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

MUSIC WEEK

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

Indies rally call to halt majors' BPI 'monopoly'

by NIGEL HUNTER

IN AN attempt to stop the BPI Council being virtually controlled by eight major record companies, DJM Records managing director Stephen James is lobbying support from other independent BPI members.

James warns that at an extraordinary general meeting of the BPI on June 6, members will vote on giving the eight majors automatic membership of the council without need for re-election — and 25 votes each at every general meeting. This will give them 200 votes compared to 176 held by the independents.

"Do you want the BPI to be totally controlled by the eight major companies," asks James, "or would you rather remain democratic?" He is urging all independent members to attend the June 6 meeting and vote against the motions.

But BPI director general John Deacon told *Music Week* that there is another motion on the same agenda to increase the BPI council by two from its present total of 12 and that the two new members would represent the independents. If this is passed, the council line-up will be eight repesenting the major companies (EMI, CBS, RCA, Decca, Phonogram, Polydor, Pye and WEA) and six representing the independents.

"In all my experience of the BPI as a council member before becoming director-general, I have never known the majors to vote *en bloc* together on any matter," Deacon pointed out.

He conceded that the majors will command the dominant role in voting in council and at general meetings if the motion to grant them 25 votes each at the latter is passed on June 6. But he added that the council decision to propose this motion was unanimous, with the independent representatives voting for it as well as the majors.

Deacon drew attention to the "very considerable" rise in BPI expenditure necessary for the organisation to finance its anti-piracy campaign and the lobbying

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THE 50th recording and two millionth sale in the Lambert and Butler Master series by the London Philharmonic Orchestra for Music for Pleasure was celebrated with a lunch at the Cafe Royal last week at which MfP managing director Richard Baldwyn (left) presented the orchestra's managing director Eric Bravington with a special award — a sculpted hand holding a conductor's baton. A similar award went to Christopher Coury, managing director of W.D. & H.O. Wills, which sponsors the series. (Full report in MW's Classical page next week).

Sunny century for RS

from TERRI ANDERSON

TENERIFE, CANARY ISLANDS: As the one year old independent promotion company Record Sales gathered here for an informal convention last week, director, Richard Jakubowski, announced that the company had just completed work on the 100th chart entry with which it has been associated.

Jakubowski also hinted strongly that the company may increase its activities to work for companies on total promotion campaigns, rather than working on records already selling as at present. And he described their new disco promotion company as "the most exciting thing which has happened to us in the last six months".

Record Sales' staff of 20 plus marketing executives from record companies with which they work attended a series of round table discussions and product presentations.

Capital splits from BMS

By DAVID DALTON

CAPITAL RADIO has decided to end its agreement with Broadcast Marketing Services and from October this year will be handling its own airtime sales both nationally and locally.

This is the latest and most significant of the recent changes in national sales representation for Independent Local Radio companies — Beacon and Victory recently switched their alliance from AIR Services to Radio Sales and Marketing — yet this move has been expected for some time with Capital feeling itself able to handle its own national business after more than five years in operation.

The Capital board decided to expand its sales force rather than continue the link with BMS because they wish to keep all aspects of programming — and advertising is seen as part of programming output—under control in house. They also see this as an opportunity to generate new advertising revenue not only for Capital, but also for the whole network.

Although the split does not officially take place until October, the Capital sales force, under sales director Tony Vickers, will be moving out of Euston Tower to larger offices at 356 Euston Road within the next few months.

Chart action

MUCH HIGHER sales at the top end of the chart this week. Garfunkel's reign at No. 1 is over after six weeks, with Blondie taking over, closely followed by Roxie Music at No. 2.

New look promised for EMI

By RODNEY BURBECK

THE EMI Group's new chief executive, Lord Delfont, is intent on bringing a new style of management to the company, and the troubled music division can expect him to become personally involved in seeking desperately-needed new talent for its labels.

He will be supported by the new Group managing director, Roger Brooke, who joins the company on June 4 and who, it now emerges, is to be heir apparent to the chief executive.

In an exclusive interview, Brooke told me this week: "Lord Delfont is a great showman and a great talent recruiter and Baskhar Menon is one of the shrewdest men in the music business. There is no better duo for attracting new talent."

Brooke (48) joins EMI from Pearson Longman, a company involved in magazine and book publishing and diverse leisure activities, and is currently mugging up on the intricacies of the music business.

"I have a lot to learn," he admitted, adding: "As I understand it the difficulties experienced by EMI are common to the music industry and they just happen to come at a bad time for the EMI Group.

"But from the informal discussions I have had with Sir John Read, Lord Delfont and Bhaskar Menon, I have total confidence in the future and I believe the company will continue to grow."

Lord Delfont's elevation to chief executive was regarded in the City as something akin to the cavalry coming over the hill in one of his own movies. Although at 69 he is eight years senior to Sir John Read (who continues as chairman of the company) his leisure division has been consistently successful within the group, and his appointment is seen as a warning to potential buyers that EMI is not for sale.

ROGER BROOKE

LORD DELFONT

MUSIC WEEK'S exclusive revelation last week that the National Union of Students is offering its members discount albums on mail order has triggered a new industry controversy. A dealer writes: "Is the record industry hell bent on destroying its goodwill with the trade?" and Stiff Records explains why it is not co-operating with the NUS scheme . . .

Students discount plan controversy

THOUGH ANY story that puts Stiff Records on the front page of *Music Week* can't be all bad, last week's *MW* story, Discount Discs For Students, does not present the full reasons behind Stiff's non-agreement with NUS Marketing's Stiff Records.

Stiff Records' place in the wonderful world of entertainment is to small part to the efforts of independent record shops in Britain which are prepared to stock product that is neither in the Top 50 nor by an indolent superstar flexing his tanned pectorals on a beach in California.

Any growth in the record industry must be based on the emergence of new artists and Stiff has always directed its energies towards finding and developing new talent. The small retailer plays a vital role in breaking new artists and suffers already at the hands of the large conglomerates. We at Stiff feel that the Great Stuff mail order scheme will take business from the people who have always supported us and our artists and, therefore, have decided not to participate.

With regard to the extra discount demanded by Great Stuff, here are some facts: Stiff LPs sell to dealers at £2.87 (including VAT) and retail at £4.49. We make about 30 pence per album and don't feel that we should give any of that away to Great Stuff, which already was a profit potential of £1.64 to play with.

We spend half of our pre-tax profits bringing artists like Lene Lovich, Rachel Sweet, Lew Lewis, Reformer and The Sports to the hallowed halls of the student campuses and all we ask is that Stiff scholars stroll to their local corner diskerie for the vinyl.

Andy Murray Press Officer, Stiff Records, Alexander Street, London W2.

LETTERS

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

IS THE record industry hell bent on destroying the little goodwill there might be left between dealers and themselves? I refer to your report last week about a new students discount record direct mail service which infers that every record company except Stiff is giving the NUS an extra 10 per cent discount.

Is the record industry so keen to make a quick buck out of any volume business that they do not care about the long term effect? (I am not saying they should not get it, but that we should all have an equal chance).

For 20 years we have been selling records and our company has grown into one the largest retailers in the country. Our meagre profits have been reinvested back into the industry for our mutual benefit. With a few exceptions, discount on the volume business that we do is either very low or non-existent — wherever we get it we surrender our five per cent returns.

Why will record manufacturers not offer all dealers the same generous terms, that they are apparently giving the NUS? after all many of us would qualify. We stock well over 1,200 albums! We sell to under-privileged groups who require discount and we work on narrow margins. We have also been around a darn sight longer. We are not subsidised out of tax payers money and we are one of the most important parts of the record industry.

The record industry has a choice as far as my company is concerned — for my full co-operation and their requirements for full catalogue representation I would like to be offered the same terms. When these are not forthcoming I shall simply cream off their catalogue.

Alternatively, I can abandon my retail activities and launch a "discount record direct mail operation" to old age pensioners' (affiliated to the new Pensions Union which is affiliated to the TGWU) under the tag "goldies for oldies records" and wait for the industry to fall over itself to offer me this unattainable discount.

P. M. Ames, managing director, Ames Records and Tapes, Preston, PR1 5AT.

Hit the companies in their pockets!

WE ARE writing with reference to the debate on record quality. We are a small company operating jukeboxes and are finding poor quality records are becoming very expensive to us.

While poor quality records sold to the public are not particularly inconvenient, to a company such as ourselves they are disastrous.

When we have to return to our jukebox sites to rectify sticking records it costs a lot of time and money and it also affects our reputation of providing good equipment and an efficient service.

It would be interesting to know if it is possible to charge record companies for our time and money spent in removing and replacing poor quality records. Is it true that records are covered under the Sale of Goods Act which allows for compensation for goods of unmerchandisable quality? We would be interested to hear of anyone successfully making a claim of this type so that we may consider it.

It would appear that the only way we can make record companies put their house in order is to hit them where it hurts most — in their pockets.

We thank *Music Week* for being a platform so that the experience of others can be broadcast to the music world.

