please write with full details to **Tricia Barry, Personnel Manager, CBS Records, 17-19 Soho Square, London W1.**



CBS RECORDS
17/19 Soho Square, London, W1.

MUSIC WEEK CLASSIFIED ADVERTISEMENT MANAGER

We are now looking for someone with organisational ability, enthusiasm for sales and who is able to keep a cool head in a hectic position.

Applicants should have had some experience of selling, preferably on a weekly publication, although this need not necessarily be within the music business.

We are part of a large public company and you can expect all the benefits that go with this.

If you feel we should hear from you please ring the Advertisement Manager, Jonathan Ward on 836-1522 for an appointment.

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required for our Ruislip shop. Excellent pay and conditions.

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ASSISTANT

needed for Director of Business of record and music business company. Legal qualification and experience in the business required. Terms negotiable. Please apply in writing with details to

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ASSISTANT ACCOUNTANT

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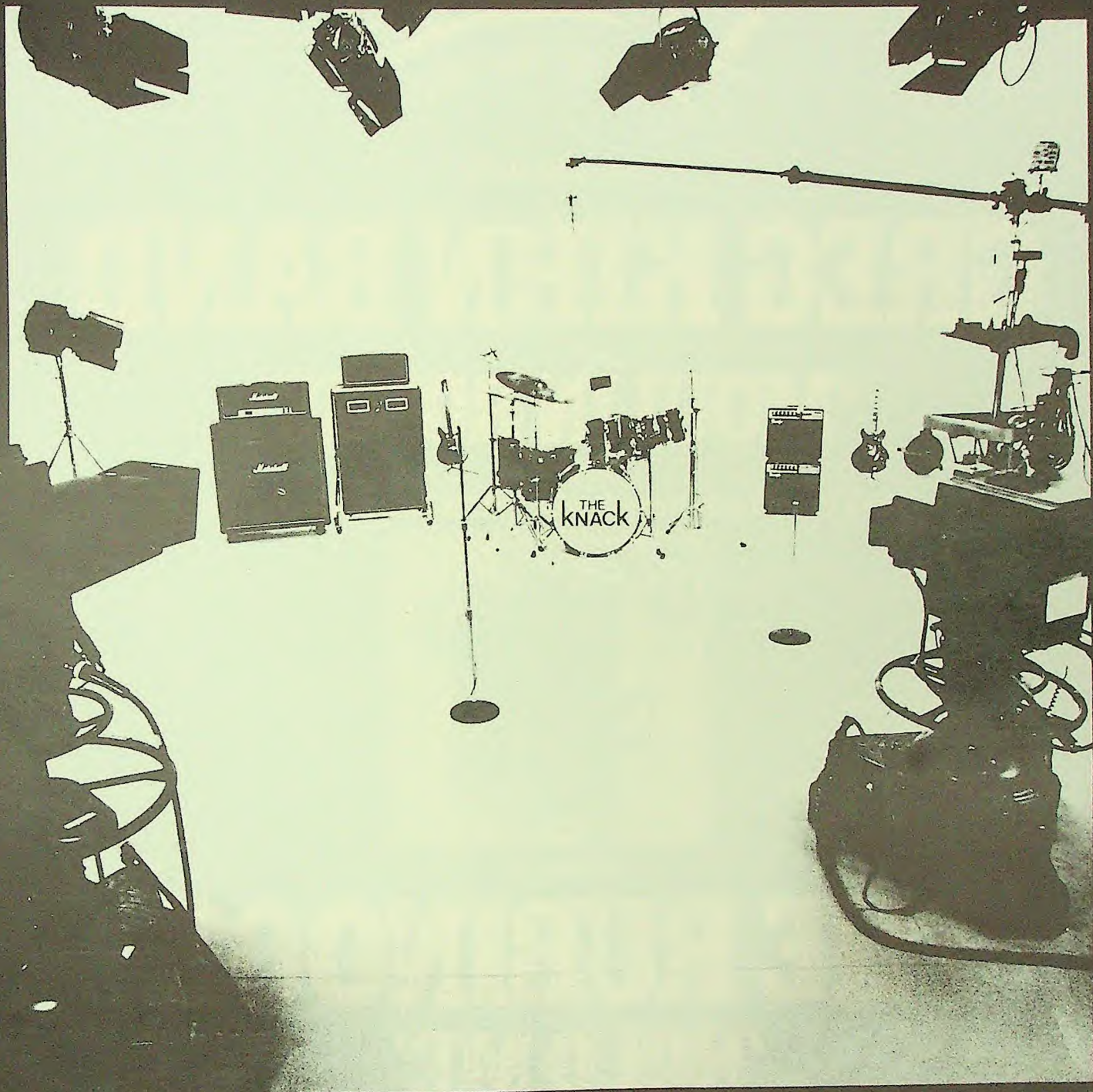
The work will involve assistance in preparation of management and financial accounts (working to strict deadlines) and the preparation of other information for management.

The job will suit a young accountant (not necessarily qualified) who wants to gain experience in a small record company and work in an informal atmosphere.

The successful applicant must be prepared to work harder than he or she has ever worked before and become highly committed to the company's quest for success. Clock watchers and pen pushers need not apply.

