

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

MUSIC WEEK

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

Chrysalis goes disco

CHRYSALIS IS moving into the disco field following the conclusion of a deal with leading American disco label, Butterfly Records. First release here will be the 12" single, One More Minute/Je T'aime by St Tropez (CHS 12 2331) on June 15. The single is a big hit in the States and has been selling here on import. A St Tropez album and more singles will follow on the Butterfly label in July.

The St Tropez single will be released in fluorescent yellow vinyl and retail at £1.79. Same release date and same format is lined up for three disco singles on the Chrysalis label — Len Boone's Smile Baby/There's No Me Without You (CHS 12 2315), La Bionda's Baby Make Love/There's No Other Way (CHS 12 2309) and Michel Colombier's Do It/Layers (CHS 12 2306).

Ember blames shutdown on era of 'super powers'

THE INCREASING dominance of major companies in the record business has forced Jeffrey Kruger to close down his Ember Leisure Group of Companies which includes Ember Records.

"The era of the super powers is upon us," says Kruger. "We have reached the point where an independent label cannot compete."

However, Kruger's Ember Organisation will continue in the music business, placing its catalogue material internationally on a deal-by-deal basis and will continue to sign and develop artists in the

capacity of a production company.

"Ember is re-grouping and will end its direct sales and distribution operation insofar as its record division is concerned when current agreements expire," says Kruger whose Ember label is licensed to Pye in the UK.

Blaming the rise of the corporate conglomerate for his decision to close down, Kruger says: "It would appear it will now be a case of survival of the fittest and those companies that have the most money and this must be the international corporation with unlimited backing."

"The cost of doing business has increased beyond any reasonable forecast and fewer and fewer companies, especially true

independents, will be able to justify the expenses involved in a day to day record operation. We are going back to the Fifties when a few companies dominated the charts. And the increasing number of records released in the last year or so is akin to the glut of films that bogged down the film industry in the Fifties and Sixties.

"There will always be an opportunity for an aggressive individual in the music business since it is a creative business, but for record companies like ours to survive a complete re-alignment of thinking is absolutely necessary."

In the "re-structuring" of the company, Chris Denning departs and Howard Kruger is promoted to the position of head of the creative division. Leslie Lewis continues as director of international operations.

"Ember Records plans to try to shed its erroneous image as a catalogue only company and we will be scouting for new talent," adds Kruger. "We will be even more active in our overseas sales of catalogue albums and the licensing of single and album product and particularly licensing of tracks for all-star LPs."

• A meeting of creditors of Ember Records Ltd has been convened by accountants Leonard Curtis & Co at their offices, 3/4 Bentinck Street, London, W1, for 12 noon on June 1.

Dispute over Sad Cafe

A DISPUTE between RCA Records and Manchester band Sad Cafe over release of the master tapes of their next album reached the High Court in London this week (Tuesday) with RCA seeking an injunction against the band.

Sad Cafe are signed to RCA for the world excluding the USA and Canada. Last year they signed for America with A&M and released an album compiled from their first two RCA albums.

"This sold over 200,000 copies in America," said a spokesman for the band's management, Kennedy Street Management.

RCA says it is now seeking delivery of tapes of the band's third album, *Facades*, produced by Eric Stuart, as part of its contract with Sad Cafe.

The band's lawyer told MW this week: "RCA is seeking to prevent the group delivering master tapes to any other company anywhere in the world. We will contest this on the grounds that the only success the band has had has been in America with A&M and we are entirely dissatisfied with the way RCA has conducted their affairs."

A spokesman for RCA said that they had no objection to tapes being delivered to A&M as long as they were simultaneously delivered to RCA in London so that they did not suffer from imports.

Discount discs for students

by NIGEL HUNTER

THE NATIONAL Union of Students has launched a discount record direct mail operation — representing a new threat to dealers — for its members in universities, colleges and polytechnics around the country with the declared intention of becoming "an important part" of the entertainment industry.

Initially the NUS involvement is in the direct mailing of albums under the tag Great Stuff Records. It envisages expansion into T-shirts, posters and similar accoutrements by the end of this year and is also planning a roadshow of its own.

The direct mail record service began six weeks ago. The present catalogue comprises 1,200 albums and Rob Armstrong of NUS Marketing, the wholly owned NUS organisation set up to market all kinds of commodities to the student population, told *Music Week* that all the major record companies are co-operating in the Great Stuff scheme.

"The only company which hasn't so far come in is Stiff Records," he said. "This is because they don't feel they can concede the extra 10 per cent discount involved at present."

NUS Marketing runs a warehouse in London's Camberwell Road

where eight staff are engaged in the despatch of records ordered by students on forms contained in leaflets and student publication advertisements.

Armstrong described the NUS Marketing share of the prices charged as "minimal". He stressed the fact that although there are now a million full-time students in the UK, their financial resources are slender and need the discount advantage. NUS Marketing believes that sales volume will compensate for its own narrow margin, and although it was not expecting the Great Stuff scheme to register strongly until the autumn term, is pleasantly surprised by the rate of response so far.

Examples of the Great Stuff discounting are Abba — The Album with its RRP of £4.49 and the NUS direct mail price of £3.29 and Arrival by the same group with an RRP of £4.79 and the NUS price of £3.49.

Armstrong added that the major record companies are offering advice on suitable forthcoming product for the Great Stuff catalogue. He expects the operation to be computerised by the end of the year.

R1 live from Moscow

RADIO ONE is to broadcast live Elton John's Moscow concert on Bank Holiday, May 28. The link up marks the first live transmission in stereo via satellite of a concert in Russia.

The two hour gig — set to take place at 7.30pm (Moscow time) in the Rossya Hall — will go out on Radio One at 5.30pm. DJ Andy Peebles will be providing a commentary and travels to Russia with producer Jeff Griffin and a small team of engineers.



BLONDE ON SHOULDER: A couple of Page Three girls make page one this week — and two Pye executives find themselves in a position thousands of red-blooded Englishmen would give their eye teeth for. The occasion was the launching of Blonde On Blonde's new single *Whole Lotta Love* at the Cafe Royal and Pye sales director Trevor Eyles' blonde (left) is Nina Carter, while joint managing director Derek Honey is adorned by Jilly Johnson.

Chart action

IN A slowish week affected by the Bank Holiday sales were down and very little separates the top three, but with one leap Blondie's *Sunday Girl* leads the ten new entries at 10. Little aggressive movement otherwise, although Lene Lovich manages a rise of 37 places to 37 with *Say When*.

VILLAGE PEOPLE

AND THEIR NEW ALBUM

Go West

Album 9109 621

Cassette 7231 435

IN THE NAVY
Y.M.C.A.
GO WEST
GET AWAY HOLIDAY
I WANNA SHAKE
YOUR HAND



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LETTERS

The case for cost-cutting

HOW RIGHT Bob Egerton is about price cutting and the future of our retailing industry (*MW* May 5). It is good to hear such comments and one can only hope that the GRRRC will, on our behalf, invited Bob Egerton, Boots, Virgin, Smiths, Harlequin and all interested indies around a table to attempt to thrash out a code of practice for record retailers.

A suggestion of perhaps 50p off for a three-month period, then anything goes, would provide all with reasonable income while still giving price-cutters the opportunity of attacking back catalogue.

To those who might say this is impossible and illegal I would make two points: 1. How often does a bookshop cut prices? 2. Any attempt at price fixing or operating codes of practice has to be reported to the Office of Fair Trading which then considers the short and long term public interest.

I am sure we could, any of us, make out a case of consumer interest benefiting as a result of fair pricing. Could it be that sanity is just around the corner?

John Ingham, Jones, Guildhall Street, Thetford, Norfolk.

Faulties — a consumer replies

I AM prompted to write this letter after reading Christopher Oglethorpe's article on faulty and jumping records in *Music Week* (April 10). As a consumer and a fanatical music listener, there is nothing in the article which I disagree with, but I feel that some of his information is five to ten years out of date.

His view that "groove jumping or sticking is more likely to occur with cheaper record players" does not in my opinion cover the vast majority of the record playing public. With the popularity of good hi fi and the advent of reasonably priced music centres, cheap record players have become a minority.

I am now audio technician, but I do know what sounds good and clear and in the past few months I have had to return approximately 78 per cent of all the records I have purchased. How can Mr Oglethorpe state that "in most cases the record is not to blame" when most of my friends agree with me and we all have hi fi equipment in the region of £600 to £1,200?

I use an SME 3009 improved and a Shure V15III and in the past three weeks I have gone through a saga with an LP of EMI manufacture which I have now changed three times and still

LETTERS

Music Week welcomes letters on all subjects relating to the music industry. Write to: The Editor, Music Week, 40 Long Acre, London WC2

possess a "duff" copy. My local shop manager has been very helpful but I am now taking up the matter with EMI direct.

Mr Oglethorpe's article is relevant to any budget players, but

he did not even border on the problem of faulty records played on hi fi quality equipment. Possibly part of the problem lies with the shops who play the records on budget equipment then sell them to the public? Why can't we adopt the system in the USA where albums are sealed?

The inner sleeves must also be a problem because there is nothing worse than sliding a record from a rough carboard sleeve. I would be interested in your readers' thoughts on my points. G. W. Dunsmuir, Chief Petty Officers' Mess, HMS Nubian, BFPO Ships, London.



RUSH, in the midst of a 19-date sell-out UK tour were presented with their first silver award in the UK for the album, *Farewell To Kings*. A reception was held at the Cafe Royal after their second Hammersmith concert. Left to right: Geddy Lee of Rush, Ken Maliphant (Phonogram MD), Vic Wilson (co-manager of Rush), and Alex Lifeson and Neil Peart of the band.

News in brief . . .

EMI RECORDS' attempt to extricate itself from a dispute between the group Steel Pulse was thwarted by High Court judge Mr. Justice Oliver last week. He told the company that its application to withdraw from the forthcoming action involving Steel Pulse and Impact Music (to settle which has rights to the band's recordings and compositions) was premature. EMI, which had told the court that it was anxious to keep out of this type of dispute and that it would abide by any eventual court decision about who was the rightful copyright owner, was told it must make its application later, when the other parties set out their cases in court.

DEMAND FROM dealers, DJs, press and public has led Fantasy Records to rush release a track from its promotional Midem LP (itself now changing hands for collector's item prices) as a single in 12-inch and seven-inch form. Space Bass, by Slick, is to be released, in the UK only and not in the US, on May 25 (catalogue number FTC 176).

THE OFFICES of the Record Sales promotion company remain open this week, even though all the reps in the local radio, disco promotion and dealer promotion teams are attending the week-long spring convention in the Canary Islands. Record companies making presentations at the convention include Arista, Bronze, Chrysalis, Charisma, Logo, MCA and K-tel.

THE LONG farewell tour of Fairport Convention will not be the end of the legendary folk/rock band's career. The four musicians — Dave Swarbrick, Dave Pegg, Simon Nicol and Bruce Rowland — have used the Island mobile to record three of the concert dates, at Southampton and Birmingham Universities and Sheffield Crucible Theatre. They are producing and mixing an album from the live tapes, and the master is on offer for a deal for the UK and the world. Negotiations with interested record companies are being handled by bassist Dave Pegg, from his home number in the village of Cropredy, Oxfordshire (0295 75424).

THE KRANKIES, a popular variety act on the club circuit, have signed a recording contract with Polydor. A hit at the last Royal Command Performance, the husband and wife team make their recording debut on the single, *Charlie Brown* (Polydor 2059 128), released June 1.

YOUNG SOUTH London mod group The Chords, are the third act to be signed to Jimmy Pursey's JP Productions. A single, *Now It's Gone* is set for June release. They will be appearing on the London Weekend Show's Mod Investigation on May 20.

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White sets up MOR promo company

DEREK WHITE has set up his own company, Wellington International Record Promotions Ltd, specialising in MOR activities. Already working on product being released by LRP and Monarch, the company will look after every aspect of record promotion and is also actively looking for MOR writers and artists for recording purposes. White's co-director and business manager is Chris Preston who leaves shortly for Germany for

negotiations with several record companies as the company's first approach in gaining UK promotional representation for overseas companies. Wellington International is based at Church Street, Stanwick, Wellingborough, Northamptonshire (0933-622452) and there are plans to open a London office soon. White's hit track record includes hits for Gilbert O'Sullivan, Long John Baldry, Dave Edmunds, Billie Jo Spears, Paul Anka, J J Barrie and many more.

Crystal Gayle signs to CBS

CRYSTAL GAYLE, until recently a UA artist, has signed a longterm worldwide deal with CBS Records.

The news of the signing coincided with a visit Ms Gayle made to London last week, where she was recording various forthcoming television shows. She took a few hours off from her hectic schedule to meet various people from the UK wing of her new company, and CBS threw an informal lunch to mark the occasion.

GEM RECORDS has signed London-based new wave band UK Subs. Their first Gem release will be a three-track single pressed in red vinyl and packaged in a picture sleeve. Tracks are Stranglehold, World War and Rockers. Release is set for June 1. The group appears at the Loch Lomond Festival on May 26 and an album and UK tour are planned for the near future.

LA BAND *The Knack* has signed to Capitol Records and will be touring Europe to promote their debut album — *Get The Knack* — to be released shortly. The UK dates of the tour start on May 24 in Liverpool finishing in London on June 12.

MUSIC DEALS

BELFAST GROUP Protex has signed to Polydor and release a debut single, *I Can't Cope/Popularity* on May 25. The band members are still at school, completing their A Level exams.

SONET RECORDS has assigned manufacturing, sales and distribution rights for the Netherlands to Inelco. The deal was negotiated by Sonet UK managing director Rod Buckle with Inelco's Wim Brandsteder and Edo Peek.

LOGO RECORDS has signed the *Volunteers*, a Guildford based band, to a worldwide deal. Their first single, *If You Ain't Scared (GO 351)* is released May 25 in a picture sleeve.



PICTURED DURING the celebrations are Crystal Gayle, Maurice Oberstein and David Betteridge. Crystal is now recording her first album for CBS which is expected to be released in the summer.

More from Robot

MORE RELEASES have been lined up from Robot Records, the label formed by Lee Gopthal and Jim Flynn, and which recently debuted with *Arsenal We're Right Behind You* by The North Bank.

The new company also includes a second label, Kingston, which will deal mainly in ethnic reggae product — a musical area in which both Gopthal and Flynn, who previously worked together at B&C Records, have a lot of experience.

Robot has several singles lined up for release during the next two or three weeks. They include *Six Street* by Louisa Mark, available in seven and 12-inch (RRS2/12RRS2) and *Rasta Man Live Up* by Danny Ray (RRS3/12RRS3) which Robot has picked up from the Black

Jack label. Other signings with product imminent include the Hep-tones, previously with Island, Congress, a group of musicians who work closely with Gonzales, Robot a group from Leeds, and Crash Alley who are currently in the studios.

Gopthal is currently talking to majors about a distribution deal but meanwhile product is available through various one-stops and on an independent basis.

Initial product from Kingston includes a double 12-inch single, retailing at £2.99 and featuring the *Ghetto Children*, J.S. Sparks and the *Wadada Orchestra* (12 King 1/2D) and (Fa Fa Fa Fa Fa) *Sad Song/Darling* by Leo Simpson (12 King 3).

Robot is based at 49 Mount Street, W.1. (491 2904).

New label

A NEW label, Intersound, is launched this month and will concentrate on "recording instrumental items for the middle of the road market." Guiding force behind the label is conductor/arranger Gerhard Narholz who, under the recording name of Norman Candler has had considerable success with his orchestra, *Magic Strings*.

Releases scheduled include albums and singles by Horst Jankowski (*Walk In The Black Forest*), Latin American band leader Xavier Cugat and guitarist Kevin Peek who is currently appearing with the new "supergroup" *Sky*. Distribution is through Selecta.



STEVE COLYER, who has written several hits, and has collaborated with David Essex on various songs, has signed a three-year deal with EMI Songs for the UK only. Pictured at a post-signing celebration are, left to right, Roy Tempest (director and general manager, professional, EMI Songs), Des McCamley (manager UK pop professional) and Colyer.

Arista boosts staff numbers

THERE HAVE been several additions to the staff at Arista Tarquin Gotch, previously general manager Pendulum Music and manager of Live Wire joins as A & R manager, assisting A & R director BILLY LAWRIE. SIMON POTTS, previously with Anchor Records promotion department will be responsible for Arista's London radio promotion, reporting to head of promotion ALISON SHORT. MARILYN GILES moves from Chrysalis to become press office secretary



working with HOWARD HARDING and CHRISTINE ELDRIDGE.

... GARY HOWELLS from Phonogram Birmingham area

sales rep to special accounts manager based in London . . . CARA CRAIG to sales director Wilton Packaging, manufacturers of self-sealing cardboard envelopes for record mailing . . . KEITH EVANS from WEA receivables manager to Pye as credit manager . . . CECILIA GARNETT, secretary of the Association of Independent Radio Contractors, has left and a sub-committee of the Association is considering her replacement.

MUSIC WEEK

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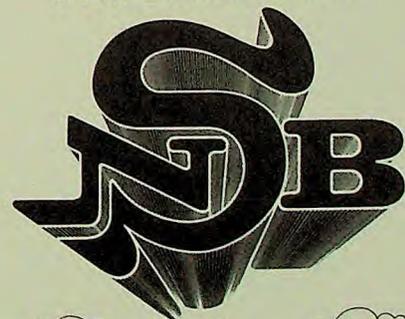
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NEWS

Ellis to World Records

CHRIS ELLIS has transferred from the m-o-r division of EMI Records to the newly-created post of manager, repertoire development, World Records. His responsibilities will involve the co-ordination, creation and scheduling of future historical and m-o-r issues for both mail-order and retail activities. Ellis will report to Mike Kennedy, the company's marketing director.

Chris Ellis has been a producer and compiler for World Record's Retrospect label, which features historical and nostalgia recordings. Two of his biggest successes were the two chart album, *Pennies From Heaven* and *More Pennies From Heaven*. His new position will, however, involve him in a much more important role within World Records' full range of activities in retail, mail order package and club operations.

Managing director of WR, Austin Bennett commented: "I am delighted that Ellis has brought his wide ranging repertoire skills to World Records on a full-time basis. He will make a significant contribution to the extension of the activities which are under way."

Price-cutting plan gets support from dealers



STIFF'S *DO IT YOURSELF* team preparing to paint the town with Ian Dury's new LP. Left to right: Alan Corderoy (Stiff), Andrew King (Blackhill Management), Paul Conroy (Stiff), Carol Vinyl (Blackhill), Jenny Cotton (Blackhill).

Stiff's DIY Ian Dury promotion

STIFF RECORDS is about to launch its biggest campaign to date — the marketing for Ian Dury's second LP, *Do It Yourself*, the follow-up to *New Boots and Panties* which spent over a year in the British album charts.

Do It Yourself (SEEZ 14) is released this Friday (May 18) and the campaign will centre around the title theme. The LP sleeve will be available in ten different versions, all featuring a Crown Wallpaper design and both the Wallpaper Marketing Board and Crown

MARKETING

Wallpapers will be contributing to the campaign. Designs integral to the campaign will be cans of paint, brushes and Tommy The Talking Toolbox, a specially created logo.

On release of the album, media persons and shops will be deluged with badges, brushes, wallpaper ties and wallpaper. Poster distribution includes 150 London Underground

escalator sites, and thousands of other sites around the country.

In a special tie-in with *Do It Yourself* magazine, a Stiff representative will be touring *Do It Yourself* shops to organise window displays.

Full page ads will be taken in *Music Week*, the rock press, *Time Out*, *The Observer* colour supplement and *The Guardian*.

Added a Stiff person. "In the true Stiff tradition, there will be a certain amount of pirate activity surrounding the album release."

KEEN SUPPORT for united action by multiples and indies to curb price cutting drastically has come from East Midlands dealers. Reaction to the call by Woolworth's record chief Bob Egerton for large and small retailers to declare an end to the record discounting war and act together to increase retail profits (*MW* May 5) has been favourable around the trade, but now the GRRC is being asked to respond officially.

At the retailers' meeting in Leicester last week, David Fox, who was chairman in Jennifer Watson's absence, told *MW*: "There is a strong and growing feeling that we have got to support the Woolies' man in what he says. He is right and he is the first person to have come out and said it so clearly. None of us in the trade want all this heavy discounting."

The Leicester meeting decided to suggest officially that the GRRC should approach Egerton, and the controllers of the record departments in Boots and W.H. Smith, to ask for a meeting to discuss a trade policy on pricing, and generally follow up Egerton's remarks.

Clearly in a mood for action, the meeting also voted to ask the GRRC to start a concentrated campaign for the abolition of RRP.

"We know there are problems about royalty accounting if RRP goes," Fox explained, "but we believe that it would be such a great help to us in fighting price cutting if recommended prices were abolished."

Consumers' blank on tape sales

BOOMING BLANK tape sales in the UK may reflect the enthusiasm of the British home taper, but they are no assurance that he knows anything about the tape he is using. This is one of the surprising facts to emerge from market research which was commissioned by tape manufacturers Agfa-Gevaert.

It was the first such survey on the buying habits and preferences of the British cassette user and it has overturned some of the industry's firmly held assumptions about the public's awareness of branded products.

The results could mean that manufacturers will have to rethink their marketing strategies and the effectiveness of their advertising.

After studying the statistics produced by Research Surveys of Great Britain, Agfa-Gevaert has released some points of information. For example, four in 10 of the interviewees were not at all brand conscious and an even bigger proportion (45 per cent) could not remember any tape advertising. About a third did not know whether their equipment needed special types of tape and around one-fifth of the sample believed that all tapes are compatible with all machines.

Apparently all the reviews of equipment and tape in hi-fi magazines and other papers are something of a waste of time — 46 per cent said they were not influenced by these and about the same proportion said they never sought advice on what tape to buy.

TV boost for film soundtrack

A RECIPROCAL TV campaign has been organised between Ronco Records and New Realm Films for the release of the movie *The World Is Full Of Married Men* and the soundtrack album. Both companies are taking prime TV time and mentioning the film or the record in their ads.

The film will be premiered in London on May 30 and Ronco launches its TV campaign for the double album on that date in London, Granada and the South with a full roll-out soon afterwards. The X-certificate film stars Tony Franciosa, Carroll Baker, Gareth Hunt and Georgina Hale and the soundtrack composed by Dominic Bugatti and Frank Musker includes *Hot Gossip*, *Bonnie Tyler* and *Mick Jagger*.

Ms Tyler and Jackson have both recorded the title song which is being

released in single form by their respective labels, RCA and WEA, as well as being included in the Ronco album (RTD 2038; cassette 4C-RTD 2038, RRP £5.99).

More LFP TV ads

MFP IS to spend a further £125,000 on TV promotion of its Listen For Pleasure cassette series. Forty-five-second ads will run in the Granada area from June 11 to July 22 and will cover the whole concept of the spoken word range of product with the theme, "Heard any good books lately?". This is the second time LFP has advertised on Granada and LFP's Ted Harris told *MW*: "Granada used to be our worst sales area, but following the last TV ads, it has become our best."