Brian Garvey, Grove Electronic Supplies, Manor Road, Richmond, Surrey.

MU replies on videos

ALTHOUGH WE subscribe to your excellent publication and I usually see each issue, I have only just become aware of an item (*MW* March 31) in which David Willoughby of IPC Video is reported as having told a conference on video that "there are problems with musical video tapes, notably with the Musicians' Union".

I do not know what problems Mr Willoughby had in mind, but I can assure your readers that they will only experience problems with the Musicians' Union if they wish to avoid respecting musicians' rights or entering into fair agreements on pay and conditions for the production of videotapes or cassettes.

Those who wish to deal reasonably with us will find that we are always ready to reciprocate.

John Morton, general secretary, Musicians' Union, Buckingham Gate, London SW1.

PLEASE NOTE: Due to a Spring Bank Holiday, Music Week will be published one day late next week.

Phonodisc dealer seminar

PHONODISC HELD a meeting for dealers last week in the Phonogram boardroom to discuss problems of mutual interest on an informal basis in an attempt to find solutions.

Acting as hosts with Phonodisc managing director Bill Bryant were Phonogram managing director Ken Maliphant and Polydor deputy managing director Tom Parkinson.

One of the points raised by the dealers was the difficulty in getting through to the Phonodisc order desk during peak ordering periods. Bryant said that the company was examining ways of alleviating the problem such as installing more lines, training staff in other sections to help at peak times and the acquisition of automatic equipment which would queue waiting callers. The latter remedy was not feasible at present as the Post Office is phasing out its present equipment and no replacement system was yet available.

The question of ordering and obtaining last-minute records prompted by Top Of The Pops appearances was also raised and received a promise of further investigation.

Bryant told the retailers that the paperwork issued by Phonodisc such as invoices and credit notes were a necessary and integral part of the company's system, but endeavours would be made to keep it to a minimum by consolidating invoices. He also undertook to meet a request for more information on back orders.

Numbering systems and the bar coding principle were discussed and the general consensus of opinion was that alpha numeric codes were better and more feasible than all-number codes, although the latter should supersede the former when automation and bar coding systems are introduced.

On the subject of returns, Bryant promised to change the present five per cent arrangement to permit the allowance to be carried over from one quarter to the next, which will be a particularly useful concession at the end of the year.

Where faulty discs are concerned, the meeting agreed that part of the problem lies in the very varied range of hardware used by customers, ranging from the most sophisticated hi-fi systems to the most basic and it is virtually impossible to satisfy them all in the matter.

The meeting follows two held last year by Phonodisc along similar lines, and another is planned for September.

WITH HOPES of adding another hit collaboration to the three chart artists already with WEA UK/Hansa, Charlie Fawn — initially signed to Hansa in Europe after the Meisels' "search for talent" quest in 1977 — has been signed to an exclusive deal with WEA UK/Hansa. His first single, Blue Skies, was produced by ex-McGuinness Flint men Lou Stonebridge and Tom McGuinness and released this week. He is currently in the studio making an LP for autumn release. The other three WEA UK/Hansa artists are Boney M, Amii Stewart and Eruption. Pictured at the signing are (left to right) Ian Mannering Smith, WB general manager; Tom McGuinness, Peter Meisel of Hansa; Fraser Kennedy and Ray Williams, the artist's co-managers; Dave Dee, WEA A&R director; and Charlie Fawn (seated).

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Decca's A&R shuffle

FOLLOWING THE departure of Peter Goodchild, Decca has appointed a new pop marketing manager while also filling the vacancy created when head of A&R Mike Smith left the company to go to GTO, several months ago.

Former assistant pop marketing manager Roger Bull replaces Goodchild who is leaving the music business. He will be responsible for initiating marketing campaigns for all Decca and London pop product. Bull started with Decca as field promotion representative for the South of England.

Frank Rodgers becomes head of A&R for pop product. He joined Decca's promotion department in 1969 and moved into A&R two years later as label manager. Rodgers was responsible for finding and signing Thin Lizzy, Junior Campbell, and Robin Sarstedt and was also involved in the signing of The Late Show and in concluding the negotiations that re-united producer Alan Parsons with John Miles.

Rodgers commented: "At this stage my immediate plans are to reconstruct the A&R department. I will announce specific proposals for the future at a later date."

New to Decca is Michelle Freidman who joins the promotion office as promotion executive for television. She was previously with MFP, Chiswick Records and ATV Music.

Frank Rodgers

MUSICAL CHAIRS

FOLLOWING MUCH speculation **John Bradford** has been appointed chief executive of Midland Community Radio, the successful applicant company for the Coventry ILR franchise. Bradford is currently managing director of Radio Tees and chairman of the Association of Independent Radio Contractors, but both he and his family have connections with the Coventry area. He had been associated with the franchise group for several months prior to the award of the contract. Commenting on his appointment, Bradford says: "I look forward to using my experience to help in the establishment of a local radio station for the people of this area but finally it is their radio station and my role is that of a midwife who will ensure the delivery of a healthy baby." **Jan Garner**, previously personal assistant to Phonogram financial director Glyn Williams, has joined Zomba Management and Publishing as office co-ordinator, ending a five-year spell of service with Phonogram. **Terry Yason** has been appointed RCA's marketing manager.

Formerly he supervised all marketing for Ensign, masterminding the launch and development of the Boomtown Rats. Prior to that he worked with Phonogram. **Gerry Fyfe** has moved from rock product manager at Polydor to RCA as country music product manager. Formerly with DJM A & R, **Frank Neilson** has moved to Polydor to work on pop and contemporary product, reporting along with senior A & R manager Alan Black to Polydor general manager A & R, Alan Sizer. **Fiona Taylor** to Island Music as international manager replacing Denise Smith. Ms Taylor was previously promotion manager at Rebel Records. **Ros Bea,** assistant to Charisma marketing manager, Mike Watts, moving to Albion Management to book artists for the Hope and Anchor and Nasvhille pub venues. **Rob Zuradzki** becomes a director of Mervyn Conn Promotions two and a half years after joining the company to handle advertising, design and brochure production. He has recently become more and more involved in tour promotion and management. **Gerry Hayter** leaves Mervyn Conn to join the Derek Block agency.

Rushent's Genetic Records

MARTIN RUSHENT, producer of the Stranglers and the Buzzcocks, has announced the formation of his own production company and record label under the name of Genetic Records. Product will be released by WEA through Radar on a Genetic/Radar label.

First release will be a single from his debut signing, new five-piece group Sussex, scheduled for June 29.

Meanwhile, Albion Records releases a solo single by Rushent himself titled Give It All You've Got, promised to the label before Rushent set up Genetic.

Runaways picked up

CHERRY RED, the independent label formed nine months ago, has picked up the rights to the new Runaways album, And Now . . . The Runaways. The LP was recorded in late 1978 when the band's line-up was Joan Jett, Lita Ford, Sandy West and Vicki Blue. The deal was agreed in London recently between Runaways manager Toby Mamis and Cherry Red director Iain McNay.

Release date is set for June 29 and the album will be the subject of an extensive Cherry Red campaign. It will be available in different colour vinyls, each colour being in a specially numbered limited edition and will also be available on cassette.

Tracks on the album include the band's version of Earl Slick's Saturday Night Special, the Beatles' Eight Days A Week, Slade's Mama We're All Crazee Now plus a song written by Sex Pistol Steve Jones entitled Black Leather.

NEWS

EMI first with digital single

EMI HAS released Britain's first digitally-recorded single. The 12" single (12 DG 1001), entitled Love Don't Live Here Any More/Don't You Worry, features the jazz-fusion combination Morrissey/Mullen. It was recorded and mastered at EMI's Abbey Road Studios on digital equipment developed by the EMI Central Research Laboratory. RRP is £1.99.

This is the first release on the EMI-Digital label, has its own special sleeve and is being marketed through EMI's GRD in Britain.

Leslie Hill, joint managing director of EMI music operations, speaking at a London gathering to launch the project, commented: "EMI has been seriously involved in the development of digital technology and its application to the recording industry for some time.

"We have been unwilling, however, to offer digital product for sale until such time as the technical superiority of the product gave a clear indication of the capabilities and potential of digital recording.

"This first single marks the beginning of a move into digital recording which will, I believe, establish EMI's technical superiority in an area which will be a vital part of the future of the record industry.

"Recording quality is of the utmost importance to performer and consumer alike. And the digital recording equipment which has been developed by EMI offers recording quality which is hitherto unexcelled in the history of the music business.

"Other recordings have already been completed, and further sessions — some of them involving highly ambitious classical projects — have been fixed.

"I think I can safely say that within the next year EMI Music will have offered hi-fi buffs throughout the world the chance to experience musical reproduction of a standard that, until EMI entered the digital race, seemed impossible to achieve."

Unlike many of the digital recordings already on sale, the EMI recordings are made on a purpose-built tape recorder using open-reel tape, not on a converted video recorder.

STANDING BY the digital recorder used for the historic Morrissey/Mullen session are (l to r) Martin Simpson, design engineer at EMI's labs at Hayes; Chris Buchanan, senior engineer at Abbey Road Studios, and Ken Townsend, general manager of Abbey Road.