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BSERK 20

THE RUBINOOS

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BZZ 26

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BSERK 18



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CHART FOR PERIOD JUNE 4-9

TOP 75 ALBUMS

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

| This Week | Last Week | Wks on Chart | TITLE/Artist (producer) | Label number |
|-----------|-----------|--------------|---|--|
| 1 | 1 | 1 | DISCOVERY Electric Light Orchestra | Jet JETLX 500 (C) |
| 2 | 2 | 6 | VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus) | Epic EPC 86086 (C) |
| 3 | 5 | 39 | PARALLEL LINES Blondie (Mike Chapman) | Chrysalis CDL 1192 (F) |
| 4 | 8 | 11 | LAST THE WHOLE NIGHT LONG James Last (James Last) | Polydor PTD 001 (F) |
| 5 | 4 | 3 | LODGER David Bowie (Tony Visconti/David Bowie) | RCA BOWLP 1 (R) |
| 6 | | | COMMUNIQUE Dire Straits | Vertigo 9102 031 (F) |
| 7 | 3 | 4 | DO IT YOURSELF Ian Dury | Stiff SEEZ 14 (E) |
| 8 | 6 | 4 | THIS IS IT Various | CBS 10014 (C) |
| 9 | 10 | 4 | SKY Sky | Ariola ARLH 5022 (A) |
| 10 | 7 | 14 | MANIFESTO Roxy Music (Roxy Music) | Polydor POLH 001 (F) |
| 11 | | | I AM Earth Wind & Fire | CBS 86084 (C) |
| 12 | 9 | 5 | AT BUDOKAN Bob Dylan (D. De Vito) | CBS 96004 (C) |
| 13 | 12 | 7 | THE VERY BEST OF LEO SAYER Leo Sayer | Chrysalis CDL 1222 (F) |
| 14 | 17 | 4 | NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty) | United Artists UAK 30238 (E) |
| 15 | 15 | 5 | A MONUMENT TO BRITISH ROCK Various | Harvest EMTV 17 (E) |
| 16 | 14 | 13 | BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson) | A&M AMLK 63708 (C) |
| 17 | 34 | 3 | REPLICAS Tubeway Army | Beggars Banquet BEGA 7 (W) |
| 18 | 11 | 6 | THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler) | United Artists UAK 30231 (E) |
| 19 | 20 | 4 | KNUCKLE SANDWICH Various | EMI International EMTV 18 (E) |
| 20 | 21 | 16 | DIRE STRAITS Dire Straits (Muff Winwood) | Vertigo 9102 021 (F) |
| 21 | 68 | 2 | RICKIE LEE JONES Rickie Lee Jones | Warner Brothers K 56628 (W) |
| 22 | 16 | 10 | FATE FOR BREAKFAST Art Garfunkel (Louie Shelton) | CBS 86082 (C) |
| 23 | 19 | 10 | OUTLANDOS D'AMOUR Police (Police) | A&M AMLH 68502 (C) |
| 24 | 22 | 29 | SPIRITS HAVING FLOWN Bee Gees (Bee Gees) | RSO RSBG 001 (F) |
| 25 | 23 | 4 | BAD GIRLS Donna Summer | Casablanca CALD 5007 (A) |
| 26 | 13 | 6 | THE UNDERTONES The Undertones | Sire SRK 6071 (W) |
| 27 | | | BACK TO THE EGG Wings (Paul McCartney/Chris Thomas) | Parlophone PCTC 257 (E) |
| 28 | 18 | 8 | BLACK ROSE - A ROSE LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy) | Vertigo 9102 032 (F) |
| 29 | 39 | 2 | IT'S ALIVE Ramones | Sire SRK 26074 (W) |
| 30 | 24 | 83 | OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne) | Jet JETDP 400 (C) |
| 31 | 42 | 29 | BAT OUT OF HELL Meat Loaf (Todd Rundgren) | Epic/Cleveland International EPC 82419 (C) |
| 32 | 25 | 4 | RHAPSODIES Rick Wakeman | A&M AMLX 68508 (C) |
| 33 | 50 | 3 | IN THE SKIES Peter Green | Creole 1PVK PVLS 101 (C/C/R) |
| 34 | 32 | 17 | MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow) | Arista ARTV 2 (F) |
| 35 | 27 | 24 | ARMED FORCES Elvis Costello and The Attractions (Nick Lowe) | Radar RAD 14 (W) |
| 36 | 51 | 3 | THAT SUMMER Various | Arista SPART 1088 (F) |
| 37 | 26 | 7 | WE ARE FAMILY Sister Sledge (Bernard Edwards/Nile Rodgers) | Atlantic K 50687 (W) |
| 38 | 28 | 15 | BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various) | CBS 10012 (C) |

| This Week | Last Week | Wks on Chart | TITLE/Artist (producer) | Publisher | Label number |
|-----------|-----------|--------------|--|-----------|------------------------------|
| 39 | 29 | 7 | GO WEST Village People (Jacques Morali/N. Bololo) | | Mercury 9109 621 (F) |
| 40 | 52 | 6 | BOOGIE BUS Various | | Polystar 9198 174 (F) |
| 41 | 31 | 5 | SPECTRAL MORNINGS Steve Hackett (S. Hackett/J. Acocck) | | Charisma CDS 4017 (F) |
| 42 | | | SONGBIRD Ruby Winters | | K-Tel NE 1045 (K) |
| 43 | 37 | 21 | C'EST CHIC Chic (N. Rodgers/B. Edwards) | | Atlantic K 50565 (W) |
| 44 | 45 | 16 | THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various) | | Virgin VD 2510 (C) |
| 45 | 46 | 3 | PLASTIC LETTERS Blondie (Richard Gottehrer) | | Chrysalis CHR 1166 (F) |
| 46 | 33 | 31 | WAR OF THE WORLDS Jeff Wayne's Musical Version | | CBS 96000/WOW 100 (C) |
| 47 | 36 | 29 | LION HEART Kate Bush (Andrew Powell) | | EMI EMA 787 (E) |
| 48 | 30 | 10 | COUNTRY LIFE Various | | EMI EMTV 16 (E) |
| 49 | 48 | 10 | LOVEDRIVE Scorpions (Dieter Dierks) | | Harvest SHSP 4097 (E) |
| 49 | 43 | 25 | NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton) | | Stiff SEEZ 4 (E) |
| 51 | 69 | 38 | BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) | | Riva RVLV 8 (W) |
| 51 | 44 | 4 | NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price) | | Virgin V 2086 (C) |
| 53 | 54 | 6 | WAVE Patti Smith (T. Rundgren) | | Arista SPART 1086 (F) |
| 54 | 73 | 3 | ROCK LEGENDS Various | | Ronco RTL 2037 (B) |
| 55 | 53 | 17 | COLLECTION OF THEIR 20 GREATEST HITS Three Degrees | | Epic EPC 10013 (C) |
| 56 | 35 | 26 | THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire | | CBS 83284 (C) |
| 57 | 56 | 5 | THE FANTASTIC SOUND OF KLAUS WUNDERLICH Klaus Wunderlich | | Lotus WH 5013(K) |
| 58 | 47 | 24 | THE KICK INSIDE Kate Bush (Andrew Powell) | | EMI EMC 3223 (E) |
| 59 | | | LABOUR OF LUST Nick Lowe (Nick Lowe) | | Radar RAD 21 (W) |
| 59 | | | DUTY NOW FOR THE FUTURE Devo | | Virgin V 2125 (C) |
| 61 | 40 | 4 | REMOTE CONTROL The Tubes | | A&M AMLH 64751 (C) |
| 62 | 38 | 25 | RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut) | | Warner Brother K 56344 (W) |
| 63 | 55 | 14 | LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma) | | Warner Brothers K 66085 (W) |
| 64 | 64 | 3 | TUBULAR BELLS Mike Oldfield | | Virgin V 2001 (C) |
| 65 | | | MIGHTY REAL Wolver | | Fantasy FTA 3009 (E) |
| 66 | | | WORD SALAD Fischer Z | | United Artists UAG 30232 (E) |
| 67 | | | AT THE BUDOKAN Cheap Trick | | Epic EPC 86083 (C) |
| 68 | 41 | 27 | WINGS GREATEST Wings (Paul McCartney) | | Parlophone PCTC 256 (E) |
| 69 | 49 | 4 | AS IT HAPPENS Dr Feelgood (Vic Malle/Dr. Feelgood) | | United Artists UAK 30239 (E) |
| 70 | 75 | 24 | LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti) | | Vertigo 6641 807 (F) |
| 71 | | | REPEAT WHEN NECESSARY Dave Edmunds | | Swansong SSK 59409 (W) |
| 72 | | | EQUINOXE Jean Michel Jarre | | Polydor POLD 5007 (F) |
| 73 | 59 | 6 | THE INCREDIBLE SHRINKING DICKIES Dickies (J. Hewlett) | | A&M AMLE 64742 (C) |
| 74 | 66 | 47 | NIGHTFLIGHT TO VENUS Boney M (Frank Farian) | | Atlantic/Hansa K 50498 (W) |
| 74 | 57 | 30 | 52ND STREET Billy Joel (Phil Ramone) | | CBS 83181 (C) |
| 76 | | | I FEEL NO FRET Average White Band | | Victor XL 13063(R) |