And they will be taking ads in the Thames TV area for the first time, from July 30 to August 25, mainly centred around *News At Ten* — because this is one of the few programmes at that time of year that even people on holiday watch, and because the bias for LFP is male purchasers.

The ads will be backed with full merchandising campaign including posters, point-of-sale and window displays, all with the theme, *Heard Any Good Books lately?*

As of June 1 MFP and CFP albums increase in price from £1.49 to £1.75. Tapes stay at £1.99 and LFP product at £3.99.

Linda's debut

POLYDOR IS mounting an extensive campaign on Linda Clifford's debut RSO album, *Let*

Me Be Your Woman (RSD 5005). The LP includes her current hit single, *Bridge Over Troubled Water*. Full page ads are being taken in the rock and disco press, supported by a week of 30-second spots on Radio Luxembourg. Promotion kits will be serviced to the media and dealers will be supplied with posters via Polydor's strike force.

Keegan's score

PROGRAMMES AT the England/Wales and England/Scotland soccer inter-nationals at Wembley will include ads for the debut single by star footballer Kevin Keegan. The song, written and produced by Chris Norman and Pete Spencer of *Smokie*, is *Head Over Heels In Love*; it is released on May 18 by EMI, with a limited edition in a full colour picture bag. Other marketing support will include some trade, pop and national press ads, and posters for dealers.

METALLIC GREY vinyl has been used for a 15,000 limited run 12-inch single featuring *Hawklords*' Charisma is pricing the 12-incher at £1.69; the three tracks on it are *Hawklords*' 25 Years and (Only The) *Dead Dreams Of A Cold War Kid*, and a previously unused *Hawkwind* track, *PXR5*. The 12-incher (CB332 12) has a special sleeve and an individual label; the seven-inch version (CB332) is also available, carrying only the *Hawklords* tracks. Marketing support includes pop press advertising.

Short cuts

GORDON SUTHERLAND, former manager of the now disbanded group, *Sanctuary*, last week lost a High Court claim for £5000 and damages against Polydor Records, Sutherland, trading as Gosh Productions, alleged he was owed the £5000 by Polydor under a contract and that he had suffered damage by the group having to disband because of non-production of its records. His claims were rejected by Deputy Judge Sir Douglas Frank QC who ordered Sutherland to pay the costs of the two-day action.

BROADSIDE RECORDS, the Wolverhampton-based folk label distributed in the UK by Selecta, has concluded a distribution deal for Holland Belgium and Luxembourg with Windmill Records of Holland. The negotiations were completed on behalf of Broadside Md, *Jon Raven* (previously a folk recording artist himself on the Transatlantic, *Leader, Argo and Tradition* labels) by Jim Simpson, Md of the *Big Bear* label, who represents Broadside overseas. The initial release by Windmill will be 10 LPs and cassettes including the English sports ballads, and *Songs of 19th Century British Railway* albums.

DUE TO gremlins in the works at the pressing plant, 8,000 copies of the new Link Wray Bull Shot LP have been pressed up with the wrong second side. The faulty albums have side two of Bert Jansch's Avocet instead of the five Wray rockers. Most of these have now been recalled, but anyone with a faulty copy should contact the Consumers Complaints Department,

Phonodisc, Clyde Works, Grove Road, Chadwell Heath, Essex.

PINNACLE RECORDS is now based at 9 Dean Street, W.1. Telephone: 734 4543 and 4544.

DECCA IS releasing *Oh Dear*, taken from John Miles' latest Decca album, *MMPH*. The rock singer has just completed a successful UK tour.

FIRST SINGLE from the *Nick Straker Band* on Pinnacle Records will be available in three formats — seven-inch with a picture bag, 12-inch pressed in green vinyl and again bagged, and a seven-inch picture disc version. Title of the single is *A Walk In The Park (PIN 1)*. The *Nick Straker Band* are London based and the single is Pinnacle's first venture into the picture disc market.

THE NEW *Average White Band* single, *Walk On By*, a re-mixed version, is available in both seven and 12-inch formats, and is also being pressed in blue vinyl. The song and its B-side, *Feel No Fret*, are both taken from the album *Feel No Fret*.

GOSSIP RUMOUR SCANDAL...

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

DEALER TOUR

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.

Give Your Customers A Knuckle Sandwich?

20 SMASH HITS FROM EMI (LRD)

KNUCKLE SANDWICH

BIG HITS FROM IAN DURY, SYLVESTER, MANFRED MANN, DARTS, X-RAY SPEX,
THIRD WORLD, ROCKY SHARPE & THE REPLAYS and many more.



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£200,000 plus on National TV advertising until June 1st
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**So, next time a customer comes in give him a
KNUCKLE SANDWICH!**

(EMTV 18)



TIP SHEET

Desmond up for grabs again

AFTER ONE album, Andy Desmond and Ariola Records have parted company. And Desmond is now being hotly pursued by several record companies on the strength of his new demos.

The album reviewers were impressed. "One of the hottest properties in this country", "Rush Rod Stewart a copy of Andy Desmond's first album of songs to restore some of his rather chequered credibility"; "Destined to become a hugely successful songwriter"; "A rare entity, a Marquee support that I can actually remember", and so on. When Andy Desmond was with Ariola he became one of Britain's most enduring support acts for the likes of Hall and Oates, Alessi, The Cate Brothers, Camel and Mandy Prior.

"It was a real education, sitting backstage," he explains. "You can see the people who are really cutting it, those who are just going through the motions and not playing with real spirit and you can watch

audience reaction, how the lighting and staging works . . . it was invaluable."

With the Ariola recording contract in hand, Desmond put his own band together, which includes Tom King (electric guitar), Nicky Payne (sax), Ron Laurence (bass), Paul Cartwright (drums), Stuart Whitcombe (piano), and Desmond on 12-string acoustic guitar. Although their last tour (27 dates in November and December) was a success, his album did not sell as well as he would have hoped.

Desmond feels that although the enthusiasm of producer Bones Howe gave him great confidence, the resultant product, rather than highlighting his individual writing traits and sound, was a rather bland mid-Atlantic sound.



DESMOND: hot property

His music is pop rock with sensitive melodies and hooklines you're sure you've heard before or want to again. "I always, in my writing, concentrated on melody and hooks for singles but somehow the resulting tracks were not quite as I had heard them. So I've been concentrating on my own arrangements and the instrumentation and production of some new material and everyone seems delighted with the results. Given a strong song, I think you produce a single and unless you want

to always do clubs and universities, you have to get those single hits. In fact, I've been offered two production things from my new demos.

"What I want from a record company I get involved with is long-term commitment. That is the only way a musical relationship can work." Already committed to Andy Desmond are manager Fraser Kennedy and publishers Geoffrey Heath and Eddie Levy. Contact: Fraser Kennedy, Heath Levy Music, 184-186 Regent Street, London W1. (01) 439 7731.



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

Career opportunity crops up

JONATHAN ROWLANDS is looking for an act (singer, duo or group) to groom for a disco master which is creating considerable interest from record companies.

"We spent a lot of money on the production," he explains, "and want to be able to back it up not with a session group, but with an artist or artists who want to build a career."

For those out of London send tape and photo or call Jonathan Rowlands, Hush Productions, Flat 8, 124 Knightsbridge, London SW1. 01 589 6293/4.

The real reggae sound

WITH THE current upsurge of interest in reggae music, Paul Froelich, managing director of Sagittarius Records is looking for retail outlets who want to bring the authentic reggae sound to a wider public.

"Sagittarius was formed last year primarily with the intention of improving the quality of reggae music for the record buying public and particularly to attempt to bring an authentic sound to the attention of the white market," he says.

"To this end, we started importing various labels direct from Jamaica, but after a hard struggle against larger opposition, settled for exclusive distribution of the Phase One catalogue, negotiated with its owner/producer Roy Francis in Jamaica."

Phase One's artist roster features the Chantells, who have enjoyed various minor success in this field. Other bands on the label include Lopez Walker (his record Fly Away received extensive play on ethnic programmes) and U. Brown who, with the Chantells on Phase One, had a disco single, Children of Jah.

"Being a small company we are having difficulty bringing our artists to the attention of a larger market," explains Froelich, "not being geared up for advance promotion and having difficulty in obtaining radio play excepting on the ethnic stations. We also have a problem in that the 12" disco single is of necessity highly priced, thereby denying us the sales we would like to achieve. To combat this we have begun to import productions and manufacture and distribute them ourselves. We are servicing many shops throughout the country."

"We are therefore interested in hearing from UK retail outlets, UK exporters and retail outlets abroad, particularly in Europe." A copy of the catalogue, price lists and further information can be obtained from Sagittarius Records Ltd., 38 Godolphin Road, London W12. (01) 749 2276.

Bonnie Tyler's new single Married Men

The original title song from the forthcoming movie, *The World Is Full Of Married Men*.



RCA
Records and Cassettes
PB 5164
Telephone orders:
021-525 3000.

Are you ready to rock



GRAHAM SCLATER's Tabitha Studio, Records, Productions and Music are heavily committed to rock and roll this month. For Sclater has an album, *Shades*, currently charting in Spain, that he'd like to place. He is also touring with a new rock 'n' roll band, Mal Gray's American Pie (pictured above), who are supporting Fats Domino in a major European tour which culminates in London later this month. The band would like to find an interested record company to record them 'live' in Europe or here upon their return.

"*Shades* is an 'authentic' rock band we produced. The album is No 7 in Spain and the single, the old Fats Domino song, Hello Josephine, is No 6. We'd now like to find a UK record company to release this 10-track album.

"Mal Gray's American Pie is an eight-piece band whose line-up includes members from The Four Seasons, Alan Price's band, Bill Haley's Comets, Sha-na-na and the Rockin' Berries. A listen to this 50's infectious beat is guaranteed to create a buzz in any audience and we hope the record business," he says confidently. Contact Graham Sclater, Tabitha Music, 39 Cordery Road, Exeter, EX2 9DJ, Devon. Exeter 79914.

THE VERY BEST OF ORIGINAL QUO
12 GREAT TRACKS FEATURING
THE SINGLE 'IN MY CHAIR' 7P 103

Status Quo



THE VERY BEST OF ORIGINAL STATUS QUO

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RETAILING

The all-American industry

by NIGEL HUNTER

MORT BARNETT owns the Record & Tape Collector chain of six stores in the Greater Baltimore area of Maryland. Located as they are in and around the state capital, the shops are fairly representative and typical of record retailing in urban America these days, as Barnett explained to *Music Week* during the recent NARM convention in Florida.

"It's a full catalogue operation," he said. "We buy at least one of everything and quite often more, according to the faith we have in the record. We affect the marketplace in our area, not only through what we sell over the counters, but also because we make reports on our sales to trade magazines and local radio stations."

"Naturally record companies frequently want us to take gambles on new artists they're pushing, and the return privilege here in the States is certainly more flexible than I hear it is in Britain. If you're doing business and you're hot, then the companies don't mind about returns when necessary."

Knowledge

Barnett employs 30 people, with staff for the individual stores ranging between four and nine depending on locality and volume of business. He is appreciative of their enthusiasm and knowledge of music, which enhances sales prospects when customers get expert advice from obviously informed and interested counter staff.

Like most of his contemporaries attending NARM, Barnett is uneasy about the state of the American economy and its effect on business. "I want to see our economy stronger than it is right now," he said. "We're not in a recession-proof business, and we're finding out that gas and oil isn't cheap forever."

We've been spoiled in these matters and others like tax levels compared with countries like yours.

"The record industry is finally admitting things are a little soft in the market. Catalogue sales are certainly depressed, and people are holding back on purchases like records with inflation at its present level. We normally have great January and February sales and we all bought in heavy because we were told the presses couldn't cope with the business expected, but we've all returned heavy."

"The manufacturers are partly to blame. There's been no powerhouse releases, and the recent product has mostly been uneventful and unoriginal. I know we can't expect a Saturday Night Fever all the time, but that was a great means of exposure across the whole record retailing scene because it appealed to everybody, even those who don't buy records from one year to the next, and brought them into the stores."

Like most American retailers, Barnett doesn't get hot under the collar when imports are mentioned, and in fact gets involved himself when the product and timing seem propitious.

Sophistication

"Imports really started here in the first instance because foreign pressing capabilities and quality were generally better than our domestic ones," he explained, "and the buying public became more sophisticated as an audience,

knowing about new product before the American manufacturers did and wanting to get it even if the import price was higher.

Edited
by
TERRI ANDERSON

"Our stores were the first to break Genesis in the States. In the jazz medium, most of the historic masters here went to England and the Continent and the records were discontinued in the American catalogues. There was still interest here, though, and it was met by importing the material until it's built up to such a stage that American manufacturers are now starting to get the masters back to reinstate them in their catalogues."

Barnett finds theft a constant problem, but does not believe that precautions such as hiring armed security men are the answer - not least because of the inhibiting effect they would have on customers who genuinely want to browse.

Barnett deplores the overshipping which goes on in the States, and regards it as nothing more than "artist ego and manufacturer ego". He also hopes that the manufacturers will deliver soon in terms of hot hit product to restore some life into the retail scene.

"It's negative right now, and we must have some new artistry because otherwise we'll all die on the vine."



WINNER OF DJM's Grace Kennedy competition was Jane Hase (right) of W. H. Smith, Staines, Middlesex, who is pictured above, right, visiting the singer backstage at London's Talk of the Town.

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

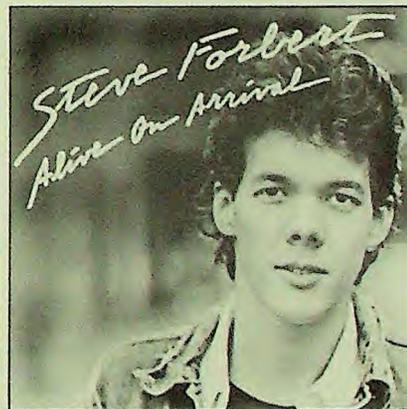
Peter Green is back
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83308



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RETAILING

Profit sharing

A GUIDE TO YOUR RIGHTS
by PAUL HILDEN, a lawyer

FAVOURABLE TAX arrangements for directors and staff can be implemented with effect from April 5, 1979 by the introduction of Inland Revenue approved profit sharing schemes. Shares can be bought for employees from profits and held by trustees. If the employee does not sell his/her shares for 10 years, there will be no income tax levied. If they are sold under five years, full tax will be payable. Between five and 10 years, a reduced rate of tax is payable under a sliding scale.

All employees and directors who are taxed under Schedule E Case 1 are eligible. Different allocation of shares may be made to different individuals depending on their salary, length of service and so on.

The maximum per person is at present £500 in any one tax year. The company concerned will benefit by being able to deduct the amounts allocated under the scheme from its profits in connection with corporation tax, although the shares will have to be allocated within a certain period following the end of the accounting year of the business concerned.

Since schemes have to be submitted in detail to Inland Revenue for approval, the services of an accountant should be used to prepare the submission. This should be sent to the Inland Revenue Technical Division at Somerset House.

A NUMBER of enquiries have arisen in connection with sex discrimination laws that are now in existence. The main query seems to be: "Are there any circumstances where you are entitled to discriminate on grounds of sex when you are taking on a new employee?"

Perhaps the first important point to note is that if you employ fewer than six people, then the sex discrimination laws do not apply (with the one exception where you victimise somebody already in your employment on grounds of their sex).

In other words, if your employees are below the magic number, you can decide to employ a woman instead of a

man — or vice versa — without any fear of breaking the law. If, however, you employ over five people (whether part-time or full-time), then the law applies quite strictly.

However, there are one or two other exceptions to the general rule. For example, you can insist on an employee of a particular sex on the grounds that the privacy of individuals might be affected (a woman employee as a women's cloakroom attendant and a man for a men's cloakroom) where the job concerned can only be performed by a person of a particular sex a woman is required to model women's clothes (or a man is wanted to perform a similar task); and finally, there are areas where the law forbids a woman to be employed — such as working at a coal face.

Apart from these exceptions (which are in any case irrelevant to the music trade) compensation may have to be paid if an Industrial Tribunal decides that discrimination has taken place. Similar principles apply in respect of both promotion opportunities and the conditions of service enjoyed by the employee. Remember, that although sex discrimination has always been talked about in terms of discrimination against women it also applies to discrimination against men.

OLDER WOMEN employees may wish to stay on in employment because for one reason or another, they do not qualify for a pension in their own right at age 60. This is particularly true of married women.

From April 6 this year an important change in the national insurance pension regulations took place that entitled tens of thousands of married women to a pension in their own right. Up to that date, one of the regulations barring entitlement to a pension was the notorious "half-test" which said that married women must have paid the higher rate of national insurance contribution for at least half the period from the date of their marriage until age 60. This rule has now been abolished but there are other conditions which they have to fulfil before obtaining a pension in their own right.

Big treatment
for blank
cassette range

BASF IS heavily promoting two of its blank cassette ranges. Current ads for the Chromdioxid Super cassettes compare its performance with reel-to-reel tape, and the company claims that, because it is the only manufacturer in the world to process Chromdioxid from its raw oxide state to finished tape, it has a unique advantage in quality control.

Dealers who stock the triple packs of BASF LH SM cassettes can currently offer their customers the chance to enter a holiday competition. Entry coupons for this spot the ball contest are on the back of the triple packs, and first prize is a £500 holiday of the winner's choice. Seaside holidays in Norfolk will go to five runners-up and there are 250 consolation prizes. The holiday contest packs are available in C60 and C90 formulations, with RRP's of £3.45 and £4.90 respectively.

Phony
directories

FOLLOWING THE big trade directory prosecution which resulted in a total of £10,000 in fines for an Eire-based couple charged with offences under the Unsolicited Goods and Services Act, the police have again been warning retailers about bogus trade and retail directories.

Once again, many businesses have been receiving either proofs of directory insertions, or leaflets asking for details to be inserted and signed when correct. Some of the latest spate of these postal approaches are, according to police, "just within the law" by merely having the words "sign only when correct".

Their advice to traders is simple — have nothing to do with trade directories of this type; don't even bother to read the letter/leaflet/proof, just throw it away.

Northampton Fraud Squad, in particular, is anxious to hear from retailers in their area who have received any approaches from a directory based in Northampton.

DATES FOR YOUR
DIARY:

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

PUBLISHING

More room to
improve profits

MUSIC SALES has launched a campaign to convince record retailers of the advantages of stocking printed music albums. And to underline the message, the company is taking advertising space in *Music Week* as well as mailing direct to disc shops.

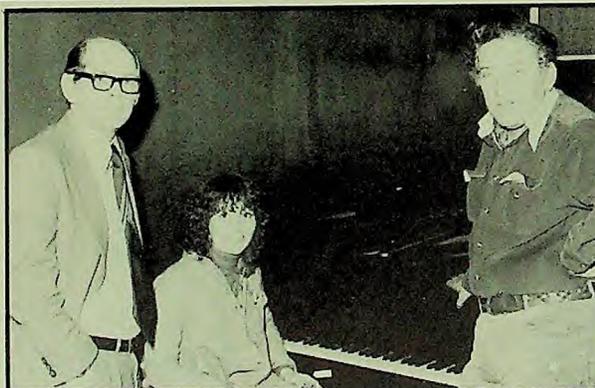
Music Sales stresses that many record buyers are also musicians with an interest in printed music and books about music, and that additional profit can be lost by not catering for this aspect. Music Sales points out that it is in a position to advise on all angles of such an extension on in-store activities, and can supply the best-selling titles on the lists of most of the leading UK and US publishers as well as a full range of music display units. All the Music Sales services such as monthly newsletters, telephone information and free catalogues are also available to record retailers.

Music Sales sales manager, Alan Kirk, comments: "Record dealers are successfully selling printed music albums, but there are still very many who have no idea just how good a proposition these can be. We are

Edited
by
NIGEL HUNTER

going all out to convince them that if they are looking for growth without problems, Music Sales has the answer for them. We particularly want to stress that lack of space need not be a drawback. Even a few square feet of floorspace can be turned into a profit-making area."

Music Sales is participating again at the British Instruments Trade Fair which opens at Olympia on July 27. It will be displaying its full range, including new autumn publications such as the pocket-sized Beatles Complete, 101 Easy Guitar Songs, Boomtown Rats, Ginger Baker Drumming Book and Best Of Bruce Springsteen.



REG TILSLEY (above right) was at Chappell's studio in London last week recording an orchestral LP with international producer James de Wolfe. Tilsley will be musical director for the Castlebar Song Contest in October, and is seen here during a recording break with Songwriters Guild general secretary, Bill Cochran, and MCPS public relations officer, Marilyn Worsley, both of whose organisations are closely connected with the Castlebar contest.

News in brief . . .

HEATH LEVY Music has acquired the UK representation of the Lawrence Welk group of American publishing companies. The Welk group in the UK comprises Bibo Music Publishers, Vogue Music, Hall-Clement Publications, Jack & Bill Music, Champagne Music Corporation and Harry von Tilzer Music Publishing.

Stuart McFarlane at the Heath Levy office will be responsible for the exploitation and co-ordination of the catalogues, which include standards such as That's Life, Ginny Come Lately and Going Out Of My Head.

APRIL MUSIC has completed negotiations to represent the Ramsey Lewis group of publishing companies on a worldwide basis. The companies involved are Ramsey Lewis Music Company, Pamoja Music Company and Lewis & Sons. The pact will cover copyrights contained in his new CBS album entitled Ramsey which is due for UK release on June 8.

PHILLIP GOODHAND-TAIT has signed an agreement with Chappell International whereby the latter will administer Goodhand-Tait's Spaniel Music for three years in various overseas territories including North America. It covers all existing and future Spaniel material and associate writers Mitch Hiller and Sarah Bryan, winner of last year's Castlebar Song Contest, plus successful titles such as *Oceans Away* (Roger Daltrey) and *Make A Little Love* (Izhar Cohen).

RMO debut
on disc

RMO MUSIC, the new publishing enterprise launched at the beginning of the year by Ron McCreight, formerly with Noel Gay Music, has obtained its first three recorded copyrights with singles released this month.

They are *Night Life* by Blair (Miracle) which has already made the disco chart; *O Michel* by Patsy Gallant (Miracle), which is also on her forthcoming album *Patsy* of which RMO publishes five titles following a recently concluded deal with Attic Records of Canada, and *Women In Uniform* by Bunk Dogger (RCA), currently on the Radio 1 playlist. Bunk Dogger's producer, Tony Cox of Sawmills Studio in Cornwall, is entering into a new association with RMO's management division, whereby the company will represent his Golant Records.

RMO also controls all titles on the *Miracle LP* by the Love Symphony Orchestra, and will be responsible for worldwide administration for Dave Williams' *Jigsaw Music* and Aaron Sixx's *Aura Music*.

Other British songwriters signed to worldwide deals with RMO are Gary Benson through his own Classic Music Company, Charlie Whitney (Family and Streetwalkers), Charlie McCracken (Spencer Davis, Medicine Head, Dave Lewis Band) and Hratch, a singer-songwriter with a DJM recording contract and produced by Hugh Murphy.