Wings hatch new album

THE NEW Wings studio album, Back To The Egg, is set for worldwide release on EMI on June 8. It includes 13 new McCartney tracks and one by Denny Laine and guest appearances by Pete Townshend, Kenny Jones, Dave Gilmour, Hank Marvin and others. The LP was produced by McCartney and Chris Thomas.

RADIO LUXEMBOURG has signed DJ Steve Wright to the 208 team. Programme director Tony Prince's first choice after listening to almost 300 tapes, Wright arrives in the Grand Duchy on June 1.

Wright joins the station from ILR company Thames Valley where he co-hosted the Read And Wright Show with Mike Read and most recently the breakfast show. Luxembourg managing director Alan Keen says: "I am really delighted to welcome Steve as part of our expansion plans. As well as broadcasting on 208, he will also present shows on our new RTL-Community service to Luxembourg, parts of Germany, France and Belgium."

IN AN interim statement, Management Agency and Music reports increased profits of nearly £400,000 for the first six months of its financial year compared with the same period the previous year and the board is predicting "a modest increase" in profits for the full year. An interim dividend of 2.5 pence per share is declared compared to 1.98p in 1978 with a forecast of a final dividend of 4.3p (4.2p).

A NEW Village People single, Go West (Mercury 6007 217), is being released this Friday. It is the title track of their current album which is being advertised nationally on television. The single will be pressed in a special picture bag and there will be a limited-edition 12 inch re-mixed single also available in full-colour picture bag.

Industry deaths. . .

GRIFF RIGBY, 63, of the Mechanical Copyright Protection Society liaison division died suddenly on Tuesday of last week. Rigby first joined MCPS in 1961, the first of three spells with the organisation, interspersed with management of an Ibiza wine bar and service with Immediate Records and Screen Gems Music. The funeral will take place this Friday (25), and details are available from Marilyn Worsley at the MCPS (01-769 3181).

Pat Lee, 60, well known in publishing circles through her service with KPM, Southern Music and the Ember Library, died last Thursday. The funeral will be held this Friday (25) at Eltham Crematorium at 12.15 pm.

Indies rally against monopoly

FROM PAGE ONE

and publicity required to focus on the formidable menace of domestic taping. To meet these demands the subscriptions of the A category major members has been raised from £7,500 to £25,000 each per year, while the subscriptions of the other category members remain the same.

Ariola marketing manager Andrew Pryor said: "We're very, very angry that the majors are proposing this and we're right behind Stephen James with regard to this matter."

Stiff generall manager Paul Conroy was characteristically forthright in his comments.

"We think the BPI does a good job, but we're not a full member because it costs too much," he said. "Also we're too busy working on our product and pushing our artists to keep attending meetings. This is the usual desperate move by the majors, who would do better to work on their product and push their artists more and attend less meetings. The independents have caused havoc among the overstaffed majors, and this is another sign of it."

Summer soundtrack

A SOUNDTRACK album with tracks by Ian Dury, Elvis Costello, Boomtown Rats, Nick Lowe, Eddie & The Hot Rods, Patti Smith and others is being released by Arista this week.

Entitled That Summer (SPART 1088), the 16-track LP precedes the Columbia film release by more than a month. The film is "loosely based on the holiday romance theme", and opens in London on June 28, going on general release on July 1.

RRP for the LP is £4.79 and there will be a limited edition of 20,000 pressed in clear yellow vinyl. There will be full-page ads in the rock press plus Time Out *and* National Student. *Point-of-sale material includes full colour A2 posters and showcards.*

WARWICK RECORDS is releasing the soundtrack album of The Buddy Holly Story on June 14 to coincide with the film's premiere. The catalogue number is WW 5064 (cassette WW4 5064), and the RRPs are £4.29 and £4.49 respectively.

TV advertising for the album and film begins on June 14 with three weeks in the London area, followed by ATV Midlands from July 19, Trident from August 9, Granada from August 20, and the rest of the country from September 17.

Posters mentioning both record and film will be available, and retailers can obtain a six-record counterpack. The album contains 19 tracks including all the hits written and recorded by Buddy Holly, whose role in the film is played by Gary Busey.

EMI IS releasing a three-track single from Kick, a new pop/rock outfit which has recently toured with Child and been seen by more than 60,000 people as a result. A-side will be Wrong For You coupled with Goggle Box and The Writer, and the disc which will be released under the title Rough 'N Smooth, will have a total playing time of 12 minutes. It will also be packaged in a fluorescent green bag and retail at the normal price of a single.

PYE IS mounting a two month campaign to back Donna Summer's next album, a double entitled, Bad Girls (Casablanca CALD 5007), released on June 8. The LP includes her latest chart single Hot Stuff.

The campaign gets underway from June 4 with ads in all trade press, selected consumer press and *Titbits*. A bus poster campaign takes in London, Manchester, Liverpool, Leeds, Glasgow and Birmingham. Posters will also feature on the London Underground and there will be national flyposting.

WEA IS mounting a massive advertising and merchandising campaign to coincide with the release of new albums by Dave Edmunds and Nick Lowe. Edmunds' Requested When Needed (Swan Song), and Lowe's Labour Of Lust are both released on June 1.

The releases tie in with Rockpile's 20-date UK tour and window displays will cover all tour towns as well as regular accounts. Press advertising starts June 9 with a centre page spread in Sounds *and double page in* NME. *Similar advertising will appear in* MM, Time Out *and elsewhere. Radio advertising is planned nationwide and there will be posters in London underground stations and on buses in London, Glasgow, Birmingham and Manchester.*

Sad Cafe settles out of court

IN AN out-of-court settlement between RCA Records and the Manchester band Sad Cafe last week, the latter agreed to hand over master tapes of their latest album to RCA — while the company undertook to pay the band and their managers £55,000, being £40,000 for manufacturing costs and £15,000 advance against royalties.

An additional amount of money was lodged with the court because RCA disputes the total amount payable for costs. Earlier, in the High Court, the band denied they were "trying to steal a march" on RCA by sending a master tape of the album to A & M, their American record company.

"RCA's main fear was that the group would sign a licensing agreement with another UK recording company," said counsel for the band who were contesting RCA's claim for the tapes on the grounds that it constituted "an unconscionable bargain" and "represented an undue restraint on trade".

Despite last week's agreement, the dispute between the two sides continues with RCA seeking to hold Sad Cafe to its contract for the delivery of further recordings, and Sad Cafe maintaining that their contract with RCA is now invalid.

'Hayes back to normal in 24 hrs'

INDUSTRIAL ACTION is affecting EMI's distribution centre at Hayes, but a spokesman there told *Music Week* on Monday that, "distribution is virtually back to normal, as far as the dealer is concerned he will get 98 per cent of what he orders." And EMI publicity executive Brian Southall stated: "Deliveries will be back to normal within 24 hours."

The dispute involves TGWU members and a wage claim. The members banned the use of outside contractors being used for deliveries. But through the use of wholesalers and EMI's own vehicles, what could have been a serious disruption to distribution was overcome; for example, the new Ian Dury Stiff album, Do It Yourself, was distributed through Spartan.

BBC stages dealer repeats

BBC RECORDS is to repeat its regional dealer campaign, first tried in April last year, but on a larger scale encompassing 18 cities with four dealers in each instead of the four cities last time.