ARTISTS

| | |
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| ABBA | 2 |
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DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chamdale, SP - Spartan.

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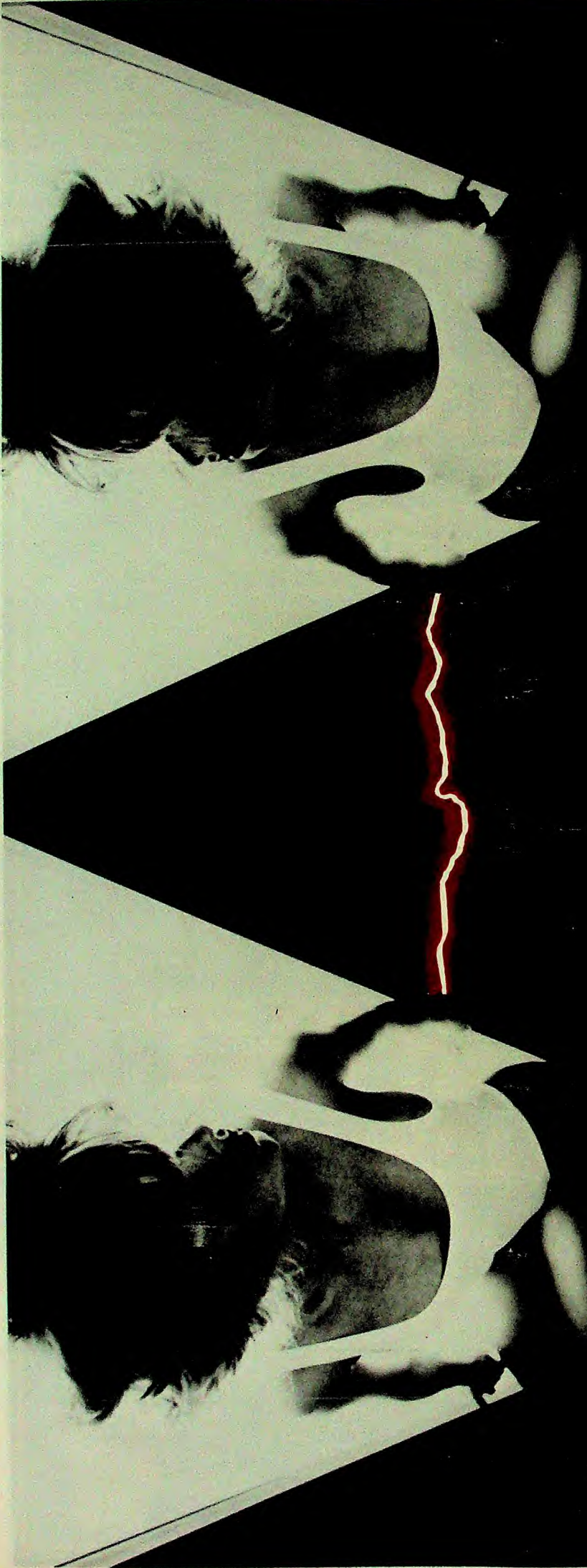
SPY
Carly Simon
Elektra K52147

BLUE KENTUCKY GIRL
Emmylou Harris
Warner Brothers K56627

CANDY-O
The Cars
Elektra K52148

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Lurkers
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**"Everybody Here
Must Party"**