Intersong activities

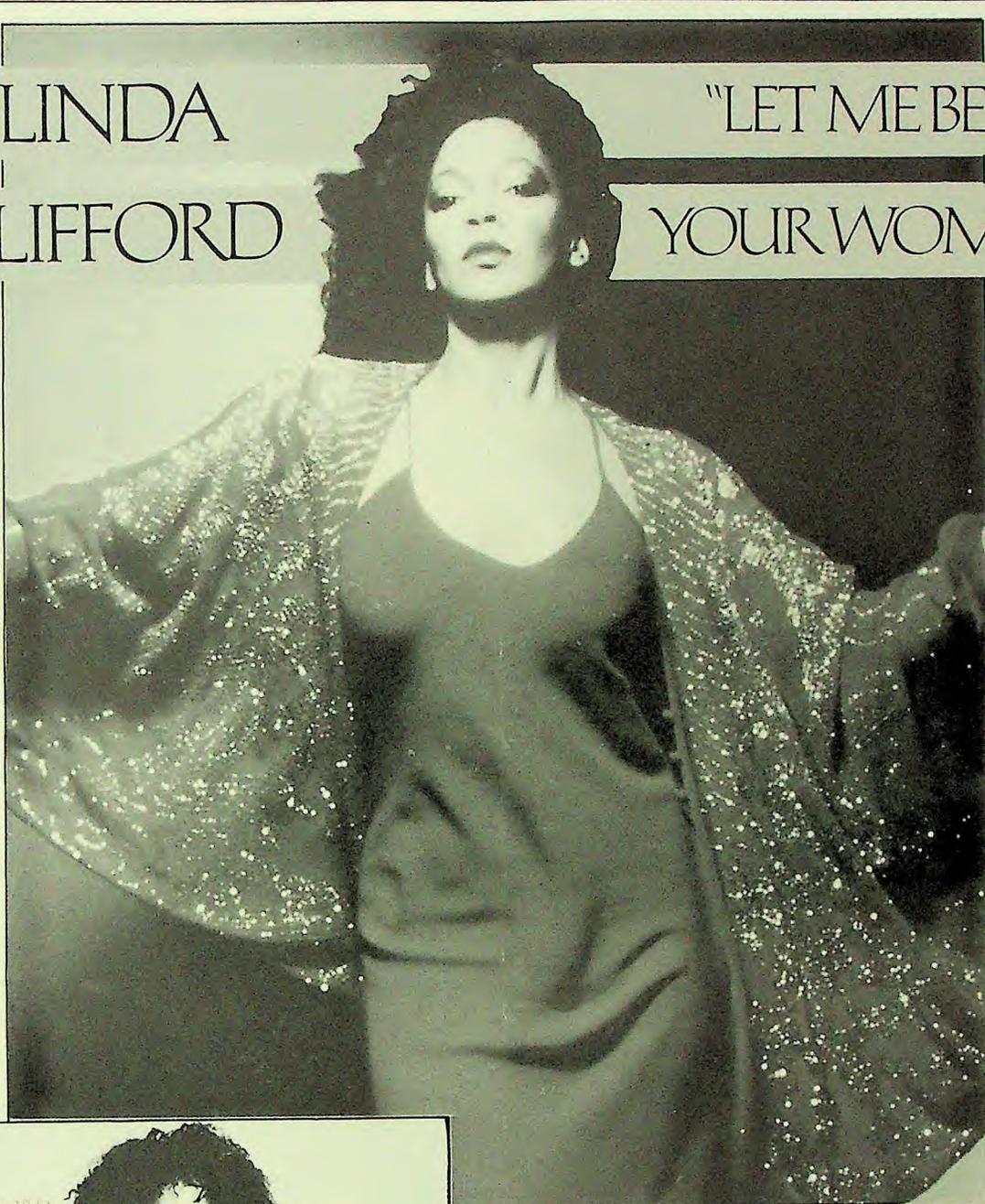
NEW YORK: Intersong Music has appointed John Lombardo West Coast-creative director and Mark Bauman professional manager in its New York office in a further expansion of Intersong's American activities.

Lombardo is based in Los Angeles where he will run the West Coast division of Intersong, and has worked formerly with RCA as A&R director and with RCA's former publishing subsidiary Sunbury-Dunbar as well as being an agent with Premier Talent and ATL. He has also recorded and written songs cut by the Osmond Brothers and the Jackson 5 among others.

Before joining Intersong, Bauman was an independent publisher and producer, and has written songs for John Davis and the Monster Orchestra and Carol Douglas.

LINDA
CLIFFORD

"LET ME BE
YOUR WOMAN"



HER NEW ALBUM

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**25 YEARS (new version) /
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plus bonus HAWKWIND track - P.X.R.5**

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12"-3 track grey vinyl single - CB 332 12

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BROADCASTING

Thumbs up for 24 hour Radio Two

ALMOST FOUR months after the BBC's first venture into 24 hour broadcasting with Radio Two, the verdict inside the Corporation is that the move has been a great success.

Controller of Radio Two, Charles McLelland, says that he is "very, very pleased" at the response from listeners and adds: "I haven't got the total picture because a lot of the mail comes to the production office and in the form of personal fan mail to the DJs, but there is certainly a great deal of feedback and the daily audience figures are, quite frankly, better than I expected."

"We're excited that the figures are showing at all because people who listen to the radio between 2am and 5am are not likely to be up and around the next day to be interviewed. Yet within two to three weeks we were registering discernible

Edited
by
DAVID DALTON

figures. I thought it would take longer to build up an audience."

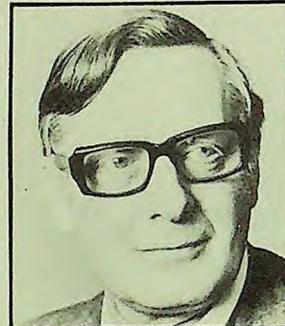
You And The Night And The Music — hosted by several presenters in rotation — is the programme devised to plug the three hour gap and the music is easy listening even by Radio Two's standards. McLelland is happy with the overall sound of the show.

"It provides a very good basic format," he says, "though there are one or two things I would like to inject into that, particularly in the news area."

"We are aiming primarily at people who are working, though not exclusively, for many people who for some reason cannot sleep have written to us. It is surprising the number of people who are working at that time of the night."

McLelland reports that the extended service has brought new listeners to night time radio, though is not able to say how many had been listening to other stations.

"A lot of them were not listening to anything at all," he says, "and the message that has come through is that they're glad we're there."



CHARLES McLELLAND

In brief. . .

FOLLOWING THE announcement last week of the names of two applicants for the contract to operate an Independent Local Radio Service in the Dundee/Perth area, a third application has been submitted by Tay Valley Radio, of 11 Panmure Street, Dundee.

INDEPENDENT LOCAL radio revenue for the month of March amounted to £2,875,305, bringing the first quarter's total up to £7,071,640. This compares with a figure of £5,960,008 for the first quarter of 1978.

RADIO ONE In Concert guests in the coming weeks are After The Fire and Roger Chapman (May 19). The Fabulous Poodles and Motorhead (May 26) and Roxy Music (June 2). Also on Radio One, Dave Lee Travis celebrates one year on the Breakfast Show this month.

RECORDINGS FOR the next series of Folk '79, produced on Radio Two by Ray Harvey, will be made at the Purcell Rooms in London during next month as part of this year's International Festival Of Light Music, presented by the BBC and the G.L.C. Artists taking part are Dorset folk group, The Yetties, Cornish singer Brenda Wootton, Scottish band The Tannahill Weavers, Irish folk group Clannad, singer/songwriter Jeremy Taylor, Telephone Bill and the Smooth Operators and, finally, The Spinners.

THEY ARE still at it. Just a few weeks after two Radio Derby presenters made their bid to get into the record books with a 45 hour

marathon broadcasting stint, BBC Radio London DJ David Carter has managed to keep awake during a 48 hour non-stop charity programme over the May Day holiday. DJs Tony Blackburn, David Hamilton, Simon Bates, Ed Stewart and Paul Burnett were among those who popped into the studio to help Carter out on air. Part of the fund raising aspect of the programme was an auction of novelty items donated by celebrities including Elton John's spectacles, 'original' Tony Blackburn jokes and Debbie Harry's T-shirt. All these marathon broadcasting records leave a certain Piccadilly Radio DJ smarting because he set up a record of his own but, unfortunately, was not supervised in the manner specified by the Guinness Book of Records.

THE BBC Northern Singers celebrated their 25th anniversary with a Radio Three broadcast last week of excerpts from their recordings, two of which were recently released. The singers have so far made six albums — one for Saga with their founder Gordon Thorne and five for Abbey under the direction of Stephen Wilkinson, who has been associated with them from the beginning and chief conductor since 1959.

WHAT WAS Capital DJ Kenny Everett doing at Piccadilly Radio on May Day bank holiday? The answer is that he was helping Piccadilly's Phil Wood present his three hour morning programme.

A RECORD entry of 38 local brass bands will be taking part in the 1979 Radio Sheffield Bold As Brass competition for the Challenge Trophy with prize money of £450. The station's programme organiser, Geoff Sargieson, presents the series already being recorded and says: "We started seven years ago with 16 local bands and each year it's grown until we now get entries from virtually every band in the area."

DATES FOR YOUR DIARY:

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



GERRY RAFFERTY

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DISCOS

No-go for long awaited Discoland exhibition

THE MUCH anticipated Discoland 79 exhibition — aimed specifically at the industry in the North of England — has been cancelled. And this week Chris Watts, chairman of the North Midlands Association of DJs, the organisers, blamed apathy and disinterest on the part of certain manufacturers as the reason for the cancellation.

Discoland 79 was to have been held in Doncaster in late July.

"The really appalling fact is that very few manufacturers have had the courtesy to even reply to our letters and telephone calls," says Watts.

"It would appear that the manufacturers seem very reluctant to show their equipment to the disc jockeys in the North and seem only interested in the exhibition staged in the South where they have the chance of obtaining large export orders."

Nevertheless, the committee remains optimistic that given sufficient time, they can successfully plan a Discoland 80.

"Due to the time money and extensive research invested in this project by the association and its members, we will be questioning manufacturers to help find the reasons for their non support this year," adds Watts.

But to strike a happier note, it seems that the London Disco Fair, launched successfully by Roger Squire's at the Global Village last year, will be revitalised.

Squire himself is optimistic that the Fair will take place next spring, and will establish itself annually as a Spring Fair — but he is anxious that it be organised by an independent body. The move would be welcomed

Edited
by
JERRY GILBERT
of Disco International

by record companies who see this event as the best medium for reaching the disc jockey direct.

DATES FOR YOUR DIARY:

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



IN WHAT promises to be one of the best disco promotions of the year, Polydor and Phonogram join forces (as previously reported) to take the Boogie Bus album around the country in conjunction with regional TV advertising.

Part of the evenings' entertainment will be a display by the Boogie Bus Dancers — and here they are pictured above, Robert Pereno, Lee Harold, L.A. Richards and Karen Sparks.

The Boogie Bus package will be touring the country throughout May and June.

*Debut
Rock Cello
Single*

Composed and Played by
ANDRÉ DUDEK
"CELLO CAPRICE"

 LAS4 Distributed by WEA

IN YOUR SHOPS NOW

DISCO TOP 30

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

- 1 (1) SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons Epic EPC 7181
- 2 (2) HE'S THE GREATEST DANCER, Sister Sledge (Atlantic K 11257)
- 3 (4) HAVEN'T STOPPED DANCING YET, Gonzalez (Sidewalk SID 102)
- 4 (3) TURN THE MUSIC UP, Players Association (Vanguard VSL 5011)
- 5 (7) DANCE/DANCE TO DANCE, Gino Soccio (Warner Brothers LV 23)
- 6 (5) THE RUNNER, Three Degrees (Ariola ARO 154)
- 7 (8) AIN'T NO STOPPING US NOW, McFadden & Whitehead (Philadelphia 2S8 3681) (Import)
- 8 (12) POP MUZIK, M (MCA 413)
- 9 (9) IN THE NAVY, Village People (Mercury 6007 209)
- 10 (6) I WANT YOUR LOVE, Chic (Atlantic LV 16)
- 11 (18) KNOCK ON WOOD, Amii Stewart (Atlantic K 11214)
- 12 (10) CUBA, Gibson Brothers (Island 12XWIP 6483)
- 13 (13) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 14 (14) DISCO NIGHTS (ROCK FREAK), G.O. (Arista ARIST 12245)
- 15 (22) (EVERYBODY) GET DANCIN', Bombers (Magnet/Flamingo 12FM 1)
- 16 (23) PICK ME UP, I'LL DANCE, Melba Moore (Epic EPC 12/7234)
- 17 (11) DANCE LADY DANCE, Crown Heights Affair (Mercury 6168 004)
- 18 (17) KEEP YOUR BODY WORKIN', Kleeer (Atlantic LV 21)
- 19 (19) KEEP ON DANCING, Gary's Gang (CBS 7109)
- 20 (20) LOVE BALLAD, George Benson (Warner Brothers K 17333)
- 21 (15) I DON'T WANT NOBODY ELSE, Narada Michael Walden (Atlantic K 11269)
- 22 (—) HOT STUFF, Donna Summer (Casablanca CAN 151)
- 23 (24) ONE WAY TICKET, Eruption (Atlantic/Hansa K 11266)
- 24 (16) I (WHO HAVE NOTHING), Sylvester (Fantasy 12XFTC 171)
- 25 (—) SATURDAY NIGHT, T-Connection (TK TKR 7536)
- 26 (—) TELL EVERYBODY, Herbie Hancock (CBS 12 7229)
- 27 (27) CAN YOU FEEL THE FORCE, Real Thing (Pye 7NL 46147)
- 28 (30) RIDE THE GROOVE, Players Association (Vanguard VSL 5012)
- 29 (26) JAMMIN' AT THE DISCO, Philly Cream (Fantasy FTC 173)
- 30 (21) SWINGIN', Light Of The World (Ensign ENY 22)

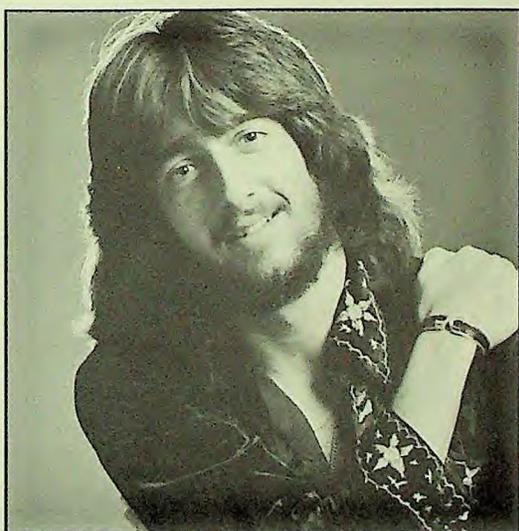
It doesn't come on pink striped vinyl.

There's no picture printed on the record.

The backing musicians use more than three chords.

And you can hear the words that the singer sings.

What is this? Some kind of gimmick?



**David Simon's "Just when I needed you most."
You never know it just might catch on.**

DISCOS



RUTHERFORD: close watch

STILL THE hottest records around are **McFadden & Whitehead's** *Ain't No Stoppin' Us Now* and **Anita Ward's** *Ring My Bell* (both on import). Significantly both will come through CBS, and particularly in the case of the former one wonders whether delayed release will affect UK sales

STILL KEEPING a close watch on independent label releases in the States are **Tilly Rutherford** pictured above, (*Magnet*) and **Pete Waterman** (*Miracle*). While the latter hopes to celebrate his marriage with a product announcement, Tilly looks favourite to pick up hot property from the small LA label *Kick* **Nigel Grainge** at *Ensign* reckons that *Light of the World* deserved more recognition in our recent supplement and he's right. This precocious London funk band partied at a *Gulliver's* reception to launch their new album, for which the way has been nicely paved by the success of *swingin'*.

The following night they opened a new Wednesday night club *Centa City* at the *Sundown*, *Charing Cross*, which has been taken over on that night by popular jazz funk DJ **George Powers**. Last word on *LOTW*: with regional appearances

Through the grapevine. . .

and another hit contained on the album they're worth stocking in large quantities.

BLONDE ON BLONDE: Meanwhile, chose the *Cafe Royal* to launch their single, *Led Zep's* old *Whole Lotta Love* — and that's on the fringe of disco!



GRAINGE: disgruntled

Whatever happened to *Chrysalis'* plans to distribute the disco label *Butterfly* in the UK? An announcement shortly? It seems that the disco dance craze is only just beginning. Groups are springing up everywhere, the latest being *Kelly's Force* which features the popular *Roadshow* DJ with three dancers including **Pete Francis**.

IT'S GOING to be a hot Summer for dancers with *EMI Dancing* having revealed its extensive plans for the *National and World Disco Dance Finals* and *Rank Leisure* tying

in with *Schlitz* for a major 18 venue disco dance competition through June and July. The prize: you guessed it — a trip for two to *Milwaukee* *Rank* has also introduced another novel idea — disco computer dating. After a successful experiment at *Busby's* in *Redhill*, it's moved up to the *Sundown* in *Charing Cross* where it is said to be "pulling well".

HI TENSION are on the road throughout June to promote their new *12"* The erstwhile *MOR* department at *EMI* hopeful of a disco hit and have a hot little number under wraps destined for the *Sidewalk* label Publishing hiatus for *Disco* magazine, edited by **Peter Harvey**, expected to be only temporary A new laser light presentation is now showing at the *London Planetarium*. It's called



BLONDE ON BLONDE: on the fringe?

Starship and contains new laser concepts.

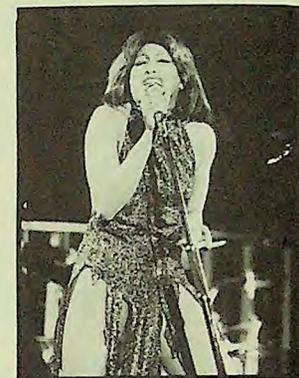
MOVING CONFIDENTLY into the disco field is *Satril* and its current "Feetmover" promotion nights are designed to give an extra push to the *JKD Band's* *Dream Machine* and *Dance People's* *Dance People* singles. Another new act, **Mr President**, is also being featured on the nights, which have been co-ordinated by **Greg Buccheri** and culminated in a London get together at the *Phoenix Soul Disco*.

One step closer to video

A MAJOR step towards taking video into disco comes with the introduction of *VCL's* specially recorded *Tina Turner* 30-minute video cassette. It will be available shortly in *VHS*, *Beta* and *VCH Long Play* formats.

VCL staged and recorded a concert given by *Tina Turner* (pictured below) at *London's Apollo Theatre* in *March*, and although this cassette is aimed, principally at the domestic market, it seems only a question of time before *VCL* and fellow distributors *Intervisio*, break into the disco market.

The *Tina Turner* cassettes carry an *RRP* of £19.27 for *VHS* and *Beta* and £37.80 for *VCR* long play.



Soundout slashes prices

SINCE MANY disco dealers are now doubling up on disco equipment, the news that *Soundout* are reducing the price of their *SoundCentre*, currently one of the most popular discotheque consoles on the market, is of particular interest.

Since its introduction last year, the *SoundCentre* has won much praise — and a lot of sales. Increased production, and the buying in of components in bulk at a reduced price, allows *Soundout* to pass back the saving to the consumer. This takes the form of a £33 reduction on *RRP* of the *SoundCentre* (without amplifiers).

Variations of the unit are expected later in the year whilst significant technical modifications to the existing *SoundCentre* have taken place.

SATRIL RECORDS DISCO FEETMOVERS

announce

TWO DISCO HITS OUT NOW ON DELUXE 12 INCH 45's

JKD Band ~ Dream Machine

SAT 142 T

Follow up to 'DRAGON POWER' (tribute to Bruce Lee) hit.

Dance People ~ Dance People

SAT 144 T

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MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING MAY 19 1979

1	NEW Abba	VOULEZ VOUS	Epic EPC 86086
2	1 Leo Sayer	THE VERY BEST OF LEO SAYER	Chrysalis CDL 1222
3	6 Art Garfunkel	FATE FOR BREAKFAST	CBS 86082
4	3 Supertramp	BREAKFAST IN AMERICA	AGM AMLK 63708
5	2 Thin Lizzy	BLACK ROSE - A ROSE LEGEND	Vertigo 9102 032
6	9 James Last	LAST THE WHOLE NIGHT LONG	Polydor PTD 001
7	4 Bee Gees	SPIRITS HAVING FLOWN	RSO RSRG 001
8	7 Dire Straits	DIRE STRAITS	Vertigo 9102 021
9	5 Various	COUNTRY LIFE	EMI EMTV 16
10	8 Barbra Streisand	BARBRA STREISAND'S GREATEST HITS VOL. 2	CBS 10012
11	10 Blondie	PARALLEL LINES	Chrysalis CDL 1192
12	11 Three Degrees	COLLECTION OF THEIR 20 GREATEST HITS	Epic EPC 10013
13	17 Police	OUTLANDOS D'AMOUR	AGM AMLH 68502
14	12 Chic	C'EST CHIC	Atlantic K 50565
15	NEW Billie Jo Spears	THE BILLIE JO SPEARS SINGLES ALBUM	United Artists UAK 30231
16	13 Kate Bush	LION HEART	EMI EMA 787
17	19 Various	HI ENERGY	K-Tel NE 1044
35	42 Boney M	NIGHTFLIGHT TO VENUS	Atlantic/Hansa K 50498
36	32 Beach Boys	LA (LIGHT ALBUM)	Capitol CRB 86081
37	25 Various	DISCO INFERNO	K-Tel NE 1043
38	30 Simple Minds	LIFE IN A DAY	Zoom ZULP 1
39	41 Earth Wind & Fire	THE BEST OF EARTH WIND & FIRE VOL. 1	CBS 83284
40	23 Kate Bush	THE KICK INSIDE	EMI EMC 3223
41	43 Shirley Bassey	THE MAGIC IS YOU	United Artists UATV 30230
42	NEW Various	BOOGIE BUS	Polystar 9198 174
43	40 Billy Joel	52ND STREET	CBS 83181
44	37 Jean Michel Jarre	EQUINOXE	Polydor POLD 5007
45	49 Queen	JAZZ	EMI EMA 788
46	51 John Miles	MORE MILES PER HOUR	Decca TXS 135
47	35 Deep Purple	MARK II PURPLE SINGLES	Purple TFS 3514
48	36 Motorhead	OVERKILL	Bronze BRON 515
49	- Ian Hunter	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC	Chrysalis CHR 1214
50	31 Rod Stewart	BLONDES HAVE MORE FUN	Riva RVL P 8
51	- Neil Diamond	TWENTY GOLDEN GREATS	MCA EMTV 14
52	44 Neil Diamond	YOU DON'T BRING ME FLOWERS	CBS 86077
53	59 Various	SATURDAY NIGHT FEVER	RSO 2658 123
54	39 Rezillos	MISSION ACCOMPLISHED BUT THE BEAT GOES ON	Ste SRK 6069
55	38 Magazine	SECOND HAND DAYLIGHT	Virgin V 2121
56	61 Original Soundtrack	GREASE	RSO RSD 2001
57	47 Scorpions	LOVEDRIVE	Harvest SHSP 4097
58	66 Three Degrees	NEW DIMENSIONS	Ariola ARLH 5012



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IAN HUNTER

CHR1214

Chrysalis
Records

Produced by Ian Hunter and Mick Ronson

JOHN MILES IS BACK

WITH A BANG



INTERNATIONAL

AMERICAN COMMENTARY

From IRA MAYLER
in New York

Nine out of ten rating for disco

CONFIRMING THE obvious, just in case anyone persists in questioning disco's presence, a recent *Billboard* top 10 (May 5) featured no less than nine disco songs.