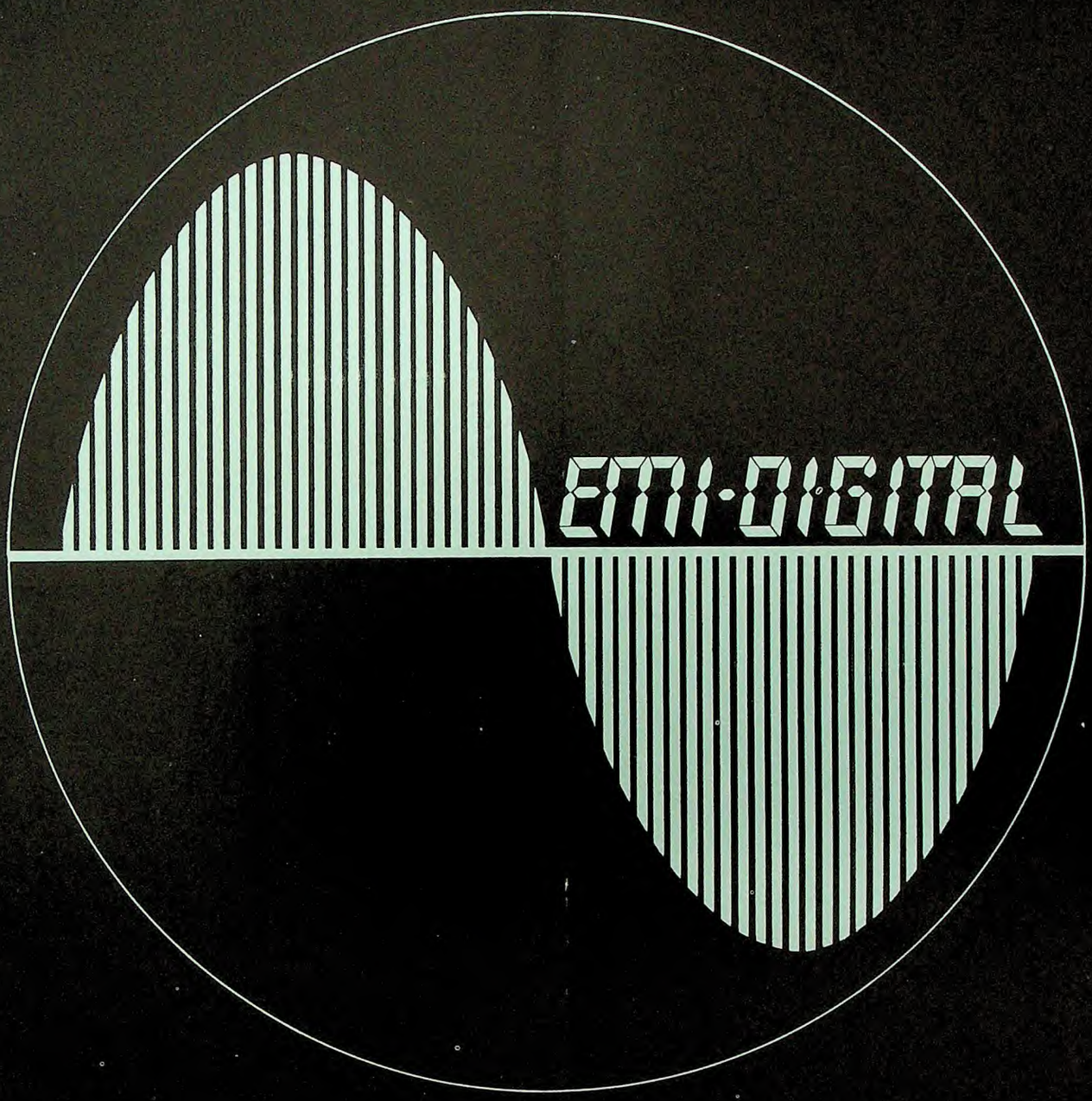
The campaign begins on June 4 and, as before, browser cards, catalogues, window displays (featuring The Aphrodite Inheritance, The Two Ronnies, Vol. 3, Play On, America's Greatest Hits, Death and Horror, and BBC Sporting Themes) will be supplied to all dealers participating in the scheme.

A sales pack of 50 titles has been prepared, and all dealers involved in the scheme will have to take a minimum stock quantity of both records and cassettes.

An innovation new to this year's scheme is a competition launched in association with the Cyprus Tourist Office. The public is being offered two pairs of tickets for all-inclusive holidays in Cyprus, and the competition will be advertised in local papers inviting those interested to collect their entry forms from dealers involved in the BBC scheme in their area. The winners will receive their tickets at a special reception hosted by the Cyprus Tourist Office in London.

Among the cities covered by the campaign are Canterbury, Bristol, Liverpool, Glasgow, Brighton, Cardiff, Manchester, Aberdeen, Leeds, Cambridge, Birmingham, Sheffield and Edinburgh. BBC Records will be advertising in local regional papers for three consecutive weeks beginning June 8.

The sound of tomorrow – today.



Digital recording adds a new dimension to recorded sound. And now EMI adds a new dimension to digital recording with a remarkable single – recorded and mastered at EMI's Abbey Road studios on digital recording equipment designed and developed by the EMI Central Research Laboratory.

This single is just the beginning. It marks a breakthrough in recording technology which will affect the listening habits of the world.

And once again it proves that EMI Music does not just make records.

We also make history!

MORRISSEY/MULLEN

LOVE DON'T LIVE HERE ANYMORE

BRITAIN'S FIRST DIGITAL SINGLE

12 DIG 1001

EMI

THE GREATEST MUSIC COMPANY IN THE WORLD

NEWS

ROXY MUSIC took time out to meet dealers following their concert at the Manchester Apollo. Pictured left to right are: Mike Nicholls (Record Mirror), Gary Tibbs, Diana Loughnan and Sharon Duffy of Piccadilly Records, Manchester; Jacqui Horsefield, The Music Centre of Hyde; Tony and Yvonne Andrew with Dianne and Mike of Vibes, Records and Tapes, Bury. Front: Paul Thompson, Dave Skinner, Bryan Ferry, Phil Manzanera and Andy McKay.

PETER JACKSON, editor of TV Times, is pictured with Leo Sayer who received an award as the most exciting male singer in the 1978/79 TV Times Awards screened recently by ITV. A new Leo Sayer album, in which he renews his partnership with co-writer and producer David Courtney, is provisionally set for release by Chrysalis in September.

GONZO KING of heavy metal, Ted Nugent, made a personal appearance at the Heavy Metal Soundhouse Discotheque at Kingsbury recently where he signed hundreds of pictures and albums, jackets, arms, legs and at least two well-rounded posteriors. He also played tracks from his upcoming Epic album, State Of Shock, which is released here on June 1. Left to right: Ed Skelding (CBS regional promotions), Nugent, Frank Brunger (Epic product manager), Johnny Black (Epic press officer) and Howard Thompson (CBS UK A&R).

LIGHTNING RECORDS in conjunction with WEA is mounting a full-scale promotional tour with Mecca ballrooms to coincide with the release of Bilbo's new single, America. The group will also be visiting local radio stations and undertaking provincial press interviews during the tour. Bilbo are pictured with Miss Scotland at the recent finals where lead singer Colin Chisholm was a member of the judging panel.

ONE ON the cheek for Slim Whitman from British Airways stewardess Maria Burke who, on behalf of United Artists, presented the country singer with a gold disc for sales of more than 100,000 units of his album, Ghost Riders In The Sky.

MANFRED MANN is pictured with Bronze International director Lilian Bron being presented with a gold disc by Wim Schipper, managing director of Ariola Benelux. The award was for sales in excess of 50,000 copies of the LP Watch in Holland. The presentation took place following Manfred Mann's Earth Band sell out concert at the Hague and co-incided with the release there of the band's latest album, Angel Station.

BARRY WHITE pictured at the official opening of his Unlimited Gold Records. Barry is seen cutting the tape with his wife Glodean (lead singer with Love Unlimited, third from right), Ralph Seltzer, vice-president and general manager of Unlimited Gold (second from right) and Lauri Fernandez (controller) (far right).

THE ORIGINAL SOUNDTRACK RECORDING

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Garth Pearce - Daily Express

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- FILM BREAKS IN LONDON 14.5.79
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TIP SHEET

Maunkberrys seeking artists to showcase

MAUNKBERRYS HAS been a chic dining and late night disco for some four years and, of late, a prime London music venue with a membership list of influential media people. Robin Sutherland is its urbane owner who is actively seeking artists to showcase at his club.

"I have spent a great deal of money putting in a bandstand, sound system, backup speakers and a good lighting system, so an artist simply needs his own musical accompaniment."

Sutherland books into the club anyone he believes will entertain. That has included Sweet Feet, Hot Gossip, a magician, Gaye Brown, Annie Ross, Carol Grimes, Georgie Fame, Peter Straker, Dana Gillespie and, soon, a ventriloquist Terry Rodgers but "90 per cent are singers of one sort or another."

The artist's engagement is usually for three days, Tuesday through to Thursday, for a 45 minute set beginning at midnight.

"We may start using bands on Mondays, but we are too crowded to do so over the weekends."

The artists receive a fee and, more importantly, have a unique chance to be showcased in elegant surroundings and in front of prominent people in the music business. Maunkberrys has a PR company to promote each artist while appearing at the club.

"We do first nights for openings with invited press to review performances. Already a few artists have got recording contracts through initial exposures at the club."

Sutherland has also just expanded into production.

"A girl, Lizzie Christian, has performed here for some time. I've just recorded her 'live' using a 16-track mobile. Anyone working at the club could use these facilities and end up with a good demo for a lot less money than hiring a large studio."

Is this desire to give new artists a chance at Sutherland's successful club altruistic?

"I like music and it enhances the prestige of the club considerably. Also I've always got a special kind of pleasure in discovering someone before anyone else. Hot Gossip danced here every Wednesday night for nine months before taking off.

Robin Sutherland

"Just call and I'll arrange an interview/audition or I'd rather go and see someone performing."

Contact Robin Sutherland, Maunkberrys, 57 Jermyn Street, London SW1. (01) 499 4623.