(12) SID 110

Big on import - huge on Sidewalk
now pressed on 7" + 12" vinyl

SIDEWALK
RECORDS

MUSIC WEEK
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TOP 75 SINGLES

| This Week | Last Week | Wks on Chart | TITLE / Artist (producer) / Publisher | Label number |
|-----------|-----------|--------------|---|-----------------------------|
| £ 1 | 1 | 4 | RING MY BELL Anita Ward (F. Knight) Island | TK TKR 7543 (W) |
| 2 | 7 | 4 | ARE FRIENDS ELECTRIC Tubeway Army (Beggars Banquet/Andrew Heath) G. Numan | Beggars Banquet BEG 18 (W) |
| 3 | 3 | 9 | DANCE AWAY Roxy Music (Roxy Music) E.G. | Polydor POSP 44 (F) |
| 4 | 2 | 6 | SUNDAY GIRL Blondie (Mike Chapman) EMI | Chrysalis CHS 2320 (F) |
| 5 | 4 | 7 | BOOGIE WONDERLAND Earth Wind & Fire/Emotions (Maurice White/Al McKay) Rondor | CBS 7292 (C) |
| 6 | 13 | 4 | UP THE JUNCTION Squeeze (Squeeze/John Wood) Rondor/Deptford Songs | A&M AMS 7444 (C) |
| £ 7 | 5 | 6 | AIN'T NO STOPPIN' US NOW McFadden & Whitehead (J. Faith) Carlin | Philadelphia PIR 7365 (C) |
| 8 | 16 | 4 | THE LONE RANGER Quantum Jump (P. Hine) Chrysalis | Electric WOT 33 (A) |
| £ 9 | 8 | 5 | WE ARE FAMILY Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers | Atlantic K 11293 (W) |
| £ 10 | 9 | 9 | THEME FROM DEER HUNTER (CAVATINA) Shadows (Shadows) Robbins | EMI 2939 (E) |
| 11 | 6 | 6 | SHINE A LITTLE LOVE Electric Light Orchestra (J. Lynne) Jet | Jet 144 (C) |
| £ 12 | 10 | 5 | H.A.P.P.Y. RADIO Edwin Starr (Edwin Starr) ATV | IRCA TC 2408 (R) |
| 13 | 26 | 5 | NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty) Island/Belfern | United Artists UP 36512 (E) |
| 14 | 30 | 6 | CAVATINA (Original Soundtrack from Deer Hunter) John Williams (S. Myers) Robbins | Cube BUG 80 (A) |
| 15 | 14 | 5 | MASQUERADE Skids (Bill Nelson/J. Leckie) Virgin | Virgin VS 262 (C) |
| £ 16 | 18 | 6 | WHO WERE YOU WITH IN THE MOONLIGHT Dollar (C. Neal) Copyright Control | Carrere CAR 110 (E) |
| 17 | 12 | 7 | HOT STUFF Donna Summer (Giorgio Moroder/P. Bellotte) Heath Lev | Casablanca CAN 151 (A) |
| 18 | 17 | 9 | THE NUMBER ONE SONG IN HEAVEN Sparks (Giorgio Moroder) Heath Levy/Island | Virgin VS 244 (C) |
| £ 19 | 24 | 7 | SAY WHEN Lene Lovich (Stateless Prod.) Rondor/Oval | Stiff BUY 46 (E) |
| 20 | 11 | 10 | REUNITED Peachers & Herb (Freddie Perrin) ATV | Polydor POSP 43 (F) |
| £ 21 | 29 | 4 | LIVING ON THE FRONT LINE Eddy Grant (E. Grant) Marco | Ice Ensign ENY 26 (W) |
| 22 | 23 | 6 | I FOUGHT THE LAW/GROOVEY TIME Clash (Clash/Bill Price) Acuff Rose/Riva | CBS 7324 (C) |
| 23 | 19 | 12 | POP MUZIK M (Midascar Prod.) Copyright Control | MCA 413 (E) |
| 24 | 44 | 2 | LIGHT MY FIRE/137 DISCO HEAVEN Amii Stewart (B. Leng) Rondor/ATV | Atlantic/Hansa K 11278 (W) |
| £ 25 | 39 | 2 | GO WEST Village People (J. Morali) Zomba | Mercury 6007 221 (F) |
| 26 | 15 | 8 | BOYS KEEP SWINGIN' David Bowie (David Bowie/Tony Visconti) Bawley Brothers/Fleur/EG | RCA BOW 2 (R) |
| 27 | 27 | 5 | GERTCHA Chas & Dave (Chas & Dave) Big Jim/Merlin/Chappell | EMI 2947 (E) |
| £ 28 | 41 | 3 | SILLY GAMES Janet Kay (Arawak Prod.) Arawak | Scope SC 2 (W) |
| £ 29 | 37 | 6 | MAYBE Thom Pace (D. Perry) Standard | RSO 34 (F) |
| 30 | 22 | 17 | BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod. | CBS 6947 (C) |
| £ 31 | 36 | 3 | HEAD OVER HEELS IN LOVE Kevin Keegan (Chris Norman/Pete Spencer) Smokey/Chinnichap/RAK | EMI 2965 (E) |
| £ 32 | 75 | 2 | LADY LYNDA Beach Boys (Johnston/Beach Boys/J. Geurico) Carlin | Caribou CRB 7427 (C) |
| £ 33 | 43 | 5 | HALF WAY HOTEL Voyager (G. Dudgeon) Eiger/Panache | Mountain VOY 001 (F) |
| 34 | 38 | 3 | CRACKIN' UP Nick Lowe (Nick Lowe) Plangent Vision | Radar ADA 34 (W) |
| £ 35 | 74 | 2 | DO ANYTHING YOU WANT TO Thin Lizzy (Tony Visconti/Thin Lizzy) Chappell/Pint | Vertigo LIZZY 4 (F) |
| £ 36 | 73 | 2 | OLD SIAM SIR Wings (McCartney/Thomas) McCartney/ATV | Parlophone R 6026 (E) |
| £ 37 | 61 | 2 | BABYLON BURNING Ruts (M. Glossop) Virgin | Virgin VS 271 (C) |
| 38 | 20 | 10 | PARISIENNE WALKWAYS Gery Moore (C. Tsangarides/G. Moore) Mr. Sam/Heath Levy/Pint/Chappell | MCA 419 (E) |