Fifteen of the top 25 were disco and you can add another half for the Doobie Brothers in view of both regular and disco mixes of What A Fool Believes being available. As for LPs, that same week saw 10 of the top 25 of disco derivation, with two others (Blondie and Rod Stewart) enjoying their sales status at least partially because of their hit disco singles.

It should be added that the contrast between disco and everything else in the top 25 is fairly distinct: solid rock and rollers offering pretty, softer songs on the singles side, and hard rock (with a rare Dire Straits exception) dominating the albums. And now that virtually every record company has more or less accepted disco as a way of life, retail stores are beginning to designate separate disco bins and corners and radio stations often set up broadcast booths in stores and shopping malls. Can boogie-ing down the aisles during daytime be very far behind?

CONTINUING THE disco dealing: "When word hit the street, we still didn't know what was up and what was down," said one insider at MCA Music with regard to that publishing company's new Panorama label.

The confusion stemmed from the fact that Panorama will be distributed worldwide by RCA, not MCA. Asked about that decision, MCA Music associate

director of creative services and Panorama A&R chief Cory Robbins told *Music Week*: "RCA approached us and there was no reason for not going with them. We've always been independent of MCA Records and we felt we could make more money this way."

Initially everything will be singles oriented, with both seven and 12-inch releases on all product. The first set for release is Rock Me by Frank Hooker and the Positive People produced by James Purdie, producer of Bustin' Loose by Chuck Brown and the Soul Searchers, and due out later this month. Robbins, headquartered at MCA in New York, is "looking for product from anywhere" so long as it has international appeal.

YOU CAN'T stop rock 'n' roll. Neither the soft record market nor the even softer concert market nor the £100,000 loss sustained by the promoters of the California Music Festival in April, featuring Cheap Trick, Ted Nugent, Aerosmith and Van Halen, seem to have had any dampening effect on grandiose plans for this summer.

While Woodstock 2 is still without a site, American Talent

International president Jeff Franklin has announced the Hamlet of Hurleyville Festival for August 24-26. So far 240 acres of land have been secured in the neighbouring townships of Thompson and Fallsburg and Franklin and Jerry Weintraub, whose Concerts West is promoting the event, are seeking more land for parking and campsites.

That hurdle at least partially cleared, Franklin has also announced the first list of acts who have agreed and allegedly contracted to appear: Rod Stewart, Joni Mitchell, Village People, Bob Seger, Foghat, Hall and Oates, The Beach Boys, 439 Red Speedwagon and Cheap Trick. CBS will distribute the soundtrack in the US, with Polygram taking all foreign rights, and Casablanca Filmworks will handle the movie. Tickets, as for Woodstock, 2 will be priced at \$37.50 (about £18.75) for the weekend, although there is no indication yet of how many will be available.

SHORTS: The future of Russ Regan's Parachute label remains in doubt as Regan departed his post as president. Word is that material currently in production will be released and the probability is that some of the artists from the label will be absorbed by distributing parent Casablanca... The year-old Black Music Association has declared June Black Music Month... Euphemisms were the order of the day as staff cuts were made at RCA, MCA, CBS and Polygram. There has also been the announced closing of Fantasy's Memphis-located Stax office and the absorption of Janus Records by GRT.

Price-cut bid

TOKYO: The Fair Finance Committee (FFC) of the Japanese Government has been trying painstakingly for the past two years to lower the set retail prices on all recorded material and printed matter.

But, due to stalling by the recording industry here which is not yet eager to give the go-ahead on the overall cuts, retail prices remain fixed while imports of foreign product are tripling in turnover.

A single album now sells at 2,500 yen (\$10.50 or £5.25) while a double album costs the equivalent of £10, but an EP is priced at £1.38. The FFC is offering a new law to book and recording companies to alleviate the financial losses caused by imports, and if it can achieve a reduction in prices, all retail outlets will carry product at a recommended retail price as in the UK instead of the fixed prices as at present.

The new prices would be £4.38 for a single album and £7 for a double LP. No singles price has yet been disclosed, but the alterations would change the nature of distribution and marketing in Japan, and many small-scale corner shops would go out of business.

This seems to be the major worry at present. With the new suggested retail price quotes at a 30 per cent wholesale discount compared to now, many department stores are planning to distribute records and open up full floor displays and record sections. Until now department stores have not distributed records, and their entry into this practice would inevitably eliminate many one-stops throughout Japan.

A TREND which has been increasing over the last six years in the form of electronic games, toys and musical instruments has now induced Yamaha and Roland, the two largest musical instrument manufacturers in Japan, to enter the synthesizer hardware marketplace. Compact synthesizers for home use marketed by the two top firms cost about £250 without extra components.

So far there is no printed music available for these synthesizers beyond the instruction manuals sold with the instruments. King Records international executive Yoshio Tera-

From ELSIE KRENTZEL

sawa, who handles the French Egg label with its specialist synthesized product here, explained: "It is still too early for publishers to be concerned with performance or mechanical royalties because most synthesizer music now being experimented with is either strictly classical like Tomita's Firebird Suite, Holst's The Planets or Mussorgsky's Pictures At An Exhibition or rock artists' own improvisations. It's too new for its own music yet."

Large LP sales are expected of synthesized music, encouraged by events such as Egg artist Tim Blake's recent recital in the Hanae Mori Building before 400 interested TV producers, film directors, electronic company and disc company executives. Blake was assisted by laser lighting expert Patrice Warener.

"Performing synthesized music at a conventional concert venue would do more harm than good because most venues like this cannot accommodate the equipment necessary," said Terasawa. "Anyway, the consumer who buys synthesized music in Japan will buy virtually any example, whether the artist is known or not."

Most major retail outlets are opening synthesizer sections on their premises, selling both hardware and albums, as the interest increases. King Records is aiming for supremacy in this field with the June release of eight albums of synthesized music.

BOSTON WERE guests of honour recently at the Hotel New Otani after their sell-out Budokan concert dates here in Tokyo. The Epic-Sony group received a platinum award for sales of over 100,000 on two albums, Boston and Don't Look Back. The event may set an encouraging precedent because no official platinum or gold awards exist here at present.

Hamburg notes

HAMBURG: The trade paper *Musik Informationen* has released statistics about German rock sales, giving a list of the 40 top groups according to total record and music-cassette sales. No. 1 is Kraftwerk with eight albums to its credit and 3,700,000 sales; Tangerine Dream is second with 11 albums released and 3,500,000 sales; third is Udo Lindenberg with 13 albums and

From MICHAEL HENKELS

2,000,000 sales; fourth comes Triumvirat with six albums and 1,300,000 sales, and fifth is Can with 13 albums released and 700,000 sales. The list applies to West German bands only, and East Germany's top group Puhdys would have come third with 3,000,000 sales.

GILBERT BECAUD, long established star of the French music scene, is touring Germany after some musical meetings with Neil Diamond. One of their collaborations is C'Est En September (It's In September), which is included in Becaud's latest LP released here. Becaud will be writing for a projected musical starring Diamond and Barbra Streisand in the States.

MILLER INTERNATIONAL has released the first picture discs for children here featuring fairy stories. The picture disc has hitherto been limited in use as a promotional aid, but is now figuring as a regular part of the German record companies' release strategies. They cost more than the conventional single, but Miller International denies assertions in some quarters that the technical quality of picture discs is inferior, claiming that its children's picture product is as good as the rest of its hi-fi range.

SHORTS: Kate Bush's Wuthering Heights won the pop international section of the German Phono prizes, and her record company, EMI, was the most successful again this year, taking seven trophies in all... Scorpions touring England until May 20, followed by concerts in Japan... Italian hit parader Adriano Celentano started a German tour on May 18... Golden Globe award for Giorgio Moroder for the Midnight Express soundtrack... Daniel Barenboim recording Schubert piano works for DGG... RCA releasing concert recording by John Williams and Julian Bream cut last year in Boston and New York.

Claude's sales continue

PARIS: The many different business activities which helped Claude Francois to superstar status in France continue to thrive a year after his death from accidental electrocution.

His records have, over the 12 months, sold in excess of two million units. His publishing outlets, Isabelle Music and Jeune Music, still generate success. His model agency is still active. And his fan magazine, Podium, bought by disc company Carrere, has circulation of between 350,000-400,000.

Fifty of Francois' recordings are handled by Phonogram and CBS. Pathe Marconi has 20 in English and Carrere 40.

The anniversary of his death here was marked by a Phonogram double album, *The Best Of...* and Pathe Marconi bought out an English language LP, including two previously unreleased tracks. Carrere released two albums, one titled *Already One Year* and the other comprising interviews featuring the artist.

In brief

BRUSSELS: Stanley Robins has been elected president of Syndicat de l'Industrie Belge d'Enregistrements Sonores & Audio-Visuels (SIBESA), the Belgian sound and visual recording organization. Formerly vice-president, he was elected by delegates to the 1979 general assembly, held here. Added to the general board is Xavier Pelgrims de Bigard, Fonior general manager.

New vice-president is Hans Gout, from Polygram, with Alain Olivier (CBS) named second vice-president. Administrative treasurer for the next year is Roger Meylemans, of Vogue. Pierre Leblink remains director and a new board member is Pierre Goomaere (Inelco), former president of the organization.

RCA Belgium left Inelco Belgium this week to go independent from new offices at Square Francois Riga, 30, 1030 Brussels, with Carl Vos as general manager. Also in the team is Ernie Moyerson, public relations manager, with Jan Walraet as label manager for both classical and jazz product.

AALSMEER: Inelco Nederland, founded in 1957, has made its four divisions of activity into separate companies with more operating independence. The divisions concerned are records and tapes, hi-fi, electronic components and systems and video communications. The four marketing companies will be assisted by the newly formed Inelco Management BV, handling all administration, accounting, disc processing and other services.



HELSINKI: Bonnie Tyler received a diamond award for 50,000 Finnish sales of her *Natural Forces* album after a recent concert and also received a kiss of congratulation from Discophon managing director Johan Vikstedt. Helping support the diamond disc is Ronnie Scott.

DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

ACCIDENTS WILL HAPPEN — Elvis Costello (Radar ADA 35)
 AIN'T NO STOPPING US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)
 ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)
 AS LONG AS THE PRICE IS RIGHT — Dr. Feelgood (United Artists UP 36560)
 BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
 BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
 BOYS KEEP SWINGING — David Bowie (RCA BOW 2)
 BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
 CRACKIN' UP — Nick Lowe (Radar ADA 34)
 DANCE A WAY — Roxy Music (Polydor POSP 44)
 EASY COME EASY GO — Sutherland Brothers (CBS 7131)
 DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
 EMOTIONAL TRAFFIC — The Rumour (Stiff BUY 45)
 FREDERICK — Patti Smith (Arista ARIST 264)
 GOODNIGHT TONIGHT — Wings (Parlophone R6023)
 H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
 HAPPINESS — Pointer Sisters (Planet K 12350)
 HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
 HOT STUFF — Donna Summer (Casablanca CAN 151)
 HOW COULD THIS GO WRONG — Exile (RAK 293)
 I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
 KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
 LONG LIVE ROCK — The Who (Polydor WHO 2)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 MINDLESS BOOGIE — Hot Chocolate (RAK 292)
 ONE WAY TICKET — Eruption (Atlantic K 11266)
 PARISIENNE WALKWAYS — Gary Moore (MCA 419)
 POP MUZIK — M (MCA 413)
 PRIME TIME — Tubes (A&M AMS 7423)
 REUNITED — Peaches and Herb (Polydor POSP 43)
 ROXANNE — Police (A&M AMS 7438)
 SATURDAY NIGHT — T Connection (TK TKR 3536)
 SAY WHEN — Lene Lovich (Stiff BUY 46)
 SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
 SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
 SWEET LOUISE — Ironhorse (Atlantic K 11271)
 THE LOGICAL SONG — Supertramp (A&M AMS 7427)
 YOU AND ME — Liner (Atlantic K 11285)

RECORDS OF THE WEEK

Paul Burnett (For DLT): WOMEN IN UNIFORM — Bunk Dogger
 Simon Bates: LOCAL GIRLS — Graham Parker
 Peter Powell (For Paul Burnett) CRACKIN' UP — Nick Lowe (Radar ADA 34)
 Tony Blackburn: RAZZLE DAZZLE — Heatwave (GTO GT 248)
 Kid Jensen: NIGHT OWL — Gerry Rafferty (United Artists UP 36512)

Radio 2

RADIO 2 — ALBUM OF THE WEEK

FROM SACHA DISTEL WITH LOVE — Sacha Distel (Phonogram 9198 139)
 David Hamilton: VOULEZ VOUS — Abba (Epic EPC 86086)

Radio Luxembourg

'A' LIST

AIN'T THAT LOVING YOU — Dennis Brown (Laser LAS 1)
 ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 130)
 GOOD GOOD FEELING — War (MCA 12418)
 RING MY BELL — Anita Ward (TK TKR 7543)
 DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
 HAPPINESS — Pointer Sisters (Warner Brothers K 12350)
 BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)

POWER PLAY

WANTED — The Dooleys (GTO GT 249)

STARPLAYS

LET'S LOVEDANCE — Gary's Gang (CBS 7328)
 VIVA CALIFORNIA — Patrick Juvet (Casablanca CAN 150)
 SUNDAY GIRL — Blondie (Chrysalis CHS 2320)

TOP ADD ONS

- 1 NIGHT OWL — Gerry Rafferty (United Artists UP 36512) R1, PR, C, BR, RC, M, T, H, F, SS, RT, O, V, Md
- 2 SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144) R1, PR, C, RC, M, T, F, SS, TV, O, Md, U
- 3 AIN'T NO STOPPING US NOW — McFaddon and Whitehead (Philadelphia PIR 7365) R1, C, RC, H, RT, O, V, Md
- 4 BOOGIE WONDERLAND — Earth Wind And Fire/Emotions (CBS 7292) R1, BR, T, SS, RT, W
- 5 ENGLAND, MY ENGLAND — Alan Price (Jet 143) D, M, B, TV, Md
- 5= MINDLESS BOOGIE — Hot Chocolate (RAK 292) R1, D, M, TV, Md

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

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

JIMMY JIMMY — Undertones (Sire SIR 4015)
 ACCIDENTS WILL HAPPEN — Elvis Costello (Radar ADA 35)
 SAY WHEN — Lene Lovich (Stiff BUY 46)
 ALISON — Linda Ronstadt (Elektra K 13149)
 RUN FOR YOUR LIFE — Runner (Acrobat BAT 2)
 I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)
 THIS IS MY LIFE — Shirley Bassey (United Artists UP 36502)
 STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
 HOT STUFF — Donna Summer (Casablanca CAN 151)
 HAPPINESS — Pointer Sisters (Planet K 12350)
 FREDERICK — Patti Smith (Arista ARIST 264)
 EMOTIONAL TRAFFIC — The Rumour (Stiff BUY 45)
 EVENING STAR — Judas Priest (CBS 7312)

BRMB

BIRMINGHAM

ADD ONS

BOOGIE WONDERLAND — Earth Wind and Fire (CBS 7292)
 HOT STUFF — Donna Summer (Casablanca CAN 151)
 WONDERFUL WOMAN — Johnny Nash (Epic EPC 7332)
 SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
 I FOUGHT THE LAW — Clash (CBS 7324)
 NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
 CRACKIN' UP — Nick Lowe (Radar ADA 34)
 SHE BELIEVES IN ME — Kenny Rodgers (United Artists UP 36533)
 MOSKOW DISCO — Telex (Sire SIR 4017)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)

Capital Radio

LONDON

CLIMBERS

ONE RULE FOR YOU — After The Fire (CBS 7025)
 CRACKIN' UP — Nick Lowe (Radar ADA 34)
 UP ON THE ROOF — James Taylor (CBS 7389)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: MARRIED MEN — Bonnie Tyler (RCA PB 5165)
 Phil Easton: ROCK 'N' ROLL LOVE LETTER — Scratch (London HLY 10567)
 Johnny Jason: NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT — Millie Jackson (Polydor POSP 51)

Norman Thomas: THE GIRL IS BACK — Dana (GTO GT 251)
 Billy Butler: H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
 Dave Lincoln: SHE BELIEVES IN ME — Kenny Rodgers (United Artists UP 36533)

ADD ONS

SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
 I NEVER SAID I LOVE YOU — Orsa Lia (Infinity INF 104)
 NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
 I FOUGHT THE LAW — Clash (CBS 7324)
 TURN ON THE RADIO — The Rollers (Arista ARIST 259)
 ACCIDENTS WILL HAPPEN — Elvis Costello (Radar ADA 35)
 EASY COME EASY GO — Sutherland Brothers (CBS 7121)
 AIN'T NO STOPPIN' US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)
 GIRLS IN ACTION — Invaders (Polydor POSP 2059 111)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: NOW WE WILL REMEMBER — Airwaves (Mercury 6007 214)
 Richard Park: AIN'T NO STOPPIN' US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)
 Dougie Donnelly: SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
 Jeff Cooper: CRACKIN' UP — Nick Lowe (Radar ADA 34)
 Bill Smith: BORDERLINE — Rogue (Ariola ARO 147)
 Tim Stevens: WE'RE ON THE ROAD AGAIN — Roy Wood (Automatic K 17359)
 Dave Jamieson: NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT — Millie Jackson (Polydor POSP 51)

CURRENT CHOICE

NIGHT OWL — Gerry Rafferty (United Artists UP 36512)

ADD ONS

H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
 WHAT A FOOL BELIEVES — Doobie Brothers
 I FOUGHT THE LAW — Clash (CBS 7324)
 FREDERICK — Patti Smith (Arista ARIST 264)
 RITMO DE BRAZIL — Ultimate
 LIFE IN A DAY — Simple Minds (Zoom ZUM 10)
 EASY COME EASY GO — Sutherland Brothers (CBS 7121)
 STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
 AS LONG AS THE PRICE IS RIGHT — Dr Feelgood (United Artists UP 36560)

Downtown Radio

BELFAST

HIT PICKS

John Paul: COME DANCING — No Dice (EMI 2927)
 Trevor Campbell: BLAME — Meal Ticket (Logo GO 352)
 Candy Devine: FANDANGO DANCING — Pearly Gates (Bronze BRO 74)
 Michael Henderson: MINDLESS BOOGIE — Hot Chocolate (RAK 292)
 Eddie West: SAY THAT YOU WILL — George Duke (Epic EPC 7095)
 Lynda Jayne: ENGLAND MY ENGLAND — Alan Price (Jet 143)

ADD ONS

ACCIDENTS WILL HAPPEN — Elvis Costello (Radar ADA 35)
 DANCER — Gino Soccio (Warner Brothers K 17357)
 LOVE SONG — The Damned (Chiswick CHIS 112)
 DISCOVERING JAPAN — Graham Parker (Vertigo 6059 226)
 LIFE IN A DAY — Simple Minds (Zoom ZUM 10)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: TURN ON THE RADIO — Rollers (Arista ARIST 259)
 Steve Hamilton: NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
 Bill Torrence: MAYBE — Thom Pace (RSO 34)
 Brian Ford: SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
 Jay Crawford: SHE BELIEVES IN ME — Kenny Rodgers (United Artists UP 36533)

MUSIC WEEK

Donna Summer 'Hot Stuff'

From the forthcoming 'Bad Girls' double album.