Edited by
SUE FRANCIS

Startrek

INTERCEPTED CODED MESSAGE FROM HANSA REVEALS SCOUT SHIP COMMANDER STEVE 'EARS' ROWLAND'S SEARCH AND PROMOTE MISSION IN COLONIES OF GALAXY NOW APPROACHING EARTH. OBJECTIVE: TO SECURE NEW SUPER SPACE VEHICLE FOR INTERGALACTIC SEX SYMBOL SARA BRIGHTMAN. PREVIOUS VEHICLE, THE LOVE CRUSADER, HAD WARP DRIVE FAILURE ON LIFT OFF. FIRST VEHICLE, STARSHIP TROOPER, STILL SPINNING IN ORBIT. ROWLAND'S SCOUT SHIP BACKED BY SUPER BATTLESTAR HANSA. ADVISE SPACE ORIENTED WRITERS AND PUBLISHERS GIVE ROWLAND SUITABLE VEHICLE AND PREPARE FOR BLASTOFF WITH SARA.

CONTACT THROUGH HANSA'S LONDON EARTH INSTALLATION: STEVE ROWLAND, HANSA, 12 BRUTON STREET, LONDON W1. 01-493 9766.

New promo group ready for radio boom

RADIO IS set to expand dramatically in the next year and it's that inevitable growth that's led Adam Mitchell-Christie and Paul Brockhurst to launch a new radio production company in the south called Michael Badgerwood Associates (MBA).

They are, first of all, determined to provide a flexible and personal service, without clients needing to go to London.

"We'll do anything on audio tape from commercials to sponsored radio programmes for the UK and overseas," they explained.

"There are times when we're going to have to buy in expertise and special studio time, but we're going to be extremely competitive with any London rate.

"Everyone understands about commercials, which we'll be happy to produce, but few PR companies and company directors seem to appreciate the costs and time that a radio station incurs following up a written press release — that's why, especially with the coming expansion in the number of local radio stations, we believe there's so much potential for tape releases.

"If a radio station buys an interview from a freelance, they've got to pay at least £8 for three minutes, going on present NUJ rates. If they send a reporter out, then it costs as much, if not more, in time and expenses. If a news editor has a tight budget then he's got that extra reason to consider a story on tape ready for him.

"There's no doubt that local radio stations do use material that's sent them for free broadcasting . . . as long as it's not blatantly commercial.

"Our plea is that more people give more consideration to audio, radio or tape, as a communication medium. If you call us, then we'll be happy to pass on our ideas."

Michael Badgerwood Associates can be contacted through Stephen Hansford of Hansford and Tear Ltd., 9 London Road, Southampton (0703 37287) or directly. Adam Mitchell-Christie, 19 Birch Tree Drive, Emsworth, Hants. (02434 3610).

Diary dates

THIS WEEK Tipsheet starts a new service to the music business with a calendar of forthcoming events to help the busy industry executive plan his year. This will be updated monthly and Sue Francis welcomes contributions from any company or organisation which has an event it wishes to be included.

June 8: *Variety Club Luncheon tribute to Radio One, Savoy Hotel, London.*
June 20-23: *Association Professional Recording Studios exhibition, Connaught Rooms, London.*
June 28: *Music Therapy Silver Clef Luncheon, Intercontinental Hotel, London.*
July 13-15: *Brighton Festival of Country Music, Conference Centre, Brighton.*
July 17-22: *Capital Radio's Jazz Festival, Alexandra Palace, London.*
August 22-25: *The 19th International Song Festival/Intervision Festival, Sopot, Poland.*
September 3-7: *Interpop '79, Connaught Rooms, London.*
September 24-October 18: *Music Week Dealer Tour (See retailing page for full details).*
September 24-26: *The MPA Forum, Royal Garden Hotel, London.*
September 26: *Tin Pan Alley Ball, Hilton Hotel, London.*
October 1-6: *Castlebar International Song Contest, Castlebar, Ireland.*
October 24: *Songwriters' Guild Gold Badge Awards, Connaught Rooms, London.*
October 27-28: *Music City Song Festival, Nashville, Tennessee.*
November 1-8: *MPA Trade Mission to USA.*
November 4-8: *Musexpo '79, Konover Hotel, Miami Beach, Florida.*
November 9-11: *Yamaha Music Foundation's 10th World Popular Song Festival, Nippon Budokan Hall, Tokyo.*
November 20: *Variety Club Record Industry dinner and ball, Hilton, London.*
January 18-24, 1980: *Midem, Cannes, France.*

SUSAN FULLER: Looking forward to expanding vistas. She has already planned a Nashville trip to "buy some country acts"

Familiar face back in circulation

A FAMILIAR lady is re-establishing herself on the concert circuit. Susan Fuller has done something she has always wanted to do by forming her own concert promotion company, Susan Fuller Promotions.

Having served her 15-year apprenticeship with impresario Arthur Howes, Susan says: "That was invaluable training. I travelled all over the world working in Australia, America and the Continent covering every facet of promoting. We were the first promoters to book the Beatles and handled all the Top 20 acts including Cliff Richard, the Everly Brothers, everyone!"

In 1977, she journeyed to Hollywood to work for Barbra Streisand.

"I had a ball but was terribly homesick," says Susan. Returning home, she worked for some months with Larry Page.

"I found the record industry far too technical and impersonal from that of working towards something that will actually materialize on stage as a live concert."

So Susan decided the time was right to form her own concert promotion company. Her first dates were for John Miles.

"He seems so pleased he has expressed a desire for me to do his entire next tour."

The Stylistics, Barron Knights, Hi Tension and a number of smaller acts quickly followed.

"I look forward to working in the coming months with Lindisfarne, Sister Sledge, Sham 69, Gallagher and Lyle and with a festival in Bradford.

"The business has changed so much since I began with Arthur. Promoters are springing up like mushrooms. A number of groups hire their own promoters to book their tours."

She mentioned one guy who, amazingly, works for a well-known group which pay no salary or percentage but instead give him tickets. "I laughed when they asked how I would feel about that.

"Choosing who to work with is a gamble. Especially with new groups, one has to decide just how current they are and how wide a market they will appeal to in filling a concert hall."

Within her new company is co-promoter Michael Moore whom Susan is soon to make a director. Together they seem aware that the little extras are what make the difference.

As for the future, Susan Fuller is already looking towards expanding vistas. She is soon to visit Nashville to "buy some country acts. By building up my reputation, I want soon to start buying some international artists for worldwide tours to include the UK, Continent, Australia and Hong Kong. That is where my experience lies and expertise."

Contact: Susan Fuller Promotions, 13 Sandy Road, Addlestone, Weybridge, Surrey KT15 1HZ. (0932) 41937 or 01 828 0305.

'Not signed' says Ricky

RICKY COOL and The Icebergs would like it known that they're not in fact signed to a record label.

Ricky says: "I think the fact that we've had so much radio and television exposure and done such large support gigs with people like the Darts and the Kinks makes A&R men disregard us because they reckon we must already be signed. In fact, we did a survey of some of the London companies and many of the executives said they thought we'd already got a deal so hadn't pursued their interest."

The band is a mixture of swing, blues, country and rock 'n' roll, led by mouth-harp expert Ricky Cool. Their 'exposure' includes tours with Steve Gibbons, Darts; a Birmingham repertory theatre Christmas pantomime, headlining a BRMB radio open-air concert an in-concert slot on BBC Midlands'. This Is . . . programme; support band on the pilot edition of the Mickie Most Revolver TV series, concert on the BBC Look! Hear! series and a season with interviews on Radio 1's It's Only Rock and Roll. Not bad for an unsigned band.

"We've come a mighty long way in 20 years," added Ricky. "It's good to see that our sort of music is getting popular again. Ah always knew that what ah was playing was going to make it real big one day — and who knows maybe it still will."

Contact: Ricky Cool, Pilsner Publicity, 1 Melville Road, Edgbaston, Birmingham B16 9LN. 021 454 4666.

Released by Public Demand

The new single from

CHAS & DAVE

EMI 2947

Limited Edition in Picture Sleeve

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

RETAILING

WHOLESALING

IMPORTS from Japan, Russia, France and America feature in the product currently on offer from wholesalers. Flyover Records of Hammersmith, London has a long list of albums by jazz greats, and on the rock side is bringing in The Stylistics Live In Japan (RJ 7594), the Rod Stewart Oh No, Not My Baby compilation (RJ 7376), a David Bowie special 2LP compilation entitled Golden Double (SRA 9503/4) and Tomita's Sound Creature 2LP set (RVC 7564/65). RRP on single albums is £8.50 and on doubles is £14.95.

LUGTONS OF North London are sole distributors for the Russian Melodiya range, and the current release list includes a number of important original recordings of Russian classical works by famous Russian musicians. Lugtons can justly claim that with an RRP of £3.50 the Melodiya records "are first class value".

BONAPARTE RECORDS, of Croydon, reports with mild surprise that one of its biggest sellers to date is the Stranglers single All Quiet On The Eastern Front — sung in Swedish and imported from Sweden. Last week Bonaparte brought in a large consignment of picture discs from France, mostly Sex Pistols product and including the exquisitely tasteless full version of the "coffin" picture on the Sid Vicious Something Else single.

FOR DEALERS who stock direct-to-disc releases Flyover's Japanese imports include a good number of these, with jazz being predictably well represented.