| This Week | Last Week | Wks on Chart | TITLE / Artist (producer) / Publisher | Label number |
|-----------|-----------|--------------|---|---------------------------------|
| £ 39 | 59 | 2 | SPACE BASS Slick (James/Barry/Rubena) Bocu | Fantasy FTC 176 (E) |
| £ 40 | 55 | 2 | DANCE WITH ME Carrie Lucas (D. Griffey) Chappell | Solar FB 1482 (R) |
| 41 | 25 | 8 | DOES YOUR MOTHER KNOW Abba (B. Andersson/B. Ulvåus) Bocu | Epic EPC 7316 (C) |
| 42 | 40 | 4 | I'D BE SURPRISINGLY GOOD FOR YOU Linda Lewis (Mike Batt) Evita | Ariola ARO 166 (A) |
| 43 | 42 | 4 | SHE BELIEVES IN ME Kenny Rodgers (Larry Butler) ATV | United Artists UP 36533 (E) |
| 44 | 28 | 7 | ACCIDENTS WILL HAPPEN Elvis Costello (Nick Lowe) Plangent Vision | Radar ADA 35 (W) |
| 45 | 34 | 9 | PRIME TIME Tubes (Todd Rundgren) Rondor | A&M AMS 7423 (C) |
| 46 | 21 | 9 | JIMMY JIMMY Undertones (Roger Behirian) Warner Brothers | Sire SIR 4015 (W) |
| 47 | 33 | 8 | I WANT YOU TO WANT ME Cheap Trick (-) Screen Gems/EMI | Epic EPC 7258 (C) |
| £ 48 | 68 | 2 | BOOGIE MAN Match (C. Raaf/McDonald) Macrae/Peterman | Flamingo/Magnet FM 2/12FM 2 (E) |
| 49 | 31 | 10 | ONE WAY TICKET Eruption (Frank Farian/Rainer M. Eghardt) Robert Mellin | Atlantic/Hansa K 11266 (W) |
| £ 50 | 56 | 4 | EASY COME EASY GO Sutherland Brothers (Glen Spreen) Heapean/ATV | CBS 7121 (C) |
| 51 | 32 | 10 | ROXANNE The Police (Police) Virgin | A&M AMS 7348 (C) |
| 52 | 45 | 3 | ONE RULE FOR YOU After The Fire (R. Hine) Heath Levy | CBS 7025 (C) |
| 53 | NEW | | CHUCK E'S IN LOVE Rickie Lee Jones (Lennie Waronker/Rus Titelman) Eaton | Warner Bros K 17390 (W) |
| 54 | NEW | | STRANGLE HOLD UK Subs (S. McCoy/UK Subs) Famous Chappell | Gem GEM 5 (R) |
| £ 55 | 62 | 2 | WANTED Dooleys (Ben Findon) Blacksheep | GTO GT 249 (C) |
| £ 56 | 72 | 2 | TALK TO ME Third World (Third World) Blue Mountain/Catibo | Island WIP 6496 (E) |
| £ 57 | 67 | 2 | BORN TO BE ALIVE Patrick Hernandez (Jean Van Loo) Evensound/Leosongs | Gem/Aquarius GEM 4 (R) |
| £ 58 | 65 | 2 | AT HOME HE'S A TOURIST Gang Of Four (Gang Of Four) Gang Of Four | EMI 2956 (E) |
| 59 | 35 | 12 | KNOCK ON WOOD Amii Stewart (Barry Leng) Warner Brothers | Atlantic/Hansa K 11214 (W) |
| 60 | 47 | 3 | LOVE DISCO STYLE Erotic Drum Band (P. Da Milo) Copyright Control | Scope SC 1 (W) |
| 61 | 52 | 3 | BLIND AMONG THE FLOWERS Tourists (Conny Plank/Tourists) Logo Songs/Arnakata | Logo GO 350 (R) |
| 62 | 53 | 5 | THE WORKER Fischer-Z (M. Howlett) Rondor | United Artists UP 36509 (E) |
| £ 63 | 70 | 2 | BABY LAY DOWN Ruby Winters (S. Shulman/D. Thompson) EMI | Creole CR 171 (C/CR) |
| 64 | 54 | 4 | LET'S LOVEDANCE TONIGHT Gary's Gang (E. Matthew/G. Turnier) April | CBS 7328 (C) |
| 65 | 46 | 5 | RAZZLE DAZZLE Heatwave (P. Ramone) Rondor/Tincaball | GTO GT 248 (C) |
| 66 | 49 | 8 | LOVE SONG The Damned (E. S. Hollis) Rock | Chiswick CHIS 112 (E) |
| 67 | 71 | 2 | YOU'RE THE GREATEST LOVER Jonathan King (Jonathan King) Sparta Florida | UK Int. INT 586 (E) |
| 68 | NEW | | SUNBURN Graham Gouldman (G. Gouldman) St. Anne's | Mercury SUNNY 1 (F) |
| 69 | 50 | 5 | PICK ME UP I'LL DANCE Melba Moore (McFadden/Whitehead) Mighty Three/Carlin | Epic EPC 7234 (C) |
| 70 | NEW | | IF I HAD YOU Korgis (Korgis) Heath/Warner Brothers | Rialto TREB 103 (S) |
| 71 | NEW | | DRIVER'S SEAT Sniff 'n' Tears (Luigi Salconi) Rockin' Music | Chiswick CHIS 105 (E) |
| 72 | NEW | | SOUND SYSTEM Steel Pulse (C. Pitterson/P. King) Blue Mountain | Island WIP 6490 (E) |
| 73 | NEW | | LOVE IS THE ANSWER England Dan & John Ford Coley (Kyle Lehning) Warner Brothers | Big Tree K 11296 (W) |
| 74 | 48 | 9 | HOORAY HOORAY IT'S A HOLI HOLIDAY Boney M (Frank Farian) Hansa/ATV | Atlantic/Hansa K 11279 (W) |
| 75 | NEW | | GOLDEN LADY The Three Degrees (R. Blanchflower) Chappell/Aznavour/Sando | Ariola ARO 170 (A) |

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

A-Z (TOP WRITERS)


| | |
|--|----|
| Accidents Will Happen (E. Costello) | 44 |
| Ain't No Stoppin' Us Now (Whitehead/McFadden) | 7 |
| John (Cohen) | 2 |
| Are Friends Electric (Murnan) | 2 |
| Babylon Burning (Owen/Jannings/Fox/Ruffy) | 37 |
| At Home He's A Tourist (Gang Of Four) | 58 |
| Baby Lay Down (Danhoj/Cook) | 63 |
| Blind Among The Flowers (P. Coombes) | 61 |
| Boogie Man (C. Raaf/McDonald) | 48 |
| Boogie Wonderland (John Lind/Allee Willis) | 5 |
| Born To Be Alive (P. Hernandez) | 57 |
| Boys Keep Swinging (David Bowie/Brian Eno) | 26 |
| Bright Eyes (Mike Batt) | 30 |
| Cavatina (S. Myers) | 14 |
| Chuck E's In Love (R. Lee Jones) | 53 |
| Crackin' Up (Nick Lowe) | 34 |
| Dance Away (Ferry) | 3 |
| Dance With Me (Gardner) | 40 |
| Do Anything You Want To (P. Lynott) | 35 |
| Does Your Mother Know (B. Andersson/B. Ulvåus) | 41 |
| Easy Come Easy Go (Ian Sutherland) | 50 |
| Gertcha (Hodges/Peacock) | 27 |
| Golden Lady (Garrarentz/Ferguson) | 75 |
| Go West (Morali/Balolo/Willis) | 25 |
| Half Way Hotel (P. French) | 33 |
| H.A.P.P.Y. Radio (E. Starr) | 12 |
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| Hot Stuff (Bellotte/Forsy/Falterheier) | 17 |
| I'd Be Surprisingly Good For You (Rice/Lloyd Webber) | 42 |
| If I Had You (A. Davis) | 20 |
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| Masquerade (Jobson/Adamson) | 15 |
| Maybe (T. Pace) | 29 |
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| One Rule For You (Piercy/Banks) | 52 |
| One Way Ticket (Hunter Keller) | 49 |
| Parisiennes Walkways (Phil Lynott/Gary Moore) | 68 |
| Pick Me Up I'll Dance (McFadden/White/Rose) | 38 |
| Pop Music (Robin Scott) | 23 |
| Prime Time (Tubes) | 45 |
| Razzle Dazzle (R. Temperton) | 65 |
| Reunited (Dino Fekaris/Freddie Parrin) | 20 |
| Ring My Bell (F. Knight) | 1 |
| Roxanne (Sting) | 51 |
| Say When (J. O'Neill) | 19 |
| She Believes In Me (S. Gibb) | 43 |
| Shine A Little Love (J. Lynne) | 11 |
| Silly Games (D. M. Bovell) | 28 |
| Sound System (D. Heindl) | 72 |
| Space Bass (L. Barry & D. James) | 39 |
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| Sunburn (G. Gouldman) | 68 |
| Talk To Me (Clarke) | 56 |
| The Lone Ranger (Perry/Morali/Hine/Warner/McCarter) | 8 |
| Theme From Deer Hunter (S. Myers) | 10 |
| The Number One Song In Heaven (Russell & Ron Mael) | 12 |
| The Worker (J. Watts) | 62 |
| Up The Junction (Difford/Tibbrook) | 6 |
| Wanted (Findon/Nyers/Puzey) | 55 |
| We Are Family (Rodgers/Edwards) | 9 |
| Who Were You With In The Moonlight (Courtney) | 16 |
| You're The Greatest Lover (J. King) | 67 |