7" CAN 151
12" CANL 151



GARY BROOKER'S
FIRST SOLO SINGLE
'SAVANNAH' c/w S.S. BLUES
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You'll believe a record can fly

OH DEAR!
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SINGLES CHART

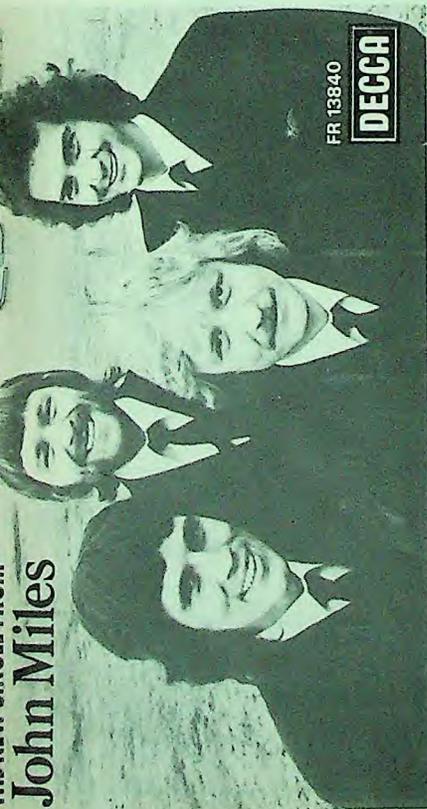
TOP 75

SINGLES

WEEK ENDING MAY 19 1979

1	BRIGHT EYES Art Garfunkel	○	CBS 6947
2	POP MUZIK M		MCA 413
3	HOORAY HOORAY IT'S A HOLIDAY Boney M	○	Atlantic/Hansa K 11279
4	DOES YOUR MOTHER KNOW Abba	○	Epic EPC 7316
5	REUNITED Peaches & Herb		Polydor POSP 43
6	KNOCK ON WOOD Amii Stewart		Atlantic/Hansa K 11214
7	DANCE AWAY Roxy Music		Polydor POSP 44
8	PARISIENNE WALKWAYS Gary Moore		MCA 419
9	ONE WAY TICKET Eruption		Atlantic/Hansa K 11266
10	NEW SUNDAY GIRL Blondie	○	Chrysalis CHS 2320
11	BANANA SPLITS Dickies		A&M AMS 7431
12	ROXANNE The Police		A&M AMS 7348
13	THE LOGICAL SONG Supertramp		A&M AMS 7427
14	GOODNIGHT TONIGHT Wings	○	Parlophone RB023
15	SOME GIRLS Racey	○	RAK 291
16	LOVE YOU INSIDE OUT Bee Gees		RSO 31
17	JIMMY JIMMY Undertones		Sire SIR 4015
18	SHAKE YOUR BODY (DOWN TO THE GROUND)		

35	NEW I FOUGHT THE LAW Clash		CBS 7324
36	ONLY YOU Child		Ariola/Hansa AHA 536
37	SAY WHEN Lene Lovich		Stiff BUY 46
38	LOVE BALLAD George Benson		Warner Brothers K 17333
39	I WANT YOU TO WANT ME Cheap Trick		Epic EPC 7258
40	THE RUNNER Three Degrees	○	Ariola ARO 154
41	SATURDAY NIGHT T Connection		TK TKR 7536
42	ACCIDENTS WILL HAPPEN Elvis Costello		Radar ADA 35
43	AS LONG AS THE PRICE IS RIGHT Dr. Feelgood		United Artists UP 38506
44	GET DANCIN' Bombers		Magnet Flamingo FM 1
45	PRIME TIME Tubes		A&M AMS 7423
46	RIDE THE GROOVE Players Association		Vanguard VS 5012
47	SILLY THING/WHO KILLED BAMBI Sex Pistols/Ten Pole Tudor		Virgin VS 256
48	ARE YOU READY FOR LOVE Eton John		Rocket XPRES 13
49	HE'S THE GREATEST DANCER Sister Sledge		Atlantic K 11257
50	RUNAWAY Elkie Brooks		A&M AMS 7428
51	NEW AIN'T NO STOPPIN' US NOW McFadden & Whitehead		Philadelphia PIR 7365
52	REMEMBER THEN Showaddywaddy		Arista ARIST 247
53	EVENING STAR Judas Priest		CBS 7312
54	LIFE BEGINS AT THE HOP XTC		Virgin VS 259
55	DANCER Gino Soccio		Warner Brothers LV 23
56	NEW PARADISE SKIES Max Webster		Capitol CL 16079
57	NEW CAVATINA John Williams		Cube BUG 80
58	WALK ON BY Average White Band		RCA XC 1087
59	LONG LIVE ROCK		



John Miles

FR 13840
DECCA

SCORRONS
NEW DOUBLE A SIDE SINGLE
**IS THERE ANYBODY
THERE ANY?
ANOTHER PIECE
OF MEAT**
HAR.365

AVAILABLE IN GREEN VINYL AND SPECIAL BAG
FROM THE ALBUM 'LOVEDRIVE'



18	12	Jacksons	o	Epic EPC 7181	39	48	The Who	Polydor WHO 2
19	15	BOYS KEEP SWINGIN' David Bowie		RCA BOW 2	60	NEW	MAYBE Thom Page	RSO 34
20	17	I DON'T WANNA LOSE YOU Kandidate		RAK 289	61	23	FOREVER IN BLUE JEANS Neil Diamond	CBS 7047
21	19	HAVEN'T STOPPED DANCING YET Gonzalez		Sidewalk SID 102	62	67	LIFE IN A DAY Simple Minds	Zoom 10
22	14	HALLELUJAH Mk & Honey		Polydor 2001 870	63	43	QUESTIONS AND ANSWERS Sham 69	Polydor POSP 27
23	25	NICE LEGS SHAME ABOUT HER FACE Monks		Carrere CAR 104	64	50	STOP BREAKING MY HEART Inner Circle	Island WIP 6488
24	30	BOOGIE WONDERLAND Earth Wind & Fire/Emotions		CBS 7292	65	59	HERE COMES THE NIGHT Beach Boys	Caribou CRB 7204
25	34	THE NUMBER ONE SONG IN HEAVEN Sparks		Virgin VS 244	66	63	BLONDES HAVE MORE FUN Rod Stewart	Riva 19
26	41	THEME FROM DEER HUNTER Shadows		EMI 2939	67	72	HOW COULD THIS GO WRONG Exile	RAK 293
27	26	LOVE SONG The Damned		Chiswick CHIS 112	68	29	VALLEY OF THE DOLLS Generation X	Chrysalis CHS 2310
28	22	GUILTY Mike Oldfield		Virgin VS 245	69	45	WOW Kate Bush	EMI 2911
29	55	HOT STUFF Donna Summer		Casablanca CAN 151	70	52	SULTANS OF SWING Dire Straits	Vertigo 6059 206
30	36	BRIDGE OVER TROUBLED WATER Linda Clifford		RSO 30	71	NEW	ARE FRIENDS ELECTRIC Tubeway Army	Beggars Banquet BEG 18
31	28	THE STAIRCASE Siouxsie & The Banshees		Polydor POSP 9	72	60	SWEET LOUISE Ironhorse	Atlantic K 11271
32	16	COOL FOR CATS Squeeze	•	A&M AMS 7426	73	51	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols	Virgin VS 240
33	NEW	SHINE A LITTLE LOVE Electric Light Orchestra		Jet 144	74	NEW	WHO WERE YOU WITH IN THE MOONLIGHT Dollar	Carrere CAR 110
34	31	I'M AN UPSTART Angelic Upstarts		Warner Brothers K 17354	75	NEW	MINDLESS BOOGIE Hot Chocolate	RAK 292

o MILLION (PLATINUM) • 1/2 MILLION (GOLD) • 1/4 MILLION (SILVER)
Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450
conventional record outlets by the British Market Research Bureau Ltd.

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The Sutherland Brothers

NEW SINGLE

'EASYSY GO'



7121

AIRPLAY ACTION

ADD ONS

SINCE I DON'T HAVE YOU — Riviera (Miracle M6)
I FOUGHT THE LAW — Clash (CBS 7324)
FEVER — Roy Ayers (Polydor POSP 53)
RIDE THE GROOVE — Players Association (Virgin VS 5012)
AMERICA — Bilbo (Lightning LIG 556)
NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
GET DANCING — Bombers (Flamingo FM 1)
BANANA SPLITS — Dickies (A&M AMS 7431)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: TWENTY FLIGHT UP — David Essex (Mercury 6007 220)
Roger Moffat: SHE BELIEVES IN ME — Kenny Rodgers (United Artists UP 36533)
Johnny Moran: DON'T LET GO — Jerry Lee Lewis (Atlantic K 12351)
Colin Slade: LONE RANGER — Quantum Jump (Electric WOT 33)
Ray Stewart: H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
Bill Crozier: A WALK IN THE PARK — Nick Straker Band (Pinnacle/Firebird PIN 1)
Martin Kelner: I FOUGHT THE LAW — Clash (CBS 7324)
Maggie Mash: NIGHT OWL — Gerry Rafferty (United Artists UP 36512)

ADD ONS

AIN'T NO STOPPING US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)

Metro Radio

NEWCASTLE

ADD ONS

NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
GOOD GOOD FEELING — War (MCA 418)
HALFWAY HOTEL — Voyager (Mountain VOY 1)
ENGLAND MY ENGLAND — Alan Price (JET 143)
SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
MINDLESS BOOGIE — Hot Chocolate (RAK 292)
EASY COME EASY GO — Sutherland Brothers (CBS 7121)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: CRACKIN' UP — Nick Lowe (Radar ADA 34)
Keith Rogers: SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
Greg Bance: I FOUGHT THE LAW — Clash (CBS 7324)
Bernard Mulhern: WE'RE ON THE ROAD AGAIN — Roy Wood
Tony Valence: AIN'T NO STOPPIN' US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)
Tony Gillham: NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
Nigel Rennie: SHE BELIEVES IN ME — Kenny Rodgers (United Artists UP 36533)
Patrick Eade: CONSISTENCY — Osiris (Warner Brothers K 17351)

Piccadilly Radio

MANCHESTER

ADD ONS

SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
H.A.P.P.Y. RADIO — Edwin Starr (RCA TV 2408)
WONDERFUL WOMAN — Johnny Nash (Epic EPC 7332)
CRACKIN' UP — Nick Lowe (Radar ADA 34)
HALFWAY HOTEL — Voyager (Mountain VOY 1)
MAYBE — Thom Pace (RSO 34)
MARRIED MEN — Mick Jackson (Atlantic K 11281)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
Jon Hawkins: NOW WE WILL REMEMBER — Airwaves (Mercury 6007 314)
Stuart Freeman: DISCOVERING JAPAN — Graham Parker (Mercury 6059 226)
Steve Dewitt: LOVE IS A SMALL TOWN — Ray Tissier (Ensign ENY 24)
John Sacks: NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT — Millie Jackson (Polydor POSP 51)
Sarah Williams: CAN WE STILL BE FRIENDS — Sandy McClelland

ADD ONS

BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
HAPPINESS — Pointer Sisters (Planet K 12350)
SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
CRACKIN' UP — Nick Lowe (Radar ADA 34)
DANCING FOOL — Frank Zappa (CBS 7261)

Radio Tees

TEESSIDE

ADD ONS

BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
EASY COME EASY GO — Sutherland Brothers (CBS 7121)
SHINE A LITTLE LOVE — ELO (Jet 144)
HALFWAY HOTEL — Voyager (Mountain VOY 1)
EMOTIONAL TRAFFIC — The Rumour (Stiff BUY 45)
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
SAY WHEN — Lene Lovich (Stiff BUY 46)
LIFE BEGINS AT THE HOP — XTC (Virgin VS 259)
WONDERFUL WOMAN — Johnny Nash (Epic EPC 7332)
NIGHTTIME FANTASY — Vicki Sue Robinson (RCA PB 1441)
WANTED — The Dooleys (GTO GT 249)

Radio 210

THAMES VALLEY

ADD ONS

MINDLESS BOOGIE — Hot Chocolate (RAK 292)
LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
ENGLAND MY ENGLAND — Alan Price (Jet 143)
SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
I NEED YOUR HELP BARRY MANILOW — Ray Stevens (Warner Brothers K 17361)
REUNITED — Peaches and Herb (Polydor POSP 43)
BIRDMAN OF ALCATRAZ — Rick Wakeman (A&M AMS 7435)
BUCKETS OF RAIN — Bette Midler (Atlantic K 11260)
I'LL SUPPLY THE LOVE — Toto (CBS 7157)
NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
HOT STUFF — Donna Summer (Casablanca CAN 151)
STAY THE NIGHT — Faragher Brothers (Polydor)
WHEN I DREAM — Crystal Gayle (United Artists UP 36503)
AM I TOO LATE — Gladys Knight (CBS 7173)
GOING THROUGH THE MOTIONS OF LOVE — Gene Cotton (Ariola)
DON'T LET GO — Jerry Lee Lewis (Atlantic K 12351)

Radio Trent

NOTTINGHAM

ADD ONS

NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
I CAN SEE RIGHT THROUGH YOU — Super Charge (Virgin VS 243)
HAPPINESS — Pointer Sisters (Planet K 12350)
EVENING STAR — Judas Priest (CBS 7312)
MAYBE — Thom Pace (RSO 34)
RUNAWAY — Elkie Brooks (A&M AMS 7428)
I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
GOOD ADVICE — Andy Bown (EMI 2943)
EMOTIONAL TRAFFIC — Graham Parker and The Rumour (Stiff BUY 45)
AIN'T NO STOPPING US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)
I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)
WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K 17314)
TALES OF THE UNEXPECTED — Ron Grainer (RK 1018)
CANNON BALL — Sky (Ariola ARO 159)

Radio Victory

PORTSMOUTH

ADD ONS

I FOUGHT THE LAW — Clash (CBS 7324)
AIN'T NO STOPPING US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)
DISCOVERING JAPAN — Graham Parker (Mercury 6059 226)
NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
TURN ON THE RADIO — Rollers (Arista ARIST 259)
LIFE IN A DAY — Simple Minds (Zoom ZUM 10)
GET IT UP FOR LOVE — Tata Vega (Motown TMG 1140)
LIFE BEGINS AT THE HOP — XTC (Virgin VS 259)

Radio Wales

RADIO WALES

Richard Rees: EASY COME EASY GO — Sutherland Brothers (CBS 7121)
Dan Damon: HAPPINESS — The Pointer Sisters (Warner Brothers K 12350)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
BRIGHT EYES — Art Garfunkel (CBS 6947)
THE RUNNER — Three Degrees (Ariola ARO 154)
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
HAVEN'T STOPPED DANCING YET Gonzalez (Sidewalk SID 102)
SOME GIRLS — Racey (RAK 291)
TILL IT SHINES — Bob Seger (Capitol)
HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic/Hansa K 11279)

BBC Blackburn

BBC BLACKBURN — HIT PICKS

Jude Bunker: ENGLAND MY ENGLAND — Alan Price (Jet 143)
Nigel Dyson: HALFWAY HOTEL — Voyager (Mountain VOY 1)
Kath Dutton: SIT BACK AND LET THE MUSIC PLAY — Steve Kenyon Band (Rampage RAM 41)
Phil Scott: DO YOU WANT TO DANCE — Riviera (Miracle M6)
Trevor Hall: ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)
Gerald Jackson: MINDLESS BOOGIE — Hot Chocolate (RAK 292)
Pat Gibson: GIRL HOW AM I GONNA WIN YOU — T. J. Thorpe (EMI)

BBC Medway

BBC MEDWAY — PRESENTER PICKS

Brian Faulkner: ENGLAND MY ENGLAND — Alan Price (Jet 143)
Don Durbridge: CHAINS — The Late Show (Decca F 13835)
John Thurston: SHE BELIEVES IN ME — Kenny Rodgers (United Artists UP 36533)
Mike Brill: NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
Dave Brown: MINDLESS BOOGIE — Hot Chocolate (RAK 292)
Ian Pearson: SHINE A LITTLE LOVE — Electric Light Orchestra (JET 144)
Tony Valence: AIN'T NO STOPPIN' US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)
ADD ONS
BRIGHT EYES — Art Garfunkel (CBS 6947)
SOME GIRLS — Racey (RAK 291)
HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
HALLELUJAH — Milk and Honey (Polydor 2001 879)
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
THEME FROM THE DEER HUNTER — Shadows (EMI 2939)
RUNAWAY — Elkie Brooks (A&M AMS 7428)

BBC Ulster

ADD ONS

SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
GOTTA GETAWAY — Stiff Little Fingers (RoughTrade RT 15)
AS YOU WALK THROUGH LIFE — Vince Hill (Ember EMBL 370)
RAZZLE DAZZLE — Heatwave (GTO GT 248)
WONDERFUL WOMAN — Johnny Nash (Epic EPC 7332)

BBC Scotland

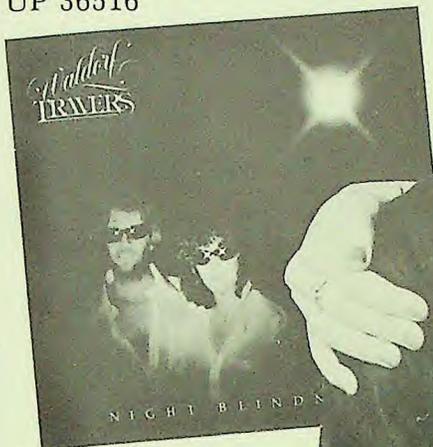
BBC RADIO SCOTLAND

Jimmy Mack: FANDANGO DANCING — Pearly Gates (Bronze BRO 74)
Rhythm and News: NOW WE WILL REMEMBER — Airwaves (Mercury 6007 214)
Andy Cameron: H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
Nightbeat: STRAIGHT FROM YOUR HEART — Tavares (Capitol CL 16081)
BOOGIE WONDERLAND: Earth Wind and Fire/Emotions (CBS 7292)
BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
AS LONG AS THE PRICE IS RIGHT — Dr Feelgood (United Artists UP 36506)

UA
UNITED ARTISTS

Waldorf TRAVERS

NEW SINGLE
NIGHT BLINDNESS
UP 36516



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NIGHT BLINDNESS
UAG 30234
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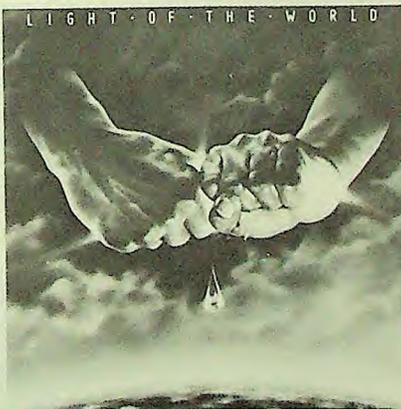
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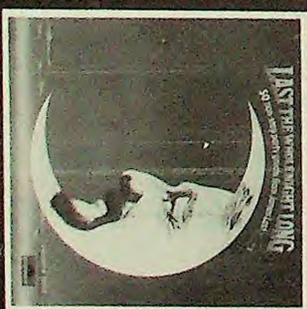
Phonogram

10	22	Roxy Music	Polydor POLH 001	39	NEW	Patti Smith	Arista SPART 1086
19	14	MANILOW MAGIC Barry Manilow	Arista ARTV 2	60	50	IMPERIAL WIZARD David Essex	Mercury 9109 616
20	28	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400	61	NEW	NEW VALUES Iggy Pop	Arista SPART 1092
21	18	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510	61	64	SCARED TO DANCE Skids	Virgin V 2116
22	15	WE ARE FAMILY Sister Sledge	Atlantic K 50587	63	58	INFLAMMABLE MATERIAL Sift Little Fingers	Rough Trade ROUGH 1
23	20	GO WEST Village People	Mercury 9109 621	64	48	RAINBOW DOME MUSIC Steve Hillage	Virgin VR 1
24	21	ARMED FORCES Elvis Costello and The Attractions	Radar RAD 14	65	54	VAN HALEN II Van Halen	Warner Brothers K 56616
25	33	COUNTRY PORTRAITS Various	Warwick WW 50507	66	62	TUBULAR BELLS Mike Oldfield	Virgin V 2001
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DAME JANET Baker was sitting in the empty rows of the Festival Hall, balancing the score of Mahler's *Lieder eines Fahrenden Gesellen* and a cup of coffee on her knees while Riccardo Muti took the Philharmonia Orchestra through its paces.

Now and again she would float some lines towards the platform, *sotto voce*, though the extraordinary quality of her voice, soft though it was, moved effortlessly through the orchestral canvas of sound.

It was only some 30 minutes later, when Muti was satisfied with the orchestral parts that she joined the musicians on the stage, and few were prepared for the sudden effect of that distinctive voice heard now in full, searching through every world-weary nuance of Mahler's music. At the end of the rehearsal — which went through almost without a break — the orchestral players burst into spontaneous applause.

Such is the reaction that Dame Janet has frequently provoked for nearly 20 years — ever since, in fact, that first recording of Purcell's *Dido and Aeneas* which contains a performance of the *Lament* which many feel has never been matched.

But though she continues to win awards — her performances of Chausson and Duparc songs with André Previn and the LSO recently won a Gramophone Award for the best vocal performance of 1978 — as well as the broader recognition implicit in her CBE and DBE, she remains fairly unaffected by it all. In the music world, she is known as one of the most pleasant singers in the business, which in itself is no mean accolade.

Lately, however, Dame Janet has been presenting a very different side of herself. Now in her mid-40s, she is at the height of her technical and interpretive capabilities, approaching her music with an intensity and yet a clarity all the more focused by the passage of time.

She appears, however, not to relish frivolous talk about roles, about personalities, or anecdotes; instead, she prefers to talk about people in general and their intentions, actions and hopes: "I have felt that, in recent years, my horizons were getting broader," she explains. "I had to connect what I did with what everybody else did — I object very strongly to this feeling that musicians are a privileged sector of the community. I think that creative artists are — and theirs is a different world."

Glamorous

"I don't think that performing artists are privileged at all. I think we are inclined to be made to feel that way because people think our lives are a bit special and glamorous, though they are not really. We are just doing a very difficult job under horrifically severe circumstances," she explains.

"But we are a very fulfilled people, and mostly very happy people, just because we have found the thing we are good at, and at which we can earn our living."

"But to me, this is not a privilege for the few. I want everybody to find out at a very early age what it is in life that gives them the same depth of happiness and fulfilment that we get. I think it is everybody's right."

"Somehow, I feel that there is something missing in education, and in people's values which doesn't encourage children to realise from an early age what it is about their make-up as individuals which gives them this fulfilment."

"If you watch children playing, or watch anybody totally absorbed in something, usually a hobby, the trick is to say to them: 'look, you are totally out of yourself, you have forgotten yourself, you have forgotten the radio, your parents, everything, except what you are doing.'"

The music and motivation behind Dame Janet Baker



"I don't think that performing artists are privileged at all... We are just doing a very difficult job under horrifically severe circumstances." Dame Janet Baker talks to Nicolas Soames

"This is what happens to us under ideal circumstances, we forget the world and us almost totally, and we are just absorbed in the actual moment of making music. A child has to be guided into finding out what makes them feel like that, and I feel very strongly, more strongly as I grow older, that it is everybody's right to find out this trick."

But even she acknowledges, however, that this is not something that comes easily. Since she came to London, aged 20, to work in a bank while taking singing lessons, she has displayed an extraordinary singlemindedness. But then no-one cruises effortlessly to the top of their profession.

And few people are as self-critical; Dame Janet is intelligently aware of her weaknesses and her strengths, and always arrives at rehearsals thoroughly grounded in the music — which is not to say that she isn't human enough to make slips.

That afternoon in the Festival Hall with Muti she missed a tricky entrance — once. It was also worth noting that the only time the rehearsal stopped was because of her mistake and that, curiously, it had no effect on the magical atmosphere of what was, essentially, a performance.

Yet despite her careful preparations, her natural ability, and her experience, she admits that she has yet to conquer nerves. Beneath that supremely controlled surface — and few singers appear so self-assured — there is a real threat of vulnerability which, paradoxically, is as much part of her success in the great mezzo roles of Bach, Purcell, Berlioz or Mahler, as her more overt musical gifts.

Frightened

"Before a performance," she explains, "my whole body is invaded by fear. I think 'for God's sake, get out there. After all that work, it's going to be all right.' But clammy hands, no breath, wanting to run. It's so childish. I have also this problem of runny eyes. One eye, sometimes both, will start to stream.

And I think: 'I'm nervous and frightened, and now here I am with my make-up coming off and my eyes streaming. Why has this got to happen?'"

So why does she devote her life to this?

"The reason I do music is that I have got something within me that I can give back to other people. That is it, absolutely, for me. The rest is circumstantial."

"But I also think that our job is so important at the moment because we must remind people of values, of fundamental truths about human behaviour, about the world we live in, and the standards of every kind, moral, physical, and spiritual — things that always stand firm. They are there always, and we must get back to them if we are to survive as a civilised people."

Over the last few years, Dame

Janet has spent an increasing amount of time in opera, so that she now divides her time equally between the three areas open to a singer.

"I have this idea that a singer must be a completely rounded performer, and that you must try all

these different fields in order to understand them and bring what each has to the other: the theatre experience helps the concert platform work enormously, and the vivid way one has to picture the words of a *Lieder* help the characterisation in the theatre. Every section feeds the other."

It is not surprising that her EMI recording of Duparc and Chausson should have been received so well, for Dame Janet confesses to a particular love for singing in French, while admitting that recording is not easy for her.

"I miss the audience very much. For me, music cannot live on its own. As a performer, I am born to communicate, therefore my job is to try to do exactly that, — to speak to somebody else about the great Schubert song or a piece of music of any kind. But when others are not present, the difficulties are tremendous."