WEST LONDON wholesaler Midland Record Company is now bringing in, and will have available from mid-June, about 400 titles in the country, gospel and trucking area of music, all on well-known US labels — Gusto Deluxe, Power Pak, Federal, King, Hollywood and Starday. These American imports have never been brought in on a regular basis before, so Midland gives no RRP, just suggests that, with their price to the dealer set at £1.75, the selling price could be £2.99.

NEWSLINES

A DITB award for high standards in staff training has been won by Rushworths Music House of Liverpool. Pictured at the presentation of the certificate are (left to right) Ken Birch, training officer; Victor Southern, DITB area training adviser; David Rushworth, MD; and Mrs. Ada Newman who is in charge of the store's training.

Leicester temps plan

THE SEVERE problems which a dealer working alone or with just one assistant can face in times of illness have led to a request for help from East Midlands GRRC chairman Jennifer Watson. She runs her shop, Opus 67 in Queen's Road, Leicester, with one assistant. She was due to enter hospital soon for an operation, but now her assistant has been taken ill and is likely to be away from work for some time. The situation seems to call for something like a pool of experienced record trade staff and managers for relief work, but until, if ever, such a "temp agency" is organised, Mrs Watson would be very happy to hear from anyone in the area who is able and available to take over the running of the shop for a period of six or seven weeks. She can be contacted at Leicester 709000.

An offer you can't refuse

THE ONCE-COMMON practice of record recitals had a welcome revival at Hartman Radio in Manchester, when an audience of classical music lovers spent an evening listening to a presentation of new classical releases from EMI. These included Holst's Planets, Mussorgsky's Pictures at an Exhibition, the Dvorak cello concerto, and a series of new operatic recordings by Boris Christoff. Hartman's provided a buffet, and the presentation was made by EMI's Michael Letchford.

Classical revival

AN OFFER nobody can refuse is being made by Bonaparte Records of Croydon to promote the new Ian Dury Do It Yourself album. And they mean an offer nobody can refuse. The first hundred copies of the LP will earn for the purchasers — absolutely free — a natty black and white bucket decorated with the Blockheads logo and filled with wallpaper paste. Any customer ungrateful enough to attempt to leave without this generous practical gift will not be allowed to buy the record. Staff attired in the Stiff promotional decorators overalls will make sure that the rules are observed.

Catalogue snag

A FEELING that it had "bitten off more than it can chew" has led to the exclusion of classical album releases from the John Humphries *Music Master* catalogue. After attempting to keep up with classical lists for seven months the last *MM* issue did not carry any such details, and they will not appear again for the rest of this year. Saying that the decision is not irrevocable Humphries added that it was felt that because *MM* could not really cope with doing justice to its classical section it was better to drop it altogether than to "do a half baked job".

What it is all about!!

SHOP TALK by Dave Lazell

I HEARD of a group of sociologists and educational men proposing a heavyweight paper on pop, explaining at long last What It All Means. Sociologists usually have no sense of humour whatsoever, and are forever looking for ways of prising cash out of gullible institutions—they would never dream of descending to the mundane tasks of trying to get prompt delivery of the singles; getting an up-to-date price list, or even of guessing what the lady wants when she asks for that ever-so-lovely tune that was on the radio last week.

Anyway, watch out for the promotional leaflets for The Adult Education Bulletin on the Social Significance of Popular Mass Marketed Music, containing such hearty articles as The Symbol of Mr Dury's Rhythm Stick in Freudian Psychology; A Comparative Study of Middle-Aged Record Store Managers and the Incidence of Insanity Measured During a Period of Constant Price Increases; The Smurf Syndrome — Mass Hysteria Following Reports That The Smurfs Are Running the B.B.C. . . . and so on. As the four dull, uninspiring and quite unintelligible copies of the journal will cost you but thirty quid a year, your staff will have to make the most of such treats — no doubt you will be able to raid the tea money tin.

Too old

The burning question of the day is to do with the evident retirement age of record store managers and even senior staff. In the old days, when you had to be a member of the Band of Hope to sell HMV 78s (as I am informed) and record retailers wore Homburg hats and a gentle,superior expression, one could remain in the business until, at eighty-five, you were given a gold watch and, a new spring for your gramophone, and you retired. These days, alas, even 40 seems too old. Not so long ago, I attended an interview in a somewhat crowded record store — crowded with displays, that is: only customers of slim build could get round the shop with any ease — and was more or less told that I was too old.

The erstwhile director of the organisation was, I suppose, about my age, perhaps older, and said that I should have done more with my life at 40 than want to sell records.

Yet, back home in the old store, folks had always searched me out, since they said that I knew more about music than "the young 'uns". And they were not comparing me only to the young fillies behind *our* scratched glass counter. 'Twas the same in hi-fi, where I was chided for actually explaining to consumers how the diverse audio gadgetry worked, assuming that it did. I get the impression that there is afoot a grand scheme for thrusting out of the business anyone who has reached the age of 40. Or even 39-and-a-bit.

Round the bend

One approach is to send ageing managers round the bend, by sending in price increases every other week. Another is to despatch news of new labels, to which artists from long existing labels have emigrated. So that, while you have always associated Bert Belch and the Hiccups with Indigestion Recordings, they now record for Flatulence Discs. Furthermore, their various hits have now been assembled in The Greatest Moronic Hits of Bert Belch, but, after selling the same, you discover that, for copyright reasons, these are new arrangements — and the kids do not like them.

Another approach designed to send middle aged record store managers into something more restful (like riding the wall of death on a broken motor cycle) is that of pointing out that records just ordered were all deleted years and years ago. This is a very effective strategy, since it brings confusion and uncertainty into the poor fellow's life. I realised that this was happening when I called at a neighbourhood record store, to have a metaphorical sniff around the imports they display.

"You look a lot older than you did the other day," I said to the lady running the store. Record salespersons are used to such compliments.

"That wasn't me," she sniffed. "That was Maisie. We take turns in coming in. It's too much for just one person."

Wrestling bout

"Too much *what?*" I enquired.

She pointed to the mass of mail, lists, prices, etc. on the counter. So she has come to the evident conclusion that running a record store really needs to be on the line of a tag-team wrestling bout. When one wrestler (i.e. store manager) gets exhausted, he — or she — flops in his corner, and is relieved by his partner . . . and so on. It seems a mighty good idea for a Job Creation Project, getting healthy young lads to stand in for record store managers who sink under all that information. But do not bother to telephone your local Job Centre: they will tell you only what we already know, i.e. that there is no future in such a business for a healthy and unemployed young lad in full possession of his faculties. Now, if we could offer a job stuffing arm-chairs, or designing plastic dust-bins . . . . .

SALES STAFF from Selfridges flank Chrysalis artist Mary O'Hara at her recent personal appearance in the store. She proved to be a great draw, bringing over 300 customers into the department while she was there. With her are, (left to right) record department buyer Barry Blain, staff members Paul Kirsten, Robert Freedman, Gerry Byrne and Mandy Tucker, and Chrysalis sales co-ordinator, Robbie Hart.

Edited by TERRI ANDERSON

INTERNATIONAL

New Zealand sets up Aussie outpost

CHRISTCHURCH: Music World has attained what is believed to be a "first" in the New Zealand record industry by forming a wholly owned Australian division called Trans Tasman Productions Pty.

All recordings sold by the new company will be manufactured in New Zealand and exported to the Trans Tasman office, which will be headed by Roger Curry, 22, a Music World employee for the past eight years.

Initially the Australian enterprise will be "low key", but Music World has found that there is a demand in Australia for its New Zealand-recorded product, marketed hitherto through Australian distributors.

Two Music World albums, Golden Saxophones and Forever And Ever, topped the Kent Report LP chart and won gold discs following Australian TV advertising.

Trans Tasman fulfils a long-held ambition of Music World managing director Hoghton Hughes, 35. He sees the venture as a complete reversal of the usual trend — international companies setting up operations in New Zealand like WEA, CBS, and RCA.

"Naturally Music World is proud to be the first independent Kiwi company to set up a complete distribution operation in Australia," Hughes commented. "Our local artists will benefit greatly from this exposure, and the country will, of course, benefit from the added overseas funds."

HAPPY FACES as Music World managing director Hoghton Hughes (seated) plans the activities of the newly formed Australian subsidiary Trans Tasman Productions with Roger Curry, who will direct its fortunes in Australia.

Italian news

MILAN: Hi-Fi and Record Centre, one of Italy's best-known record importers, specialising in US jazz, country and folk, has set up a label, Appaloosa, devoted to recording blues, folk and country artists visiting Italy.

First release is made up of two Franco Ratti-produced albums, Survivors, featuring UK musicians Dave Kelly (vocals, guitar) and Bob Hall (vocals, piano), and Takin' Time by singer-guitarist Gordon Smith, accompanied by Pat Grover and Bernie Pallo.

Recordings being worked on include product from Joann Kelly and a group led by former Manfred Mann member Tom McGuinness.

In the jazz field, Hi-Fi and Record Centre, which already owns the Black Saint contemporary label, is now flanking it with the Soul Note label. Its first album is In Europe by the Billy Harper Quintet, recorded in Milan last January and produced by Giovanni Bonandrini.