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Dire Straits: Hammersmith Odeon

SWEAT-SOAKED shirts and hair clung to their skin, in a packed hall on a humid Sunday night, as Dire Straits finished their first London date of their tour in true professional style. The ecstatic audience was finally letting the band go after two long encores. Any band which leaves after that kind of reception may be physically spent, but it has every right to feel dead chuffed with itself. Drummer Pick Withers even did a little victory roll (or maybe fell down out of sheer fatigue and turned it into a somersault).

These four earthy musicians have earned themselves more adulatory press, radio attention, record business endorsement of commercial potential, and public welcome for a home-grown talent, than any other UK band for a long time. And at Hammersmith they proved to their fellow Londoners that they deserve it.

The material was from both albums (Sultans of Swing predictably bringing the house down, Wild West End running a close second, Angel Of Mercy, Where Do You Think You're Going and the rest). Everything had the Straits quality kite mark - no potboilers.

It has been a while since any band carved its way into everyone's consciousness with such a distinctive sound. Two bars of any Straits' cut should be enough to identify that tight, inventive bass and rhythm pattern overlaid by the smooth, melodic, bell-like clarity of Mark Knopfler's fingerpicked lead guitar - and his sweet/gruff vocals. If so happens you did not like the sound of those two bars, do not listen to any more; Straits' musical trademark is as consistent as the name of a town through seaside rock.

If Knopfler, Knopfler, Illsley and Withers Inc, think they can hear the UK record business and public chanting "good luck, mate", they're right.

TERRI ANDERSON

Gerard Kenny: The Venue

A STAR was born, or at least emerged, at London's The Venue last Tuesday. Gerard Kenny, kept largely under wraps until now, made his first UK concert appearance and there can be no doubts that his performance was a triumph.

So far lacking a hit record - and must be only a matter of time before that situation is rectified - Kenny has had two turntable hits, New York New York, and D-d-d-dancin'. The release of his debut album, Make It Thru The Rain, plus this stunning live performance gig can only mean that the name Gerard Kenny will soon be known to a vast public.

Comparisons are odious, but Kenny's work is often reminiscent of Sedaka. Intelligent lyrics, strong melodies, an easy-on-the-eye stage presentation and a distinctive voice all add up to a great-artist-in-the-making. Naturally, he chose songs

from his LP, plus some unrecorded ones, for this appearance - and there were glimpses of humour when he recalled the times he worked as a cocktail pianist in various hotels.

The often-staid Venue audience loved every minute of it, and Kenny was rewarded with a standing ovation. His music is a much-needed injection into the current contemporary music scene.

CHRIS WHITE

Greg Kihn: The Venue

YOU MAY be forgiven for asking "Greg who?", because this Beserkley-signed American artist is hardly the most frequent visitor to our shores. But this gig showed that his four piece rock outfit has sufficient skill, style and breadth of material to succeed in the UK given more of the right kind of exposure. This was the only concert scheduled during his UK visit.

The last time I saw the band was at the 1978 Reading Festival and he seemed more at home in the confined if not much more responsive atmosphere of The Venue. The Polydor band X-Dreamists warmed a tepid audience with a set of skilled if fairly predictable rock topped with a bizarre finale before the arrival of Kihn.

Much of the material featured was from his new album, With The Naked Eye, and the title track with its quasi-reggae intro is catchy enough to be a single and got just about the best reception of the night. Moulin Rouge was another slow number relying on that semi-reggae beat and featured some stylish guitar from Dave Carpenter, but a fast tempo was kept up for most of the set.

The Springsteen number Rendezvous, stood out from the rest but toes were kept tapping with Beside Myself, Gimme, You Can't Have The Highs and a beaty version of Mr Pitiful.

Many of the right people were there to see this polished performance but if Kihn leaves it another six months before visiting the UK again, people will still be asking "Greg who?"

DAVID DALTON

Lee Fardon & The Legionaires: Hampstead

RAPIDLY ESTABLISHING themselves on the live rock circuit, Lee Fardon & The Legionaires, appearing at the Railway Hotel, West End Lane, Hampstead - popular gigging ground during the 1960s for such names as the Stones and The Yardbirds - indicated that even with the smallest of audiences, they are still intent on giving full value for money.

Fardon, previously with Arista Records and now signed to new company Legion Music, has been well grounded in the London pub rock circuit. To date however the band are probably best known for their support on the Dire Straits tour last autumn.

The Legionaire's line-up has changed somewhat during the last 12 months, and now features Don Bodie on bass, Rob Godwin drums, Noel Brown lead guitar, and Carrie Booth on keyboards and backing vocals.

Fardon is a strong frontman and gets to grips with the gutsy material. The majority of the songs originate from within the band - Heatwave, Fast At 17 and Stories Of An Adventurer - although the old Equals hit, Baby Come Back, brings the set to a powerful close.