Communication

"I like recording very much and it is a very necessary part of musical life (because many people cannot get to concerts). The fact that you can sit in your own room and listen to the best music in the world is a marvellous thing. But for me, music is a matter of communication of the moment."

She has now recorded, naturally, all the main mezzo parts though she continues to find new challenges for her, such as the group of *Arie Amorese* she sung for EMI and, most recently of course, the part of *Beatrice* in Berlioz's *Beatrice and Benedict*.

"As soon as I begin to handle the French language, it seems to do something for me," she says.

"There is something about the French idiom — perhaps it suits the sound I make — and it is such delightful stuff to listen to, while always remaining in impeccable taste." Much the same could be said about Dame Janet Baker herself.

MUSIC WEEK

CLASSICSCENE

surveying the complete classical music market

New releases . . .

Falstaff, Cockaigne Overture In London Town Elgar, London Philharmonic Orchestra, Vernon Handley, CFP 40313, £1.49.

THE SYMPHONIC study *Falstaff* is not often played now despite the fact that it is full of attractive pictorial writing with rousing themes in the best Elgar style. In fact, the programme Elgar chose to set is quite a detailed one, with all the carousing of the Shakespearean characters vividly depicted, even to the point of allotting motifs to certain characters, and presenting, for instance, a mature Prince Hal at the end. Vernon Handley conducts the LPO with verve, making this a good addition to the series of English records now being made by this company. This, incidentally is the first disc made by the new resident producer, Barry McCann.

Sinfonia Di Sfere, Sinfonia Mistica, Andrzej Panufnik, London Symphony Orchestra, conducted by David Atherton. Decca Headline 22 £4.50

Another worthy addition to the Headline series which I praise so often some people must be beginning to think I have a vested interest. Panufnik is a Polish composer who came to this country in 1954 and has composed consistently following his own feelings and ideas rather than fashion ever since. Fundamentally, he remains in the major-minor, not to say the symphonic world, as both these works, which date from the 1970s, indicate. But he has found a truly convincing way of grafting onto the old style the new sounds of the avant-garde

without making it all sound like chalk and cheese, and there are not many composers who have found a way of doing that. Especially as, in a curious way, Panufnik is not a composer of compromise — or at least I don't feel he is, though some purists may disagree. These two works have their cerebral base but they will appeal to any music lover with an open ear, even though Panufnik, I think, has gone up his own cul de sac rather than become a father figure of the "new tonality". Still, he is an important figure in contemporary music, and these two atmospheric works represent some of his best music.

Violin Concerto in D major, Beethoven, Bournemouth Sinfonietta, Ronald Thomas, soloist and director. CRD 1053 £4.50.

IT WAS a pity that of the two copies of this record I listened to one was warped and the other had a scratch covering the first few bars. However the issue is a most attractive one; its importance is that this is the first time the Beethoven concerto has been directed by the soloist on record, yet it is more interesting than that. Thomas is a very fine player, but also a distinctive musician so that this is an interpretation full of character and decision. The slow movement especially, is beautifully paced, with an emphasis on classical poise, rather than on emotive effect. The record probably won't sell as many as the big-name versions though it deserves to, and it is certainly worth recommending to a discerning customer.

CLASSICAL

DG's Karajan campaign

DG is launching a major Karajan promotional campaign to support the visit of the "king of superstar conductors" when he comes to the Royal Festival Hall with the Berlin Philharmonic Orchestra for two concerts on June 18 and 19.

Yet the campaign is not being run on a new record, but a re-issue, dating from 1962, though it is a special one. Karajan's most recent recording of Beethoven's Symphony No 9 was released in 1977 and is coupled, as usual, with Symphony No 8 and issued on a two-record set.

This is common practice because the Choral Symphony does not happily squeeze onto one disc without a loss of quality. However, engineers in Hanover have, according to Jonathan Smith of DG's UK office, mastered the difficulties and have been able to cut the record on one disc without impairing the quality.

And so Beethoven's Symphony No 9, with the Berlin Philharmonic Orchestra, and soloists including Gundula Janowitz and Rossei-Majdan and Walter Berry, is released again on 2563 999 retailing at the special price of £3.50.

The record will feature on 300 posters displayed on London underground escalators and in special Karajan window displays in dealers all over London and South

East England.

Special deals will be offered to retailers, with a choice of six packs, offering various discounts or vouchers, some concerned just with the new/old record, and others covering all Karajan products.

In addition, DG is supporting the campaign with widespread advertising, not just in the music press, but also in *The Observer*, *Time Out*, *Guardian*, *The Radio Times*, and two in the *Evening Standard*.

June also sees three other Karajan releases, taken from box sets issued earlier. Two are devoted to music from the Second Viennese School; Berg's Three Orchestral Pieces and Three Pieces from Lyric Suite (2531 144 £4.75) and Webern's Passacaglia, Opus 1, Five Movements, Opus 65 and Six Pieces for Orchestra, Opus 6 (2531 146 £4.75).

And, for something completely different, a collection of Overtures by Verdi — from Nabucco, Macbeth, Aida, Forza del Destino, and others (2531 145 £4.75).

Herbert von Karajan brings the BPO to London to play basic repertoire, Strauss's Also Sprach Zarathustra and Beethoven's Triple Concerto with Ann-Sophie Mutter, the 16 year old violinist, joined by Yo Yo Ma, cello and Mark Zelster, piano on June 18; and just one work, Bruckner's Symphony No 8 on June 19.



EXACTLY A YEAR ago, pianist and conductor Daniel Barenboim (pictured above) announced the signing of a long-term exclusive contract with Deutsche Grammophon, and not surprisingly, much of the past 12 months has been spent in the recording studio.

DG is now releasing no less than four Barenboim records in June, three showing his work as a conductor, and one as a pianist.

Last week Barenboim came to the Royal Festival Hall with the Orchestre de Paris, which he has conducted since 1975, to perform Berlioz's cantata *La Damnation de Faust* and DG follows up next month with the same work.

The soloists on the 3-LP set (2709 087 £14.25) are Yvonne Minton, Plácido Domingo, Dietrich Fischer-Dieskau and Jules Bastin, though only Minton and Bastin were able to make the concert date. There is a second Berlioz disc, the *Symphonie Fantastique*, which again is performed by the Orchestre de Paris (2531 092 £4.95).

Barenboim spends a considerable time in the States each year, and his work with the Chicago Symphony Orchestra has now yielded a 3-LP box set (2740 174) of Schumann's *Four Symphonies* retailing at the special price of £11.00.

News from the studios

PIERRE BOULEZ and the London Symphony Orchestra with Yvonne Minton as soloist have recorded Mahler's Ruckert Lieder and Wagner's Wesendonck Lieder for CBS

... **Colin Davis** and the LSO have recorded Brahms' Piano Concerto No 2 with **Stephen Bishop-Kovacevich** as soloist

... **CRD** has just completed the world premiere recording of a Mass by the early 18th century Spanish composer Francisco Valls with the

Brompton Consort, the **Thames Chamber Orchestra**, conducted by **John Hoban**. It is, says CRD director **Simon Lawman**, a cross between

Monteverdi and Bach. It was initially made for a Spanish company, but CRD will probably obtain the world rights exclusive of Spain ...

PAVAROTTI, **MILNES**, **Ghiaurov** and **Freni**, the **Ambrosian Opera Chorus** and the **National Philharmonic** under **Chailly** come together

this month for Part 2 of Rossini's *William Tell* ... the **Philip Jones Brass Ensemble** records some Hindemith

Martinu and Janacek ... **Ashkenazy** starts yet another new series — Tchaikovsky Songs, with **Elizabeth Soderstrom** ... and also continues his Beethoven Sonatas series ...

Haitink's second series

BERNARD HAITINK, pictured right, has clearly been re-assessing his approach to Tchaikovsky's Symphonies. So far, he has recorded No 4 (in 1970, though it has just been deleted), No. 5 (in 1976) and No 6 (in 1971), all with the Concertgebouw Orchestra, Amsterdam.

But next month, Philips releases his performance with the Concertgebouw of Tchaikovsky's Symphony No 2, thus setting off a new series of the Symphonies.

Haitink is in the process of recording Symphonies Nos 1 and 3, and is to record again Symphony No 4 and, at a later date, No 6, though not Symphony No 5 which is barely three years old. The Symphony No 2 is issued with *The Storm* on 9500 444, retailing at £4.50.

Incidentally, Philips is also releasing the 3LP set of the Orchestral Suites by Tchaikovsky, played by the New Philharmonia Orchestra under Antal Dorati (6768 035 at the special price of £8.99), which was first issued in 1968.

More Tchaikovsky music is also available on another Philips disc, ballet music from various operas, including *Eugen Onegin*, *The Maid of Orleans* and *The Sorceress* played by the Royal Opera House



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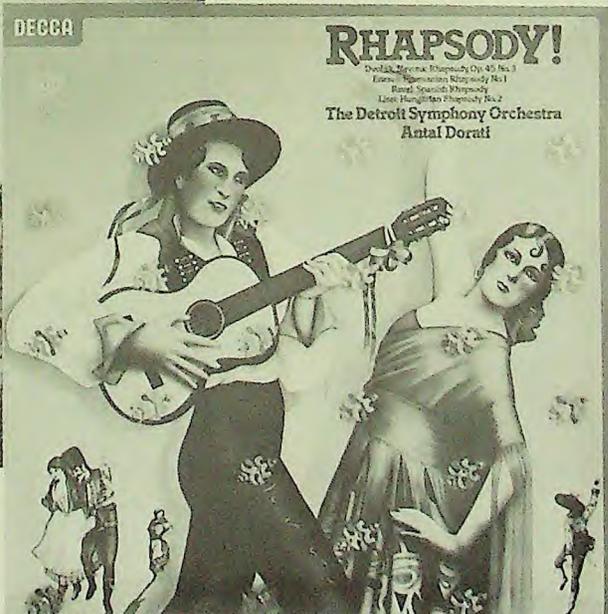
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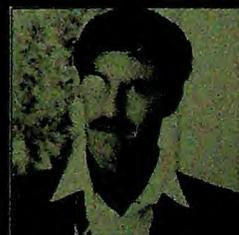
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TALENT

Quintet of stars comes together under one Sky

ONE OF the most intriguing ventures on the music scene in recent months has been the formation of Sky, a group with a very distinguished line-up of talent, featuring classical guitarist John Williams, bassist Herbie Flowers, classical percussionist Tristan Fry, keyboards player Francis Monkman and guitarist Kevin Peek.

The group came into being several months ago and has signed a long-term worldwide deal with Ariola Records. A debut album, called Sky, is about to be released along with a single, Cannonball. Managing Sky's activities is Peter Lyster-Todd whose other distinguished clients have included Kate Bush and Royal photographer, Lord Snowdon.

The LP's release is being accompanied by one of the intensive promotional campaigns in Ariola's UK history and, in addition, Sky have already several television appearances lined-up including their own 60-minute special. A tour starts

in Edinburgh on May 17 and finishes at the Albert Hall on May 24.

Says Herbie Flowers: "Sky was a natural evolution for all five members. We have worked together in the past, either on each other's record or at gigs. Sky has brought us much closer together, however. It was an obvious solution to form a band of our own."

Although all five musicians have busy respective careers and are constantly in demand for other people's recording sessions, Flowers points out that Sky's activities will not infringe on the members' other

work. On the other hand, he is adamant that Sky does have a long-term future and everyone involved is taking it seriously.

"In my own case I know that Sky has opened up a lot of new musical opportunities for me, it is the next step in my career."

Peter Lyster-Todd is equally enthusiastic about the new project.

"Each member of Sky has been at the zenith of his particular field for some time and so a situation had been reached where it was a natural collusion. It is important that people should realise that Sky has a long-term future — they will be playing all kinds of gigs, from schools and universities to concert halls, and already enquiries are coming in for 1980 and 1981. Two possibilities are concerts in York Minster and Westminster Abbey."

Lyster-Todd admits that the five individual members of Sky are very different people but together, he says, there is an 'uncanny magnetism'.

"We have been very lucky in having Ariola right behind us. The band made some tapes and we had talks with several companies, but Ariola seemed the right choice. As soon as Robin Blanchflower (managing director of Ariola UK) heard the music, he said that he had to have the band, on Ariola's artist roster," Lyster-Todd adds.



AT A special dinner in Cologne, Charles Levison, managing director of Ariola UK, presented the Patti Smith Group with their first ever silver disc, for sales of their Easter LP in the UK. The group had flown into Germany to headline the annual TV rock spectacular, Rockpalast, which was screened throughout the Eurovision network. The presentation also coincided with the achievement of sales in excess of 500,000 units throughout Europe. Pictured with the silver disc are Patti Smith with her guitarist Lenny Kaye.

Live times at Maunkberry's

BEGINNING THIS month, the West End club Maunkberrys is introducing a new policy in live entertainment. Instead of presenting acts on a nightly basis, the club will now feature four attractions a month, each of whom will play three consecutive nights. Returning to the club are Gaye Brown, Carol Grimes and Liz Christian, a female rock performer who has been described as 'Britain's best female singer since Maggie Bell'.

Ted Nugent: Hammersmith

THERE'S LOUD, very loud and there's Ted Nugent. The Motor City Madman stormed and blitzed his way through two solid hours (and that was just the first house) of his own (un)particular noise theatre at Hammersmith last week. He screamed and he shouted. And his guitar did not so much gently weep, but cried out in pain.

Nugent is essentially a live act. I mean, would you, or could you listen to him in your front room? But his albums sell well. He showcased material from his upcoming (June) LP, State Of Shock which (horrors!) verges on the

melodic, as well as older material such as Cat Scratch Fever, the epic Great White Buffalo and Dog Eat Dog.

In between numbers he ranted and raved, beat his bare chest with the microphone and announced: "If ever I stop rockin' I'm gonna personally invite you all up here to crush my skull."

As a theatre of noise, the show works and Nugent is as popular as ever judging by reactions at Hammersmith. But your mother definitely wouldn't like it.

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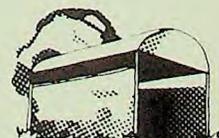
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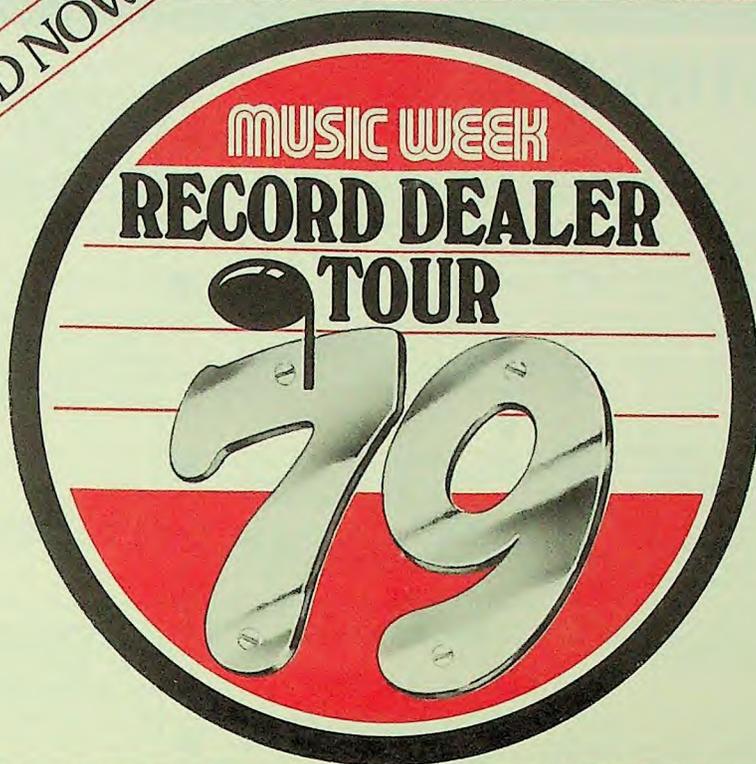


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EVERY INCH A LADY, Over The Rainbow, KAI OLSSON. Chrysalis CHS 2339 (F)

- F**
FIRST TIME AROUND, Disco Dancing, SKYY. Salsoul SSOL 119 (E)

- G**
GIRLS TALK, Bad Is Bad, DAVE EDMUNDS. Swansong SSK 19417 (W)
- GOT TO GET AWAY, Bloody Sunday, STIFF LITTLE FINGERS. Spartan RT 016 (S)
- GREAT DAY, There's A Man Going Round, JESSIE NORMAN. Philips 6191 110 (F)

- H**
HE'S GONNA STEP ON YOU AGAIN, Ride The Lightning, JOHN KONGOS. Cube Electric BUG 82 (A)
- HIGH RISE LOVE, Free Enterprise, GYPPPO. United Artists UP 36510 (E)
- HOMESTATE, Running In A Crowded City, ALAN TAYLOR. Sonet SON 2180 (A)

- I**
I CAN TELL (SHORT VERSION), I Can Tell (Medium), CHANSON. Ariola ARO 168 (A)
- IF I HAD YOU, Chinese Girl, KORGIS. Rialto TREB 103 (S)

- J**
JUST WHEN I NEEDED YOU MOST, Am I Wrong, Am I Right, DAVID SIMON. SRT V002 (L)

- K**
KING'S DANCE, Piper's Dance, THE CAMBRIDGE BUSKERS. Polydor 2041 986 (F)

- L**
LET ME DOWN EASY, Wichita Lineman, DENNIS BROWN. Trojan TRO 9056 (S)
- LET'S LOVEDANCE, Showtime, GARY'S GANG. CBS 7328 (C)
- LIVING ON THE FRONT LINE, Front Line Symphony, EDDIE GRANT. Ensign ENY 26 (F)

- M**
MARRIED MEN, Milwaukee Walk-In, MICK JACKSON. Atlantic K 11281 (W)
- MOMENT OF WEAKNESS, Kiss Me Bwana, CHEETAH. GTO GT 250 (C)

- N**
NOTHING GAINED, Can't Go Through, MARIE PIERRE. Trojan TRO 9055 (S)

- O**
OH DEAR, C'Est La Vie, JOHN MILES. Decca FR 13840 (S)
- OVERSEAS, Hillman Avenger, TIM HART. Chrysalis CHS 2335 (F)

- R**
RESCUE ME, Try It On, ALIKI. Epic EPC 7334 (C)
- ROCK THE JOINT, Fractured, BILL HALEY AND THE COMETS. Rollercoaster RRC 2004

- S**
SOVIET JEWELLERY, Hunger, B. B. GABOR AND THE INSTA BAND. Pye 7N 46197 (A)
- SPREAD IT AROUND, It Ain't Easy, STRAIGHT EIGHT. Warner Brothers K 18049 (W)

- T**
THEN HE KISSED ME, Sick On You, HOLLYWOOD BRATS. Cherry Red CHERRY 6 ()
- THINGS TO MAKE AND DO, Anorexia Nervosa, ANGLETRAX. Ariola Hansa AHA 541 (A)
- TOWER OF MADNESS, Duffo (I'm A Genius), DUFFO. Beggars Banquet BEG 20 (W)

- U**
UP ON THE ROOF, Chanson Francais, JAMES TAYLOR. CBS 7389 (C)

- V**
VOODOO MAN, Voodoo Man, BIDDU. Epic EPC 7311 (C)

- W**
WORK SHY, Toy Town People, FABULOUS POODLES. Pye 7N 46188 (A)

TOTAL ISSUED

Singles notified by major manufacturers for w/e 19th May 1979.

	This Week	This Month	This Year
EMI	1 (8)	6 (18)	41 (117)
EMI (LRD)	4 (4)	13 (14)	83 (109)
Decca	3 (1)	4 (6)	25 (25)
Pye	5 (9)	14 (25)	96 (114)
Polydor	3 (5)	10 (13)	69 (100)
CBS	4 (7)	16 (16)	104 (136)
Phonogram	2 (5)	12 (10)	65 (68)
RCA	0 (2)	7 (7)	57 (52)
WEA	6 (10)	24 (23)	156 (165)
Others	12 (15)	32 (56)	235 (303)
Total	40 (66)	315 (189)	931 (1189)