Paris Notes

Levy takes over CBS post left by Ferrari

From GERARD WOOG

PARIS: Jacques Ferrari, president of CBS France for the past 11 months, left that position at the beginning of May to assume international responsibilities and was succeeded by Alan Levy. The post of general manager is still vacant since the departure of Pascal Farcouli to AZ Records. Further internal reorganisation at CBS is pending following the recent exit of promotion manager Christian Deffe, A&R persons Jean Eckian, Jean-Jacques Souplet and Yves Heuze, international promotion man Sam Choueka, and TV promotion person Jacky Gaillard.

THE DEATH last month of Bruno Coquatrix, reported in last week's *Music Week*, robs France of the man who composed over 300 songs and operettas that constitute some of the best examples of French traditional music. Coquatrix was also an astute businessman who from 1954 onwards made the Paris Olympia the greatest music hall in Europe, a discoverer of most of France's best musical talent and someone who never ignored or shunned the new trends in music, equally appreciative and at home with Edith Piaf and Georges Brassens or Johnny Hallyday and the Beatles.

FRANCE INTER organised a train forum in co-operation with the SNCF (French national train service) which covered 2,800 miles between April 19 and May 5, visiting 18 major French cities with exhibits and information not generally accessible to youngsters living outside Paris. CBS participated in the tour, with some of its new artists like Francis Cabrel, Louis Chedid and Jean-Louis Mahjun travelling on the train for several days and others visiting it when its stops coincided with their tour commitments. CBS also promoted its international roster including Billy Joel, Meat Loaf, Kansas, Earth Wind & Fire, and Cheap Trick by means of posters and other material.

LA VICTORINE, the famous movie studios in Nice, and Michel Fugain have signed an agreement to establish a musical production centre to make musical films and international video programmes. The centre is expected to become operative early next year and will lay emphasis on young artists.

IN BRIEF: Jean-Louis Chesnais has left Chappell to join Art Trema Match . . . Sonopresse has reduced prices on back catalogue imported records . . . Robert Palmer in line for a French tour in October . . . Marc Lumbroso named manager of Vogue's publishing companies, moving from a five-year stint in the company's A&R department . . . Pathe Marconi French and international department chief is leaving after six years . . . RCA releases David Bowie's Lodger album on May 24.

EMI sets up US video section

HOLLYWOOD: EMI is establishing a new marketing company called EMI Videograms Inc. here to serve what it terms "the fast-growing North American videogram market".

The president of the new company is Gary Dartnall, formerly director and vice-chairman of EMI Television Programs Inc. which is also Hollywood-based.

Utilising the EMI Group's considerable software resources, the new company will concentrate on the production and merchandising of entertainment, information and educational programmes for video disc and video cassette players, working closely with EMI Audio Visual Services Ltd. in the UK.

Dartnall commented: "I am delighted to have the opportunity to head up this exciting new EMI enterprise.

EDITED by NIGEL HUNTER

The North American market, particularly the USA, is currently the fastest growing in the world. Some 500,000 video programme players have already been purchased by the American public, and the demand is escalating. In fact, we expect to see at least one million players bought in the USA by the end of 1979 and the growth has only just begun.

"EMI is uniquely placed to meet this rapidly moving development. We already have a substantial amount of material that can be made available for video — both from EMI's North American record and film companies and from EMI's other companies operating in more than 30 territories around the world.

"At the same time, we have exceptional distribution facilities to offer through EMI's global network of entertainment interests."

Keep in touch with the international world of the music business by reading *Music Week's* international news coverage every week.

Russia advances

MOSCOW: Melodiya Records here is currently planning and designing its first video-disc software, while SKB, a design company in consumer electronics in Lvov, is developing a playback unit to play the video-discs through an unused channel of Soviet-manufactured television sets. It is hoped that both hardware and software items will be ready for mass production sometime next year.

The Russian national electronics companies have already introduced several video tape models of recording and playback consumer equipment, used mainly at universities, colleges, industrial companies and various educational, advertising or production centres.

Georgi Yeftyukhin, director of SKB, says his company, set up in 1976, is consistently designing modern consumer electronics hardware, including a television game unit called Palestra and the first national quadraphonic music centre, Amfiton 001, which incorporates a cassette and open-reel unit, a tuner, record player, decoder and four boxes. This new equipment is to be put on the market before the end of the year.

DATES FOR YOUR DIARY:
September 24 to October 18
The Music Week Dealer Tour '79

FRANKFURT: Chi Coltrane smiles as she prepares to sign her worldwide recording contract with CBS Germany. With her are CBS managing director Rudolf Wolpert (left) and national pop A&R director Jochen Leuschner, and Ms Coltrane's first CBS album is planned for the autumn.

Johannesburg notes

Infinity in South Africa

From JOE BRONKHORST

JOHANNESBURG: Peter Gallo of Gallo Records chose the arrival of Dobie Gray in South Africa to announce officially the launching of Infinity Records, a subsidiary of MCA, which appears to have a dynamic future, judging by the film presentation of its future releases and activities shown at the press conference.

Dobie Gray is here for his second tour of the republic, and was presented with a platinum disc to mark total South African sales worth one million rand. Black artists generally have been enjoying substantial success in this country, proving again there is no restriction on the degree of popularity they can attain in the southern part of the African continent.

Both Peter Gallo and his promotion executive, Peter Lotis, gave assurances that Infinity intends to bring over its full roster of artists to tour South Africa and promote their product.

TRUTONE RECORDS promotion manager David Porter predicts that Barclay James Harvest is destined to achieve the same proportion of mass popularity here as enjoyed by the Moody Blues following the release of the band's Down To Earth, which has received "fantastic" airplay reaction.

ELVIS COSTELLO

R!

"(I DON'T WANT TO GO TO) CHELSEA"

"WATCHING THE DETECTIVES"

Y & THE BLOCKHEADS

RUGS & ROCK & ROLL"

"WHAT A WASTE"

MTOWN RATS

"SHE'S SO MODERN"

"KICKS"

MINK DE VILLE "SPANISH STROLL"

"BECAUSE THE NIGHT"

HE RAMONES

WRECKLESS ERIC

AWAY BEACH"

"WHOLE WIDE WORLD"

WE "I LOVE THE SOUND OF BREAKING GLASS"

THE ONLY ONES "ANOTHER GIRL, ANOTHER PLANET"

THE HOT RODS "DO ANYTHING YOU WANNA DO"

ZONES "NEW LIFE"

THE UNDERTONES "TEENAGE KICKS"

HELL & THE VOIDOIDS "BLANK GENERATION"

nbia Pictures film *That Summer!* "That Summer! now available in paperback from NEL.

Album: SPART 1088. Cassette: TCART 1088.

ARISTA

INTERNATIONAL

New Zealand sets up Aussie outpost

CHRISTCHURCH: Music World has attained what is believed to be a "first" in the New Zealand record industry by forming a wholly owned Australian division called Trans Tasman Productions Pty.

All recordings sold by the new company will be manufactured in New Zealand and exported to the Trans Tasman office, which will be headed by Roger Curry, 22, a Music World employee for the past eight years.

Initially the Australian enterprise will be "low key", but Music World has found that there is a demand in Australia for its New Zealand-recorded product, marketed hitherto through Australian distributors.

Two Music World albums, Golden Saxophones and Forever And Ever, topped the Kent Report LP chart and won gold discs following Australian TV advertising.

Trans Tasman fulfils a long-held ambition of Music World managing director Hoghton Hughes, 35. He sees the venture as a complete reversal of the usual trend — international companies setting up operations in New Zealand like WEA, CBS, and RCA.

"Naturally Music World is proud to be the first independent Kiwi company to set up a complete distribution operation in Australia," Hughes commented. "Our local artists will benefit greatly from this exposure, and the country will, of course, benefit from the added overseas funds."

HAPPY FACES as Music World managing director Hoghton Hughes (seated) plans the activities of the newly formed Australian subsidiary Trans Tasman Productions with Roger Curry, who will direct its fortunes in Australia.

Italian news

MILAN: Hi-Fi and Record Centre, one of Italy's best-known record importers, specialising in US jazz, country and folk, has set up a label, Appaloosa, devoted to recording blues, folk and country artists visiting Italy.

First release is made up of two Franco Ratti-produced albums, Survivors, featuring UK musicians Dave Kelly (vocals, guitar) and Bob Hall (vocals, piano), and Takin' Time by singer-guitarist Gordon Smith, accompanied by Pat Grover and Bernie Pallo.

Recordings being worked on include product from Joann Kelly and a group led by former Manfred Mann member Tom McGuinness.

In the jazz field, Hi-Fi and Record Centre, which already owns the Black Saint contemporary label, is now flanking it with the Soul Note label. Its first album is In Europe by the Billy Harper Quintet, recorded in Milan last January and produced by Giovanni Bonandrini.

EMI sets up US video section

HOLLYWOOD: EMI is establishing a new marketing company called EMI Videograms Inc. here to serve what it terms "the fast-growing North American videogram market".