With a few more breaks, there's no doubt that Lee Fardon & The Legionaires will establish a public for themselves. They're already getting the reputation, through consistent gigging, and with a record contract under their belt, the next 12 months could see a vast improvement in fortunes for the band.

CHRIS WHITE

Gotham: Country Cousin

GOTHAM ARE an all-male trio from the US who have appeared at Carnegie Hall in New York, made an album for Salsoul, and appeared four times in London. Their latest cabaret stint is a welcome return to Country Cousin, the Chelsea nightclub, and proves that they have one of the slickest acts on the live entertainment scene.

Gary Herb, Michael Pace and David McDaniel have been described as a male edition of the Andrews Sisters. Their humour is quick-fire and bordering on camp; the songs are a combination of their own material, a selection of rollicking oldies and even Edgar Winter (Dying To Live).

Gotham trespass somewhere in the Manhattan Transfer/Bette Midler type of market: very much a visual act, they probably lose a lot on record. Their impact through that medium is less immediate, but good producer could change all that.

As a cabaret act however, the trio give full value for money. The 60-minute act is jam-packed with music and action. They're welcome back anytime.

CHRIS WHITE

Sky: Royal Albert Hall

THE FUSION of classics and rock is not a new phenomenon but it has in the past tended to range from the outrageously progressive to the blandly middle of the road.

But Sky, the so-called supergroup bringing together classical guitarist John Williams, jazz bassist Herbie Flowers, Tristan Fry (percussion), Francis Monkman (keyboards) and Kevin Peek (guitar), came close to achieving the perfect balance between the two cultures at the RAH a few weeks ago.

Performing for an almost-full auditorium - a tribute to John Williams' popularity and Ariola's promotional efforts - Sky delighted the ear with a mixture of classical and original pieces including tracks from their debut album, Sky (Ariola).

The overwhelming feeling that here were five musicians thoroughly enjoying themselves making their own particular talents fuse together communicated itself to the audience in a way which made you feel you were eavesdropping on a jamming session.

And it was saved from becoming too introspectively self indulgent by some endearingly bashful introductions by the band and the deadpan Peter Cook style humour of Herbie Flowers.

RODNEY BURBECK

The Buddy Holly Story

AN ENTERTAININGLY contrived portrait this film certainly is, but whether it is the Buddy Holly Story is quite another matter.

It is a good job that artistic licence does not cost money, otherwise the budget for the movie would have been much greater, for there are enough stretchings of the truth to make a pedantic pop historian cringe in his cinema seat. Perhaps the most startling omission is the lack of acknowledgement to Norman Petty as co-writer and producer of most of the Holly classics.

Nevertheless, the film sets out primarily to entertain rather than provide a strictly factual documentary and this it achieves, with Gary Busey turning in a convincing performance in the title role and Don Stroud and Charles Martin-Smith doing well as the home-loving Crickets.

The real star, though, is of course Buddy Holly's music, and the film features Rave On, That'll Be The Day, Oh Boy, Peggy Sue and Every Day among others all of which have become modern standards. The original soundtrack, which has won an academy award, is on Warwick and should mirror the success of the movie now on release.

The story opens in Holly's home town of Lubbock, Texas, and progresses through such incidents as concert promoters presuming they were booking a black act having heard the sound, Coral Records accidentally releasing his first disc before a deal was signed and Holly hastily replacing broken teeth with chewing gum for an Ed Sullivan TV show. It follows right through to his untimely death and the ending is neat and effective, but I shall not reveal more than that.

DAVID DALTON

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MUSIC WEEK

DOOLEY'S DIARY

Radio One 'tributes' flow

THAT "TRIBUTE" lunch to Radio 1 at the Savoy certainly provoked some waspish wit from some of the speakers.

Songwriter Bill Martin referred to playlist chief Paul Williams as the Ayatollah Khomeini of radio, adding that the only difference between Radio 1 and Iran is that the pop station is only killing records at the moment. Martin added that he and partner Phil Coulter had waited so long for their latest record to be playlisted that the hole in the middle had healed up.

MAM Records chief Geoffrey Everitt congratulated Martin on his "very well read speech" and proceeded to

have a dig at just about everybody in the room in his entertainingly insulting way. Billy Connolly recalled the Radio Forth disc jockey excited about getting the news of Bing Crosby's death before most and grabbing the nearest Crosby record for airing which began "Heaven, I'm in Heaven".

After lunch, Chinnichap's Gary Farrow obligingly invited associated Radio 1 DJs and exec heavies to ride back to Egton House in his car, only to find it had been towed away. He ended up in the BBC coach, but got his plugs in.



A LUSHER laugh at a Nelson Riddle joke during the recent BBC-2 screening of Don Lusher's World of Music.

Praise for session men

THE RECENT appearance of star session trombonist Don Lusher in his own BBC-2 showcase with Nelson Riddle and Marti Caine as his guests is another reminder about how so much is owed to so few in terms of session musicians.

Lusher's orchestra for the show contained several familiar faces like trumpeter Kenny Baker who have been the backbone of the British recording scene for the past 25 years. What happens, one wonders, when

they eventually decide they've had enough and retire to run a pub or soak up sunshine in Spain?

The brass and military bands are still an active and useful cradle for nurturing youthful musical talent, but a superb finishing school like the Ted Heath Band no longer exists on a regular basis.

Lusher's doing his bit, playing and lecturing with brass ensembles of varying kinds of sizes and leading his old oppo for occasional Ted Heath Band concerts in between his busy session commitments. He recently returned from the States where he took part in seminars and recitals organised by America's Trombone Society.

Hopefully his unassuming efforts and those of others will produce a new crop of sessioners sufficiently talented and skilful to take over eventually and help the next herd of musically minuscule pop idols to their fortunes and fame. Meanwhile, don't miss the Lusher show repeat on BBC-1 in the autumn.

Golf date set

THE PHONOGRAM/Music Week Pro-Am Golf Tournament, originally due to be held in April but rained off, has been re-scheduled for Sunday August 5, at the RAC Country Club, Epsom, starting at 2.30pm. The last such tournament was held two years ago. First prize is a quail (a drinking cup) with numerous other goodies for the runners-up.

YESTERDAYS

TEN YEARS AGO

PYE RECORDS forms joint company with GRT Corporation of American to get toe-hold in US market Peter Russell becomes Polydor's first salesman concentrating on classical product Record Hunter retail shop to launch own classical label, Unicorn MGM A&R controller Martin Wyatt quits the company Chris Denning joins Decca as director of TV and radio promotion BPI abandons bid to retain resale price maintenance.