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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
RAY STEVENS I Need Your Help Barry Manilow Warner K 17361 (WEA)	February 11	7 hits from 1970 onwards with last, In The Mood (31, 1977)	Title itself should create interest. Early airplay pick-up, Clyde, Piccadilly, City, Forth, Pennine.	Tongue-in-the-cheek comedy from Stevens with lyric pleading for some of Manilow's riches. Opening piano chords, piano build-up reminiscent of Arista artist, so too the way Stevens directs his vocals. Reasonable chance of giving Ray Stevens another of his every-now-and-then chart entries
ELVIS COSTELLO AND THE ATTRACTIONS Accidents Will Happen Radar ADA 35 (WEA)	May 4	5 hits from late 1977 onwards	Endless consumer music press coverage with recent heavy coverage of artist's US tour, adventures. Picture bag. Three track 7".	Second track issued from major hit album, Armed Forces with unreleased material on B-side. Less immediate than previous Oliver's Army, lacking definite uncomplicated tune. Other than title line vocal lines become lost in somewhat dense backing sound which might have been lightened to give greater impact. Doubtless hit, particularly with unreleased material on flip.
TYPICALLY TROPICAL My Rubber Ball Hobo HOS 001 (Pinnacle)	May 11	Barbados (1, 1975)	Basic servicing of relevant media outlets with this first record new company, label with obvious special push, trade paper news mention	Doesn't possess infectious innocence of '75 smash but has air of party gaiety with suitable background noises. In reggae vein from presumably white brothers of yesteryear hit fame. Will need considerable airplay.
HOT CHOCOLATE Mindless Boogie RAK 292 (EMI)	May 4	18 hits with recent I'll Put You Together Again (13, first charting, December 2, 1978. 6 weeks. '79)	Consistent hit group, frequently in news with consumer music press copy. Advance copies mailed to media. Obviously heavy airplay expected with early 12 station. 12" pick-up.	Back to disco with this insistent hit stamped number penned by lead vocalist Erol Brown. Has musical lines which should quickly graft themselves into consumer consciousness. Expect major chart placing.
LINTON KEWSI JOHNSON Want Fi Goh Rave Island WIP 6494 (EMI)	May 11	None	Considerable popular daily plus consumer music press on recent non-televising of artist programme due to supposed influencing of election. Major features on life, career, views in music press. Special bag. Ads, trade, consumer press.	From album Forces Of Victory. Almost gentle but powerfully insistent throbbing reggae beat with some delightful trumpet give backcloth to laid back story line vocals of artist. Unlikely to attract airplay, with sales in reggae oriented retailing outlets.
MAX WEBSTER Paradise Skies Capitol CLP 16079 (EMI)	May 11	None	Recent UK tour with endless publicity from trade, consumer music press ads, tour posters, flyposting, radio interviews, music press interviews. Recent album revived at length with overhaul positive response from pop weeklies. Picture disc	A-side from A Million Vocations (EST 11937). Flip being The Party, off LP, Meeting Up My Sleeve (EST 1176). Main side Boston sounding vocals, guitar riffs — build up but lacking that band's aggressiveness. Pleasant but not demanding with main 45 plus in picture disc.
MICK JACKSON Married Men Atlantic K 11281 (WEA)	May 11	Blame It On The Boogie (15, 1978), Weekend (38, 8 weeks, entry February 3).	On previous TOTP, consumer music press features, radio interviews. Ads with LP, Mick Jackson (K 50605) plus house journal coverage. From film, The World Is Full Of Married Men.	Presumably track chosen because of film involvement for songwriters, Busatti/Musker rather than artist. Backing gives immediate disco push, strong drums, back-up vocals before later up-front chorus, brass instrumentation. Vocal sounds trifle uneasy with oddities of tune. Success perhaps dependent on film for otherwise seems average but not strong enough 45.
LINK WRAY It's All Over Now Baby Blue Charisma CBC 333 (Phonodisc)	May 11	None	UK dates, May 24, Nottingham, 25, Manchester, 26, Birmingham, 28, Edinburgh; June 2, two shows, London's The Venue. First 10,000 blue vinyl, special sleeves. Major company push from new singles sales force. Ads with new LP, Bull Shot. Special sleeve notes.	Gutsy guitar, driving drums with unique artist vocals for new version of Dylan classic (Joan Baez hit, 22, 1965). Whilst appealing to many artist fans, those with memories of folk-protest days, hard to see lyric making such sense to today's generation without former backcloth. Good record, deserves success, may though be too obscure.
THE RUMOUR Emotional Traffic Stiff BUY 45 (EMI)	April 27	None	First 15,000 coloured vinyl with 5,000 red, 5,000 amber, 5,000 green. First 15,000 picture sleeve. Flip, deleted group track. Heavy airplay.	Previous 45 deserved chart placing, perhaps that will lay foundation for this. Basically rests in endless repetition of title line which has commercial attraction. Lyric less obtuse than last 45. Should give chart debut.
CLASH I Fought The Law CBS 7324 (CBS)	May 11	6 hits, 1977 onwards with recent Tommy Gun (entering December 2, '78, 19), English Civil War, 5 weeks, entering March 3).	Special 4 colour gatefold package with 2 colour inner bag, special label. Recommended RRP, £1.49. Material not on previous LP's, singles. 4 tracks. Numbers much in demand from fans. Heavy consumer music press from Sounds, NME, MM	Popular Clash stage number, recorded and their version of old Bobby Fuller Four hit (33, 1966, revived recent Ensign album compilation) with usual band urgency but artist does impart each cut with definite stamp. On his hit, artist is laid back but as in S111, S211 clear evidence of aggressive, gutsy vocal work, also part of repertoire. His tenor voice booms loud, clear with only major push-back S116 where spanking back-beat prominent. Best cut perhaps Should I, not least for arrangement which again portrays Ja ability to score sparse horn arrangement with delightful, consummate ease. Though not big selling LP this LP should bring health sales with hopefully white consumer being made aware that Brown's album full of pop reggae flavoured rhythms which should not disappoint.
ALAN PRICE England My England Jet JET 143 (CBS)	May 4	8 hits with total including Decca 6 credited to Alan Price Set. Most recent Just For You (Jet), entry April 29, 1978 reaching position 43.	Colour bag with Price set against Union Jack. Artist has tour dates May 18, Bath; 19, Margate; 20, Lewisham; 21, Plymouth; 22, Portsmouth; 23, Camberley; 25, Newcastle; 27, Hayes; 29, Oakengates; 30, Warrington. June 1, Horsham. These dates extension of tour earlier this year. Ads for 45 with LP of same name (JET DL 300)	Artist style social — political lyric commentary set to one of his engagingly deceptive simple melodies. Deserves some success, but like many of artist's records, somewhat too clever.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
DENNIS BROWN Words Of Wisdom Laser LASL 1 (WEA)	May 4 First LP from new company Laser. Brown, recent hit artist with LP co-inciding with first major UK tour.	None in current catalogue listings.	Quiet spoken Jamaican artist, with new found fame thanks to success of 1979 single Money In My Pocket (14, entering March 3), previously Ja recordings with numerous hits in home country.	Current hit single meant TOTP, radio — TV interviews with lengthy consumer music press, provincial, daily newspaper feature coverage. LP, single ads with launch also tied in with this first album for new UK record company, label. LP attractively packaged with lyric inclusion plus in limited edition special 12" remix of current 45 success, Money In My Pocket. Artist has first major UK Tour with locations covered May 4-14, London, Edinburgh, Sheffield, Manchester, Liverpool, Brighton, Aylesbury, Birmingham, Bristol. LP contains new 45, Ain't That Loving You.	Good debut Laser album from Dennis Brown, giving strong product to build upon current single success with attendant promotional advantages. Some similarity in tracking, usually lessened in impact by variation in opening seconds of tracks, but artist does impart each cut with definite stamp. On his hit, artist is laid back but as in S111, S211 clear evidence of aggressive, gutsy vocal work, also part of repertoire. His tenor voice booms loud, clear with only major push-back S116 where spanking back-beat prominent. Best cut perhaps Should I, not least for arrangement which again portrays Ja ability to score sparse horn arrangement with delightful, consummate ease. Though not big selling LP this LP should bring health sales with hopefully white consumer being made aware that Brown's album full of pop reggae flavoured rhythms which should not disappoint.
BILLY PRESTON AND SYREETA Fastbreak Tamla Motown STML 12107 (EMI)	May 11 Material available from US. Current disco interest in duo's 12" recorded work for Motown since signing autumn 1978.	Preston recorded eight LP's for ABM, among them A Whole New Thing (AMHL 64656), Everybody Likes Some Kind Of Music (SP 3526), The Kids & Me (AMHL 63645). Syreeta for Motown, Stevie Wonder Presents (STML 11268), Syreeta (MWS 7001)	Preston legendary music figure though charts never took kind save That's The Way God Planned It (11, 1969), Outa-Space (44, 1972), toured with Stones, appears in Sgt. Pepper's Lonely Hearts Club Band. Syreeta writer of several major Stevie Wonder hits, with four LP's to credit. 3 UK, Top 50 singles.	Music from Columbia Pictures presentation, Fastbreak starring Gabriel Kaplan. Both artists well known with 12" single, Go For It, McKinley Jackson remix attracting disco interest. Basic servicing of album to media with usual extensive Motown press office notes. Special attention to black music, disco journals, music papers.	Very much film score music save for few tracks of more funky sound. Album listing of two artists true but on only one cut, side one, do they merge. Both open LP but then follows lengthy pleasant Preston instrumental with artist's vocals, piano on third. Orchestra, piano reign on S114 with solo Syreeta on last cut. Both featured S211 but then further somewhat ordinary instrumental cuts with even military band passage on this side. Only last cut offers anything reasonable where Syreeta takes lead for Go For It with Preston Sometimes heard. Outside of S111, S215, forgettable material. Consumers should be made aware that this is not musical get together of Syreeta, Billy Preston for in main predominant feel is ordinary MOR film music.
ABBA Voulez — vous Epic EPC 86086 (CBS)	May 11 Long-awaited release from Swedish foursome with obviously hoped retailing bonanza!	15 singles in current catalogue from Waterloo onwards. LP's, Waterloo (EPC 80179), Abba (80235), Greatest Hits (69217), Arrival (86018), Abba The Album (86052).	'74 Eurovision winners who found immediate following success none too easy but with fifth single S.O.S. began automatic top ten trail with single album. Two guy, two girl line-up with several UK tours though not accessible enough for some in UK media but group have world popularity	No forthcoming UK tour but strong rumours of autumn visit. Major release with obvious immediate chart placing enough to spark off, remind those who may not be aware of release. Radio One hour long Abba special May, Bank Holiday, May 7 featuring album cuts with group members talking with Richard Skinner. Extensive trade, consumer press ads, posters with already hit for track Chiquitita (2, 1979 with entry February 3, charting 9 weeks). Present hit single 12 of second side, Does Your Mother Know. Airplay should be extensive, not the least DJs playing other cuts as their suggested third single from LP. Advance LP copies to media plus special biography written by NME associated journalist Bob Wolfenden.	More instant, quality pop product which promises extremely high sales. Outside of already issued cuts LP has several strong single contenders with not cut forgettable. Most melodic, recalling Dancing Queen and Fernando is I Have A Dream S173. Vocals shared between girls when not solo lead when both join together utilising their own back-ups as reply to lead lines. Current single Does Your Mother Know noticeable Bjorn lead vocal. More rock influence than usual, partly due to presence of known Swedish rock guitarist Janne Schaffer. Several lyrics seem near border-line not least present hit in which theme seemingly unnoticed by media for its seeming suggestiveness. Another monster seller giving lie to those who suggested band were losing momentum.
BRENDA WOOTTON Carillon Transatlantic TRA 360 (RCA)	May 11 Debut recording for Transatlantic — Logo.	Recordings for Sentinel, Cornish label — company situated Newlyn, Penzance, Cornwall. Albums include No Song To Sing (SENS 1021), Songs Of Cornwall (SENS 1021), both with Rob Bartlett. With Richard Gendall, Crowley Crown (SENS 1016), with John The Fish, others, Pasties and And Cream (SENS 1006) With Rob Bartlett, under own name (Barclay 920.475).	Cornish lady, much travelled, much heard who until now recorded for small, though successful, Cornish company, plus for French, Barclay. Known as folk singer but repertoire has spanned various musics.	Endless concerts, gigs, festivals in UK in last 10 years and more. Various radio, TV spots both national and local. Features over years in folk magazines. Recent Melody Maker folk section lead feature, Cornish Life, Vol 6, No 2. Recent reception for selected writers, broadcasters. Future Woman's Realm feature. Forthcoming UK concerts: June 9, London, BBC recording; 20, London; 21, Derby; 22, Norwich folk festival; 24, London; 31, Martin's-in-the-Fields Folk Festival; 28, 29, London; July 1, Daventry, 2, Hexham; 4, Peterlee; 5, Sunderland; 6, Trimpleton with bookings listed by Logo through summer. Single issued from LP, Silver Net coupled with Apple Wine as double A-side 45.	Basically pleasing album with crystal clear recording particularly artist vocal. Majority of LP cuts have Cornish lyric emphasis which may restrict general sales although these songs possess pleasing melodies. Numerous flowing tunes as with S111, S116, S214.6. Brass band for S113 and S214. Slow reflective material S114, S213. Final cut first side sung in Cornish with delightful instrumental colouring. Of non-Cornish orientated tracks, S211, Paris has score set by piano with sympathetic vocal interpretation of descriptive lyric. Most rock flavoured cut perhaps final, S216 where drums, electric guitar give perhaps beefy sound which might have been utilised earlier with consequence of removing album from predominantly folk styled flavour, assuming that may be desired. Throughout good production by ex-Steeleye drummer, Nigel Pegrum. One would have liked several numbers which would have given artist chance to cut up her vocals with raunchy attack which, from live hearing, she is capable rather than several slightly coy, pure, vocal trackings. LP should set scene for even better second for Logo. This though deserves success.

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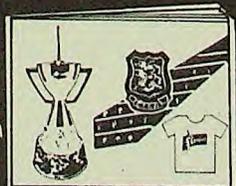
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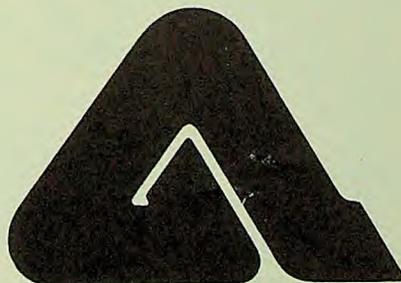
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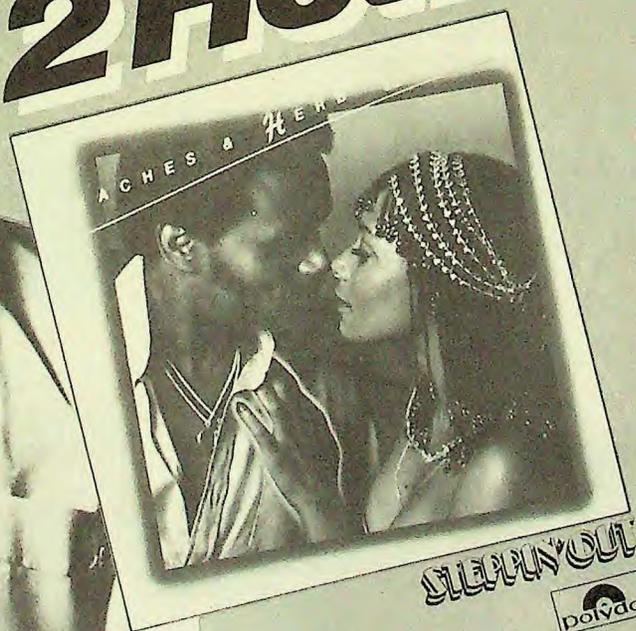
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CHART
COMPILED FOR
WEEK ENDING
MAY 19, 1979

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			VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)
2	1	2	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
3	6	5	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)	CBS 86082 (C)
4	3	8	BREAKFAST IN AMERICA Supertramp (Supertramp and Peter Henderson)	A&M AMLK 63708 (C)
5	2	3	BLACK ROSE - A ROSE LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)
6	9	6	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)
7	4	24	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
8	7	11	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
9	5	5	COUNTRY LIFE Various	EMI EMTV 16 (E)
10	8	10	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)
11	10	35	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
12	11	12	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013 (C)
13	17	5	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)
14	12	16	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50665 (W)
15			THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler)	United Artists UAK 30231 (E)
16	13	25	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
17	19	3	HI ENERGY Various	K-Tel NE 1044 (K)
18	22	9	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
19	14	12	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
20	28	78	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETPD 400 (C)
21	18	11	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)
22	15	2	WE ARE FAMILY Sister Sledge (Bernard Edwards/Nile Rodgers)	Atlantic K 50587 (W)
23	20	2	GO WEST Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)
24	21	18	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
25	33	7	COUNTRY PORTRAITS Various	Warwick WW 5057 (M)
= 26	29	9	LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma)	Warner Brothers K 66085 (W)
= 26	16	11	FEEL NO FRET Average White Band	RCA XL 13063 (R)
28	24	22	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)
29		1	SONGS OF A LIFETIME Bing Crosby	Philips 6641 923 (F)
30	27	46	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
31			THE UNDERTONES The Undertones	Sire SRK 6071 (W)
32	26	20	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
33	63	3	DESTINY Jacksons	Epic EPC 83200 (C)
34	34	20	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
35	42	42	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)
36	32	5	L.A. (LIGHT ALBUM) Beach Boys	Caribou CRB 86081 (C)
37	25	7	DISCO INFERNO Various	K-Tel NE 1043 (K)
38	30	3	LIFE IN A DAY Simple Minds (John Leckie)	Zoom ZULP 1 (F)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	41	21	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire		CBS 83284 (C)
40	23	19	THE KICK INSIDE Kate Bush (Andrew Powell)		EMI EMC 3223 (E)
41	43	2	THE MAGIC IS YOU Shirley Bassey	United Artists UATV 30230 (E)	
42			BOOGIE BUS Various		Polystar 9198 174 (F)
43	40	25	52ND STREET Billy Joel (Phil Ramone)		CBS 83181 (C)
44	37	22	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)		Polydor POLD 5007 (F)
45	49	25	JAZZ Queen (Queen)		EMI EMA 788 (E)
46	51	5	MORE MILES PER HOUR John Miles (Alan Parsons)		Decca TXS 135 (S)
47	35	5	MARK II PURPLE SINGLES Deep Purple		Purple TPS 3514 (E)
48	36	9	OVERKILL Motorhead (Jimmy Miller)		Bronze BRON 515 (E)
49		1	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC Ian Hunter		Chrysalis CHR 1214 (F)
50	31	33	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)		Riva RVLP 8 (W)
51		1	TWENTY GOLDEN GREATS Neil Diamond		MCA EMTV 14 (E)
52	44	20	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)		CBS 86077 (C)
53	59	62	SATURDAY NIGHT FEVER Various		RSO 2658 123 (F)
54	39	4	MISSION ACCOMPLISHED BUT THE BEAT GOES ON Rezillos (Tim Pearce)		Sire SRK 6069 (W)
55	38	6	SECOND HAND DAYLIGHT Magazine		Virgin V 2121 (C)
56	61	44	GREASE Original Soundtrack		RSO RSD 2001 (F)
57	47	5	LOVEDRIVE Scorpions (Dieter Dierks)		Harvest SHSP 4097 (E)
58	66	7	NEW DIMENSIONS Three Degrees		Ariola ARLH 5012 (A)
59			WAVE Patti Smith (T. Rundgren)		Arista SPART 1086 (F)
60	60	8	IMPERIAL WIZARD David Essex (D. Essex/M. Batt/C. Neal)		Mercury 9109 616 (F)
= 61			NEW VALUES Iggy Pop (J. Williamson)		Arista SPART 1092 (F)
= 61	64	10	SCARED TO DANCE Skids (David Batchelor)		Virgin V 2116 (C)
63	58	12	INFLAMMABLE MATERIAL Stiff Little Fingers		Rough Trade ROUGH 1 (SP)
64	48	3	RAINBOW DOME MUSIC Steve Hillage (Steve Hillage)		Virgin VR 1 (C)
65	54	8	VAN HALEN II Van Halen (Ted Templeman)		Warner Brothers K 56616 (W)
66	62	20	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)		Virgin V 2001 (C)
67		1	THE INCREDIBLE SHRINKING DICKIES Dickies (J. Hewlett)		A&M AMLE 64742 (C)
68	60	15	PLASTIC LETTERS Blondie (Mike Chapman)		Chrysalis CHR 1166 (F)
69	70	3	THE ALBUM Abba (B. Anderson/B. Ulvaeus)		Epic EPC 86052 (C)
70	62	19	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
71	46	7	SQUEEZING OUT SPARKS Graham Parker and the Rumour (Jack Nitzsche)		Vertigo 9102 030 (F)
72	53	20	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)		Warner Brother K 56344 (W)
73	45	4	AT THE CHELSEA NIGHT CLUB Members (Steve Lilly-White)		Virgin V 2120 (C)
74	68	5	EUROMAN COMETH Jean Jacques Burnel (Alan Winstanley)		United Artists UAG 30214 (E)
75	67	2	DELTICS Chris Rea		Magnet MAG 5028 (E)

ARTIST'S

ABBA	69	1
AVERAGE WHITE BAND	26	
BASSEE, Shirley	41	
BEACH BOYS	36	
BEE GEES	7	
BENSON, George	26	
BLONDIE	11	68
BONEY M	34	
BOOGIE BUS	42	
BURNEL, JJ	47	
BUSH, Kate	16	40
CHIC	14	
COSTELLO, Elvis	24	
CROSBY, Bing	23	
COUNTRY LIFE	9	
COUNTRY PORTRAITS	25	
DEEP PURPLE	47	
DIAMOND, Neil	51	52
DICKIES	67	
DIRE STRAITS	8	
DISCO INFERNO	37	
DURY, Ian	34	
EARTH WIND AND FIRE	39	
ELECTRIC LIGHT ORCHESTRA	20	
ESSEX, David	60	
FLEETWOOD MAC	72	
GARFUNKEL, Art	3	
GREASE	56	
HI ENERGY	17	
HILLAGE, Steve	64	
HUNTER, Ian	49	
IGGY POP	49	
JACKSONS	33	
JARRE, Jean Michel	44	
JOEL, Billy	43	
LAST, James	6	
MAGAZINE	55	
MANILOW, Barry	19	
MEAT LOAF	32	
MEMBERS	73	
MILES, John	46	
MOTORHEAD	48	
OLDFIELD, Mike	66	
PARKER, Graham	71	
POLICE	13	
REA, Chris	75	
REZILLOS	54	
QUEEN	45	
ROXY MUSIC	18	
SATURDAY NIGHT FEVER	53	
SAYER, Leo	2	
SCORPIONS	57	
SEX PISTOLS	21	
SIMPLE MINDS	38	
SISTER SLEDGE	22	
SKIDS	61	
SMITH, Patti	59	
SPEARS, Billie Jo	15	
STEWART, Rod	50	
STIFF LITTLE FINGERS	63	
STREISAND, Barbra	10	
SUPERTRAMP	4	
THIN LIZZY	5	70
THREE DEGREES	12	58
UNDERTONES	31	
VAN HALEN	65	
VILLAGE PEOPLE	23	
WAYNE, Jeff	30	
WINGS	28	