FIVE YEARS AGO

EMI CHAIRMAN Sir Joseph Lockwood intervenes in the High Street price-cutting war by taking matter up with Shirley Williams, secretary of state for prices and consumer protection Lionel Burdge quits Contour to join RCA In Phonogram changes Chris Peers becomes A & R manager for Vertigo and Fontana and Nigel Grainge is appointed A & R manager for Mercury Charisma to sponsor a Charisma Records Day at Kempton Park races.

Beyond the yolk

ABBEY ROAD'S famous Number Two studio took on an unfamiliar guise when the new Wings album, Back To The Egg, was officially launched last week. In keeping with the general egg theme — even the invites came in the form of a plastic fried egg on a paper plate — the studio had been mocked up to resemble a giant frying pan.

How, you may ask, was this achieved? The answer was that the cavernous walls of number Two were draped in black plastic and the studio was then littered with "fried egg" chairs, tables and sunshades. Surprisingly, perhaps, the food WASN'T egg and bacon but some oriental concoction. In between the usual bouts of imbibing, guests contented themselves doing "egg jigsaws".

Despite the strict security surrounding admittance to the event, it seemed to attract the usual section of freeloaders. A giant supply of special promotional box-sets were at the door but had long disappeared before the last journalists and media people left — leaving the impression that some had departed with more than their fair share of goodies.

Classical moan

MW'S MAN-behind-the-counter David Lazell has sent us an ad for the EMI discount Classical Collectors Society record club.

More in sorrow than anger, he circled the copy which reads "Where are those magnificent record shops of old, richly stocked with classical treasures and expertly tended by eager . . ." and ends "So who will take on the mantle of the classical specialist?", the answer being intended to be obvious.

Lamented Lazell: "It's bad enough the record companies sinking the classical record dealer's ship without coming back and throwing a wreath into the ocean above the bubbles."

STIFF GENERAL manager Paul Conroy got a surprising birthday treat last Thursday when musical duo Trimmer and Jenkins burst into his office, slammed down his phone (he was making an important Trans-Atlantic call at the time) and gave an impromptu performance of the specially written Happy Birthday Boy. Conroy had previously missed three appointments with Trimmer and Jenkins, who are seeking a recording deal at this time the pair made sure they left a demo tape in the lap of the startled Conroy.

RUMOURS OF yet another change at the top of RCA Records in Britain may be fuelled by the arrival here next month of Bob Cook, MD of RCA in Australia, to be based in London while on a special assignment reporting on the feasibility of a central European manufacturing plant At IMIC last week Ken Glancy travelled from his Cagnes holiday home to Monte Carlo for a meeting with president Bob Summer and international vice-president Art Martinez Tackled about the mounting speculation, Martinez told Dooley: "Ken Glancy is, and continues as, the managing director of RCA in the UK" But Dooley understands that several British and European based industry execs have been interviewed by RCA recently with some top job in mind.

THE IRONY of holding a record industry conference in the gambling centre of Europe did not escape EMI's Leslie Hill who drew a parallel between Monte Carlo and the record industry: "Both are heavily into gambling and are perched on sharp rocks overlooking deep waters." The Loew's Hotel IMIC venue did not endear itself to delegates what with no hot water an hour before the opening night cocktail party, unreliable air conditioning, sound and video equipment in the conference room and difficulty in obtaining international telephone lines.

ON THE day he was to make his anti-piracy speech, Nesuhi Ertegun's breakfast was delivered to his room minus coffee in the pot — "those pirates have even got at me here," he quipped Decca's record research lab engineers Tony Griffiths and Bill Bailiff presented with *Billboard* Trendsetter awards for their work on digital recording When piracy gets really bad in a certain territory, said the IFPI's Dr Stephen Stewart, the long established pirates appeal for help in fighting the new pirates And Stewart wondered if there was any sexual reason for blank tape being called naked tape in France and virgin tape in Italy Robot Records' Lee Gopthal a lone voice at IMIC speaking up for reggae music IMIC quote: "The independent will survive — but with more ulcers" — Festival Records' Allan Hely.

MEANWHILE BACK in the UK: Ice Records beat Pye 5-2 to win the *Music Week* Cup in the industry league sponsored by MW and Adidas, and Our Price meet Gas Songs/Heath Levy in the league shield final next Sunday, 11 a.m., City University Ground, Palmers Green Alien Records would like J. King to know that they claim the first fully commercial flimsy disc release with the Rivvits earlier this year Andy Peebles taking over DLT's R1 breakfast show during seven week summer schedule and his evening rock show will be hosted by Mike Read Following eleventh hour representations from Rocket chairman John Reid, press lady Laura Beggs now staying with the company.

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MFP 50434 — SERGIO MENDES & BRAZIL 77, IN CONCERT INCL. GOIN' OUT OF MY HEAD, FOOL ON THE HILL, MAS QUE NADA, CHELSEA MORNING.



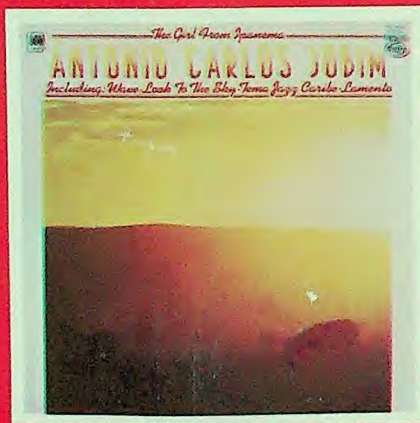
MFP 50431 — THE CARPENTERS, TICKET TO RIDE INCL. WE'VE ONLY JUST BEGUN, (THEY LONG TO BE) CLOSE TO YOU.



MFP 50435 — CHRIS MONTEZ, THE MORE I SEE YOU INCL. THERE WILL NEVER BE ANOTHER YOU, TIME AFTER TIME, FLY ME TO THE MOON.



MFP 50436 — WES MONTGOMERY, WINDY INCL. A DAY IN THE LIFE, ELEANOR RIGBY, GEORGIA ON MY MIND.



MFP 50437 — ANTONIO CARLOS JOBIM, THE GIRL FROM IPANEMA INCL. WAVE, LOOK TO THE SKY, TEMA JAZZ CARIBE.



MFP 50438 — MOVIE MEMORIES ARTISTS INCL. THE CARPENTERS, HERB ALPERT, BURT BACHARACH, LIZA MINNELLI, QUINCY JONES.

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