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	12	1	BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.	CBS 6947 (C)
2	2	7	POP MUZIK M (Midascar Prod.) Copyright Control	MCA 413 (E)
3	3	4	HOORAY HOORAY IT'S A HOLI HOLIDAY Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11279 (W)
£ 4	4	3	DOES YOUR MOTHER KNOW Abba (B. Andersson/B. Ulvæus) Bocu	Epic EPC 7316 (C)
5	6	5	REUNITED Peachers & Herb (Freddie Perrin) ATV	Polydor POSP 43 (F)
£ 6	9	7	KNOCK ON WOOD Amil Stewart (Barry Leng) Warner Brothers	Atlantic/Hansa K 11214 (W)
7	20	4	DANCE AWAY Roxy Music (Roxy Music) E.G.	Polydor POSP 44 (F)
8	21	5	PARISIENNE WALKWAYS Gary Moore (C. Tsangarides/G. Moore) Mr. Sam/Heath Levy/Plnt/Chappell	MCA 419 (E)
9	11	5	ONE WAY TICKET Eruption (Frank Farian/Rainer M. Ehardt) Robert Mellin	Atlantic/Hansa K11266 (W)
10	NEW	1	SUNDAY GIRL Blondie (Mike Chapman) EMI	Chrysalis CHS 2320 (F)
11	7	5	BANANA SPLITS Dickies (John Hewlett) Interworld	A&M AMS 7431 (C)
£ 12	18	4	ROXANNE The Police (Police) Virgin	A&M AMS 7348 (C)
13	10	8	THE LOGICAL SONG Supertump (Supertump/Peter Henderson) Rondor	A&M AMS 7427 (C)
14	8	7	GOODNIGHT TONIGHT Wings (Paul McCartney) McCartney/ATV	Parlophone R6023 (E)
15	5	8	SOME GIRLS Racey (M. Most) Chinnichap/RAK	RAK 291 (E)
16	13	6	LOVE YOU INSIDE OUT Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 31 (F)
£ 17	24	4	JIMMY JIMMY Undertones (Roger Bechirian) Warner Brothers	Sire SIR 4015 (W)
18	12	9	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons (Jacksons) Carlin	Epic EPC 7181 (C)
19	15	3	BOYS KEEP SWINGIN' David Bowie (David Bowie/Tony Visconti) Beway Brothers/Fleur/EG	RCA BOW 2 (R)
20	17	10	I DON'T WANNA LOSE YOU Kandidate (M. Most) RAK/State/Nickelodeon/Intersong	RAK 289 (E)
21	19	8	HAVEN'T STOPPED DANCING YET Gonzalez (Gloria Jones/Richard Jones) Buckwheat	Sidewalk SID 102 (E)
22	14	5	HALLELUJAH Milk & Honey (Shlomo Zack) Intersong	Polydor 2001 870 (F)
£ 23	25	5	NICE LEGS SHAME ABOUT HER FACE Monks (Nickelodeon) Arnakata	Carrere CAR 104 (E)
£ 24	30	2	BOOGIE WONDERLAND Earth Wind & Fire/Emotions (Maurice White/Al McKay) Rondor	CBS 7292 (C)
25	34	4	THE NUMBER ONE SONG IN HEAVEN Sparks (Giorgio Moroder) Heath Levy/Island	Virgin VS 244 (C)
26	41	4	THEME FROM DEER HUNTER Shadows (Shadows) Robbins	EMI 2939 (E)
27	26	3	LOVE SONG The Damned (E. S. Hollis) Rock	Chiswick CHIS 112 (E)
28	22	5	GUILTY Mike Oldfield (Mike Oldfield) Virgin	Virgin VS 245 (C)
£ 29	55	2	HOT STUFF Donna Summer (Giorgio Moroder) Heath Levy	Casablanca CAN 151 (A)
£ 30	36	3	BRIDGE OVER TROUBLED WATER Linda Clifford (Gil Askey) Pattern	RSO 30 (F)
31	28	8	THE STAIRCASE Siouxie & The Banshees (Nils Stevenson) Pure Noise/Chappell	Polydor POSP 9 (F)
32	16	9	COOL FOR CATS Squeeze (Squeeze/John Wood) Rondor/Deptford Songs	A&M AMS 7426 (C)
33	NEW	1	SHINE A LITTLE LOVE Electric Light Orchestra (J. Lynne) Jet	Jet 144 (C)
34	31	5	I'M AN UPSTART Angelic Upstarts (Jimmy Pursey) Singatune	Warner Brothers K 17354 (W)
35	NEW	1	I FOUGHT THE LAW Clash (Clash/Bill Price) Riva	CBS 7324 (C)
£ 36	38	4	ONLY YOU Child (Ray Singer) Sherwin	Ariola/Hansa AHA 536 (A)
£ 37	74	2	SAY WHEN Lene Lovich (Stateless Prod.) Oval	Stiff BUY 46 (E)
38	35	8	LOVE BALLAD George Benson (Tom Lipuma) Chappell	Warner Brothers K 17333 (W)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	39	3	I WANT YOU TO WANT ME Cheep Trick (-) Screen Gems/EMI	Epic EPC 7258 (C)
40	27	10	THE RUNNER Three Degrees (G. Moroder) Sando/Heath Levy	Ariola ARO 154 (A)
41	49	3	SATURDAY NIGHT T Connection (Cory Wade) April	TK TKR 7536 (C)
£ 42	71	2	ACCIDENTS WILL HAPPEN Elvis Costello (Nick Lowe) Planteng Vision	Radara ADA 35 (W)
43	40	3	AS LONG AS THE PRICE IS RIGHT Dr. Feelgood (David Batchelor) Street	United Artists UP 36506 (E)
44	44	3	GET DANCIN' Bombers (G. Lagios/P. Deasario) Carlin	Magnet Flamingo FM 1 (E)
45	47	4	PRIME TIME Tubes (Todd Rundgren) Rondor	A&M AMS 7423 (C)
46	42	3	RIDE THE GROOVE Players Association (D. Weiss) Panache	Vanguard VS 5012 (A)
47	37	7	SILLY THING/WHO KILLED BAMBI Sex Pistols/Tenpole Tudor (Jones/Cook) Warner Brothers	Virgin VS 256 (C)
£ 48	65	2	ARE YOU READY FOR LOVE Elton John (T. Bell/C. Franks/E. John) Mighty Three/Carlin	Rocket XPRES 13 (F)
49	37	10	HE'S THE GREATEST DANCER Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11257 (W)
50	57	3	RUNAWAY Elkie Brooks (D. Green/E. Brooks) Rondor	A&M AMS 7428 (C)
51	NEW	1	AIN'T NO STOPPIN' US NOW McFadden & Whitehead (J. Faith) Carlin	Philadelphia PIR 7365 (C)
52	32	8	REMEMBER THEN Showaddywaddy (Showaddywaddy) Ardmore & Beechwood	Arista ARIST 247 (F)
53	58	2	EVENING STAR Judas Priest (J. Guthrie/Judas Priest) Arnakata	CBS 7312 (C)
£ 54	62	2	LIFE BEGINS AT THE HOP XTC (Steve Lillywhite) Virgin	Virgin VS 259 (C)
55	46	4	DANCER Gino Soccio (Mix Machine) Heath Levy	Warner Brothers LV 23 (W)
56	NEW	1	PARADISE SKIES Max Webster (J. De Notbeck/M. Webster) Heath Levy	Capitol CL 16079 (E)
57	NEW	1	CAVATINA John Williams (S. Myers) Robins/EMI	Cube BUG 80 (A)
58	54	4	WALK ON BY Average White Band (Average White Band) Carlin	RCA XC 1087 (R)
59	48	4	LONG LIVE ROCK The Who (John Entwistle) Fabulous	Polydor WHO 2 (F)
60	NEW	1	MAYBE Thom Pace (D. Perry) Standard	RSO 34 (F)
61	23	12	FOREVER IN BLUE JEANS Neil Diamond (Bob Gaudio) ATV	CBS 7047 (C)
62	67	2	LIFE IN A DAY Simple Minds (J. Lockie) EMI	Zoom 10 (F)
63	43	9	QUESTIONS AND ANSWERS Sham 69 (Pursey/Wilson) Singatune	Polydor POSP 27 (F)
64	50	2	STOP BREAKING MY HEART Inner Circle (Inner Circle/Youth Sound/Chris Blackwell) Blue Mountain	Island WIP 6488 (E)
65	59	8	HERE COMES THE NIGHT Beach Boys (Beach Boys) Rondor	Caribou CRB 7204 (C)
66	62	3	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) Riva/Warner Brothers	Riva 19 (W)
67	72	2	HOW COULD THIS GO WRONG Exile (M. Chapman) Chinnichap/RAK	RAK 293 (E)
68	29	7	VALLEY OF THE DOLLS Generation X (Ian Hunter) Chrysalis	Chrysalis CHS 2310 (F)
69	45	10	WOW Kate Bush (Andrew Powell) EMI	EMI 2911 (E)
70	52	11	SULTANS OF SWING Dire Straits (Dire Straits) Rondor/Strait Jacket	Vertigo 6059 206 (F)
71	NEW	1	ARE FRIENDS ELECTRIC Tubeway Army (Beggars Banquet/Andrew Heath) G. Muman	Beggars Banquet BEG 18 (E)
72	60	3	SWEET LOUISE Ironhorse (R. Bachman) Screen Gems/EMI	Atlantic K 11271 (W)
73	51	12	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols (S. Jones) Burlington/Warner Bros.	Virgin VS 240 (C)
74	NEW	1	WHO WERE YOU WITH IN THE MOONLIGHT Dollar (C. Neal) Copyright Control	Carrere CAR 110 (E)
75	NEW	1	MINDLESS BOOGIE Hot Chocolate (M. Most) Chocolate/RAK	RAK 292 (E)

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

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PERFORMANCE

Liz Christian: Maunkberrys

THE VOICE is as hard as granite, the stage presentation has an air of "defy me if you dare", and the songs are visibly aimed at cutting every man in the audience down to size. Lizzie Christian, appearing regularly at Maunkberrys, the Jermyn Street late-night haunt of music industry people, is someone whose obvious talent could never be ignored by anyone.

Christian is a performer in the Janis Joplin/Maggie Bell vein, and as we all know, it isn't easy to market such lady singers on record. Onstage, their performances are often electrifying, and their songs deal with the basic emotions in life, which everyone can relate to. When it comes to recording however, the public often fight shy.

When Liz Christian takes the stage, she dominates the entire room with her presence. However, her real strength lies in songwriting. Apart from Alice Cooper's Only Women Bleed, the material was self-penned and revealed that there is much more to Christian than meets the eye.

From the opening She's A Woman, Christian revealed that she has three shades of singing — loud, very loud and deafening. Woman was dedicated appropriately to the men in the audience, Blue Monday was more soulful, and You Were My First Love was a touching ballad which emphasised that she is adept at handling the softer numbers too.

Liz Christian has been singing for almost 10 years now and has made singles in the past. Two years ago she started writing and performing her own material, and that is a step in the right direction. With the right managerial direction and the lucky breaks, she could make it yet.

CHRIS WHITE

Edwin Starr: Bailey's, Watford

WITH THE wave of popularity that disco product is currently enjoying, many of today's younger record buyers could well be forgiven for thinking that Edwin Starr, recently in the chart with Contact, is an artist new to the scene. In fact, Starr's recording career is longer than most, and his current UK appearances prove that he is a value-for-money performer too.

At Bailey's, Watford, that North London venue which is the nearest the South has to the Northern type of nightclubs, Starr captivated a youngish audience — many of whom would be in their rompers when he had his first hit records. For the older members of the audience, it was probably a lesson in nostalgia while also proving that many of the disco hits of yester-year are still very viable today.

Starr was aided by an excellent backing band which boasted a strong brass section. It is probably fair to say that the audience were anticipating a good time before his act even began, and they were not to be let down by Starr's enthusiastic performance. If anybody was still to be won over, then the first 10 minutes were ample proof that Starr was out to win all hearts.

His old Motown hits, S-O-S and Headline News, were as tuneful as ever while War was stretched out into a 10 minute mini-epic which included audience participation and even a conga down round the inside of the club. Contact, his last 20th Century single for Pye (the label now goes through RCA) proved that ten years after those early hits he is still one of the best live disco artists around.

CHRIS WHITE

Johnny Winter: The Venue

THE FIRST of May brought many things to London, not least snow, sleet and rain, but the shining spot was the opening night of Johnny Winter at the Venue — the first of four gigs.

Looking as frail as ever with his thin blond hair, Winter started right away with Listen To The Kid and convinced everybody that he and his current line-up, featuring Jon Paris on bass and Bobby Torello on drums, were here to entertain. He followed with Walkin' By Myself and Mississippi Blues.

It is easy to understand why Winter has gone back to playing clubs — at the Venue there was a much more intimate atmosphere and the repartee between audience and players was 100 per cent.

Continuing with a well-balanced mixture of blues songs and rock and roll including Last Night, Got My Mojo Working and Johnny B Goode, Winter left the stage with Paris as Bobby Torello launched into a drum solo that managed to stop the chattering on even the CBS tables.

Winter returned with In My Kitchen, demonstrating some neat slide work. To sum up with a quote from Paris, Johnny Winter is a "winner".

JUDY WILLANS

The Jam: Rainbow

VALUE FOR money is one thing, but sitting through two very mediocre support groups is enough to dull any audience's musical appetite, especially when the only band it really wants to hear is the Jam.

This, needless to say, was the state of affairs at the Rainbow. But as

soon as the Jam came onstage (at well after 9, and the doors had opened at 7.30) all was forgiven. The crowd immediately surged forward as Paul Weller greeted it with: "I thought the seats were going to be taken out. Sorry about them", and launched straight into the powerful This is the Modern World.

He needn't have bothered apologising for the seats though, they disappeared quickly enough from the front where you could see them being passed over people's heads.

The Jam were in brilliant form. Gone is the tense black-suited image. This time Weller was resplendent in white and Bruce Foxton sexy in a fetching powder blue number. They move and play with more confidence, but there is no superstar pretention. Weller clearly remembers when he was just a face in an audience and now his audiences love and respect him for it.

Other numbers played were Mr Clean (dedicated to the GLC): It's Too Bad; All Mod Cons; In the Tube Station At Midnight; London Girls and, in fact, everybody's favourites. A fantastic evening. The Jam are here to stay, and deserve every bit of their success.

DANNY VAN EMDEN

The French Have A Song For It: Piccadilly Theatre

OH DEAR! The five actors and singers in this unpretentious entertainment perform with such well-meaning earnestness that it seems a shame to put the boot in. but a critic has to consider the punters who'll be paying money for their tickets, and on that basis I

really can't recommend parting with your ready.

Devised by Peter Reeves — who also belts out Jacques Brel's searingly intense lyrics with commendable gusto — and produced by ex-Transatlantic Records' boss Nat Joseph, the show is a string of French songs, loosely grouped together as Protest, Music Hall, Provincial etc.

Speaking as a devoted Francophile, it sounds like an idyllic way to spend an evening. The trouble is Reeves has gone to considerable trouble to translate most of the songs into ungainly English. And there the show founders.

The charm of a French song is that it is so French. Translate it into English, sing it with Henry Higgins' rounded vowels, or in pretend-cockney if it happens to be a Paris street song, and it's like pouring custard over crepes suzettes.

The show cries out for (a) a couple of real French singers (b) a mixture of half and half French and English lyrics and (c) more spoken links with a touch more humour.

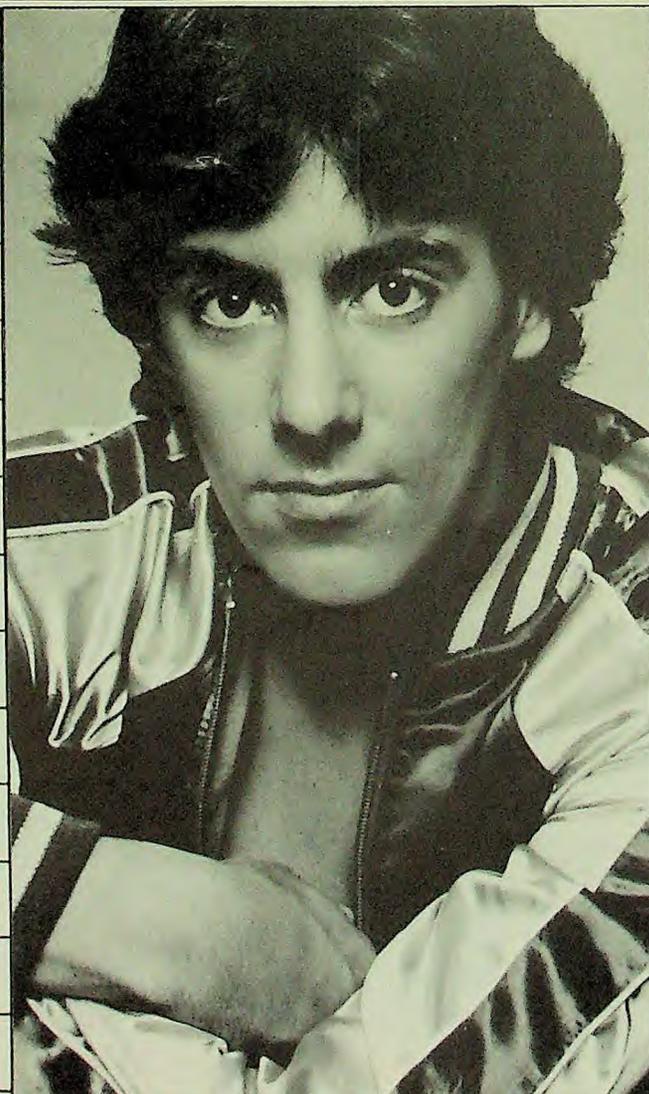
All praise, though to Helen Shapiro as the star of the show and I would commend her to pursue an acting career in musical comedy which, on this showing, she seems to have a natural talent for.

RODNEY BURBECK

Which music publication carries the most relevant information for dealers' work?

Music Week 80%
Record Business 8%
Radio and Record News 4%
(Source: NOP Market Research)

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DOOLEY'S DIARY



JUST TO prove that Virgin are not trying to pull the wool over anyone's eyes with Adrian Munsey's single, *The Lost Sheep*, and a disco follow up *C'est Sheep*, here is a picture of the artist (left, he is the one holding the microphone) with his back up vocalists. No bleating about the bush, it was thought at first that this was an attempt by Virgin to fleece the public, but the sheer quality of the music is winning through such that record buyers are now flocking to their local stores like lambs to the slaughter. He could even make the chart, baa-ing accidents, as long as the public goes for the BPM (bleats per minute) sound of the disco version. If anyone thinks of more ovine puns do not under any circumstances send to either *Music Week* or Virgin Records.



COOL WATER is the title of the debut United Artists single by Don Estelle and Windsor Davies and Estelle is about to be anointed with just that by UA MD Cliff Busby (above, left). The duo will be making radio, TV and in-store appearances to promote the single and they star in the stage version of *It Ain't Half Hot Mum* at the Wimbledon Theatre in June. The TV series returns in the autumn. Above right Ensign band *Light Of The World*

were showcased last week at London's Gullivers Club and by all reports impressed the assembled media people with their half-hour set including tracks from their debut album *Light Of The World* (ENVY 7). Pictured relaxing after the set are (l to r) Ensign A & R consultant Chris Hill, L.O.W. members Everton McCalla, Breeze McCreith and Kenny Wellington, their manager Joe Williams, and Ensign MD Nigel Grainge.



OVER THE years, *Music Week* has received thousands of photographs immortalising the ritual known as "contract signing", but this is the first to capture the true solemnity of the occasion. The scene above shows East End band Warm Jets who have catapulted to fame through residences at the Bridge House, Canning Town and the Marquee, and are now signed for management and publishing by Song Music whose directors Chris Warren and Paul Jeffreys are far left and second left respectively.



LOOKING LIKE a Thunderbirds puppet, Engelbert (nee Humperdinck), left, faces the camera with a line-up of heavies at EMI's reception to welcome him back to Britain for concerts and a new album — *This Moment In Time*. But the event was more like an un-press reception with journalists having to penetrate a ring of unhelpful publicists who, despite the manifold efforts of the EMI MOR staff to do a proper PR job, managed to prevent most journalists present from getting more than two sentences from the lips of the man himself. Enge is pictured with Ramon Lopez and Leslie Hill and his manager Harold Davison.

CITY SPECULATION over EMI's plight continues to be rife and as its shares plunged even further to 105p (compared to 278p three years ago) this week the likelihood of a takeover gained credence potential purchasers include the Ladbroke Group's Cyril Stein (favoured by the *Sunday Observer*), CBS, Gulf and Western, Polygram — or even a joint bid by a partnership of Lord Delfont and Lord Grade (according to the *Sunday Telegraph*) meanwhile budgetary control continues to be rigorously applied in the music divisions and reportedly even a very high echelon executive having to answer for overspending on an unprofitable deal.

JUST WHEN we thought the advertising battle between EMI's sexy Suzi and RCA's Thelma was going to get interesting, RCA says it has no plans for further Thelma ads And, incidentally, could last week's RCA eye-chart ad have anything to do with the fact that marketing supremo Peter Bailey is married to a lady optician? After five years with the company, parting of the ways for Phonogram and product manager Rick Blaskey Is World Records planning to move into club mail-order market again?

EXPECT MAJOR expansion of RSO in UK now that international chief Mike Hutson has his hands on the reins And new Polydor RSO label manager Nigel Reveller, a man not known for the speed in which he extracts his wallet, shocked colleagues this week by paying up £5 football bet he lost to Bob White After Dusty's comeback, we now hear that brother Tom Springfield is alive and well living in Chelsea and writing songs again A baby daughter, Rosslyn Alice, to Andrew Scott of Selecta and wife Merryl Album Reflections' Pat Jackson has moved to Sweden to set up new company in Stockholm handling AR's products and official concert merchandise.

THE DOREEN Appreciation Society, a music business clique which started life at a *Music Week* radio forum a couple of years back, meets in London this week to discuss plans to aid a children's charity, the Nuffield Hearing and Speech Centre James Prince, son of Motown boss Peter, is obviously following father's footsteps having scored 100 per cent success in recent music exam Chappell's Jonathan Simon one of several expert witnesses including L. G. Wood, Stanley Cortikov and Jean Loup Tournier called to give evidence on Australian copyright owners at recent Australian Copyright Tribunal FOOTBALL: in the play-offs for the League Cup, Ice beat DJM 4-3 and Pye beat Lightning 8-4.

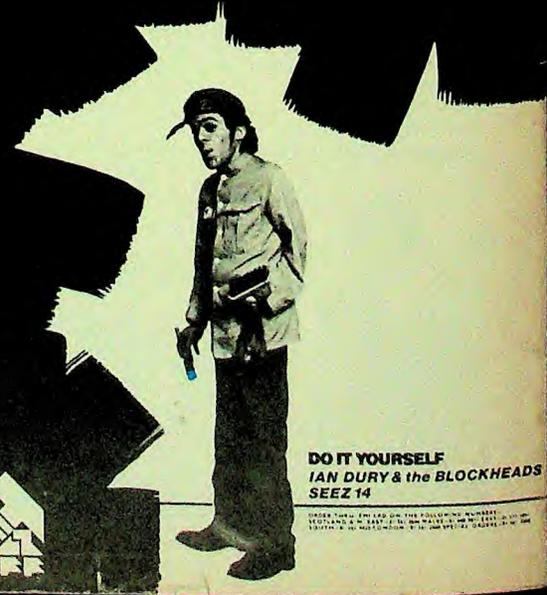
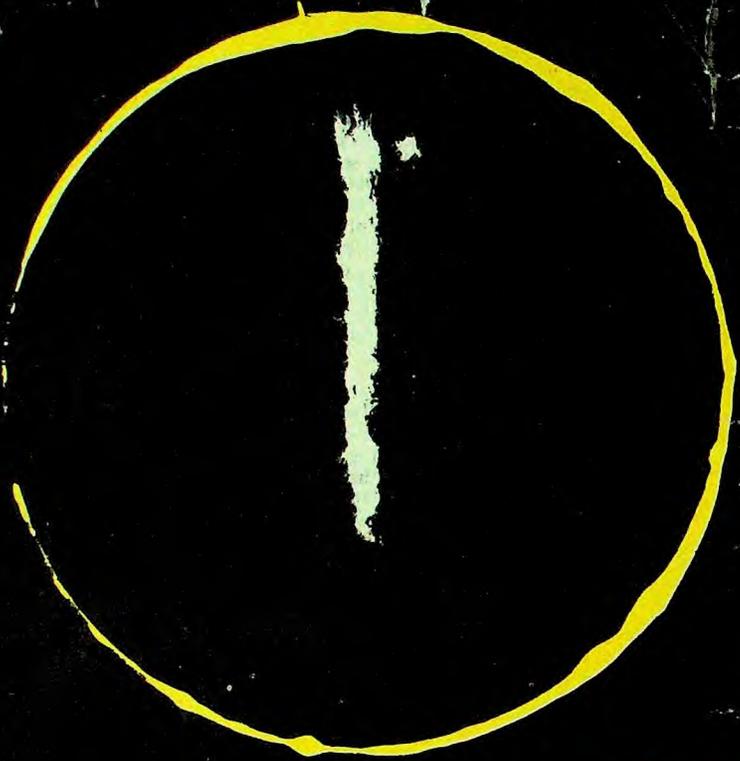


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