The president of the new company is Gary Dartnall, formerly director and vice-chairman of EMI Television Programs Inc. which is also Hollywood-based.

Utilising the EMI Group's considerable software resources, the new company will concentrate on the production and merchandising of entertainment, information and educational programmes for video disc and video cassette players, working closely with EMI Audio Visual Services Ltd. in the UK.

Dartnall commented: "I am delighted to have the opportunity to head up this exciting new EMI enterprise.

EDITED by NIGEL HUNTER

The North American market, particularly the USA, is currently the fastest growing in the world. Some 500,000 video programme players have already been purchased by the American public, and the demand is escalating. In fac we expect to see at least one million players bought in th USA by the end of 1979 and the growth has only just beg "EMI is uniquely placed to meet this rapidly moving development. We already ha a substantial amount of material that can be made available for video — both from EMI's North American record and film companies a from EMI's other companies operating in more than 30 territories around the world. "At the same time, we have exceptional distribution facil to offer through EMI's glob network of entertainment interests."

Keep in touch with the international world of the music business by reading *Music Week's* international news coverage every week.

Russia advances

MOSCOW: Melodiya Records here is currently planning and designing its first video-disc software, while SKB, a design company in consumer electronics in Lvov, is developing a playback unit to play the video-discs through an unused channel of Soviet-manufactured television sets. It is hoped that both hardware and software items will be ready for mass production sometime next year.

The Russian national electronics companies have already introduced several video tape models of recording and playback consumer equipment, used mainly at universities, colleges, industrial companies and various educational, advertising or production centres.

Georgi Yeftyukhin, director of SKB, says his company, set up in 1976, is consistently designing modern consumer electronics hardware, including a television game unit called Palestra and the first national quadraphonic music centre, Amfiton 001, which incorporates a cassette and open-reel unit, a tuner, record player, decoder and four boxes. This new equipment is to be put on the market before the end of the year.

DATES FOR YOUR DIARY:
September 24 to October 18
The Music Week Dealer Tour '79

FRANKFURT: Chi Coltrane smiles as she prepares to sign her wo recording contract with CBS Germany. With her are CBS managing Rudolf Wolpert (left) and national pop A&R director Jochen Leusch Ms Coltrane's first CBS album is planned for the autumn.

Par

Levy tak post left

From GERARD WOOC

PARIS: Jacques Ferrari, pr of CBS France for the p months, left that position beginning of May to international responsibilitie was succeeded by Alan Lev post of general manager vacant since the departure of Farcouli to AZ Records. internal reorganisation at pending following the recent promotion manager Ch Deffe, A&R persons Jean Jean-Jacques Souplet anc Heuze, international prc man Sam Choueka, ar promotion person Jacky Gail

THE DEATH last month o Coquatrix, reported in last *Music Week*, robs France of who composed over 300 so operettas that constitute som best examples of French tra music. Coquatrix was also a businessman who from onwards made the Paris Olyr greatest music hall in Eu discoverer of most of Franc musical talent and someo never ignored or shunned i trends in music, equally appa and at home with Edith P

THAT SUMMER!

ELVIS COSTELLO

"(I DON'T WANT TO GO TO) CHELSEA"

"WATCHING THE DETECTIVES"

IAN DURY & THE BLOCKHEADS

"SEX & DRUGS & ROCK & ROLL"

"WHAT A WASTE"

THE BOOMTOWN RATS

"SHE'S SO MODERN"

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MINK DE VILLE "SPANISH STROLL"

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RICHARD HELL & THE VOIDOIDS "BLANK GENERATION"

Music featured in the Columbia Pictures film *That Summer!* "That Summer! now available in paperback from NEL.

Album: SPART 1088. Cassette: TCART 1088.

ARISTA

DISCOS

Bombers' hit drops out of the sky into the chart

WITH THEIR record (Everybody) Get Dancin' rising nine places in this week's Disco Chart, the Bombers (or at least two of them) flew in and out of Britain swiftly last week to correct a few misconceptions.

Although their second album, Bombers 2, is out in the States, Flamingo in the UK is monitoring the success of the single before making any release decisions.

The first misconception is that although the Bombers is a Canadian concept, recorded in Canada by George Lagios and Pat DeSario, the band is primarily from New York. The second is that the Bombers, as you see them now, owe little to the original studio created disco concept which featured session men. The group was formed midway through the record's chart success.

But don't imagine that today's band can't get onstage and boogie — they are proud that their theatrical show makes them one of the few disco bands in New York that can go out and do it.

And so it happened that 12 hours after they'd been boogeying with Peter Jacques in Milan's Studio 54 they arrived in London slightly, er, . . . bombed!

Edited by JERRY GILBERT Disco International

A day of interviews, a trip to Top of the Pops, the Embassy and, maybe, Gullivers, a few hours sleep and then on to the next leg of their European hike.

The success of the band in this country is a tribute not only to Mike Collier and Tilly Rutherford, but also the promotion force of Magnet. For not only is the hit now an old record that previously did good business on import, but when it was recorded it was ripe to break out of gay discos. In the UK, the power of gay discos is not such that it can yet break records like (Everybody) Get Dancin' — but nevertheless the record sits at number 33 on the BMRB chart.

"With several different mixes and so many different labels throughout Europe it gets a little confusing," admitted Alana Blue.

She explained that the Bombers now consisted of a four-strong frontline with five backing musicians. Both she and Ken Robinson, a lanky black youth with a stutter who sat alongside her, come from a background of stage.

"Ken was singing and dancing off Broadway and I was doing stage work," said Alana. "That's when Tony Valer our manager introduced us to George (Lagios).

"But Get Dancin' has been out nearly a year now and we're into a different kind of disco — very spacey, with a lot of special effects. It's a very full sound."

Get Dancin' is featured on the Bombers 2 album after its mercurial rise up charts throughout America and Europe, but now American clubs are playing other tracks such as let's Dance, Disco Galaxy and Shake. I asked Alana how temporary she thought the Bombers would prove to be.

"I'm thinking of it as a long term thing because the sound is so new. It's all down to exposure really. Our records are good, but we are also playing a lot of the better discotheques on the East Coast and we're one of the few disco groups performing live."

But the inside of many British discotheques was a pleasure they looked like having to forego.

"It's a shame," confessed Ken. "We used to study dance a lot and I'd be interested to see how people over her can move."

The Bombers

Short spins

ISLAND LOOKS set to get back in the disco and national charts with releases this Friday (25th) for Steele Pulse's Sound System (7" and 12" versions) and Hi Tension's Funktified, initially on 12" only . . . two of the strongest singles released on Friday 25th are Anita Ward's huge import hit Ring My Bell (TK) and Slick's Space Bass, British Fantasy's Midem exclusive . . . with import DJs giving regular plays to the Ultimate concept album and in particular Ritmo De Brazil, Pye are remixing the track for 12" release . . . Let's Make Love In Public Places is the single from Love Symphony Orchestra on Miracle . . . Magnet pins its hopes on Antonio Rodrigues' revived La Bamba, licensed from Jupiter, West Germany (released June 1) and British band Match . . . in addition to the Bombers, Tata Vega and Peter Jacques were also in London for promotional purposes last week . . . on the clubscene the Room at the Tops (Ilford) battle for survival continues. Having won their liquor licence appeal they are now appealing to the Crown Court for renewal of their music and dance licence. They are currently fully licenced and open until 2am — which will please record companies which use the club as a promotion medium . . . small US indies Kick Records (Los Angeles) and TEC (Philadelphia) have strong disco product which is being closely scrutinised over here . . . popular London DJ Steve Walsh is playing some specials in addition to his stints at the Lyceum, Cheekee Pete's, Richmond and Tiffany's, Wimbledon. These include a Steve Walsh (London) vs Steve Walsh (Peterborough) gig at the Fleet Leisure Centre, Peterborough, on June 8.

LONDON RECORDS and MCA threw a party to salute some of their artists at New York's notorious Paradise Garage. Zulema and the Beck Family performed courtesy of the newly formed Le Joint label, distributed by London. Also appearing was MCA's Van McCoy with a special appearance from Columbia with artist Keith Barrow. Pictured (left to right, back): Keith Barrow, Tony Beck, Lamarr Rene (MC for the show), Van McCoy, Beck member Nick Mundy, Billy Smith, London's disco promo manager. In front is Joanna Beck.

Butterfly launch

AFTER MONTHS of speculation Chrysalis has announced its first release in the licensing of the Butterfly label, and product will be featured in a four strong disco package in June, which includes limited edition 12" versions (with fluorescent yellow vinyl and picture bags) of the following: St. Tropez's One More Minute/Je T'Aime, Len Boone's There's No Me Without You, La Bionda's Baby Make Love and Michel Colombier's Do It/Layas. RRP is £1.79.

SALSOUL DISCOS group First Choice (seated) met Motown's Diana Ross (extreme right) at Studio 54 recently when Ray Caviano hosted a party to launch his RFC label. First Choice's album Hold Your Horses is currently hot in discos.

DISCO TOP 30

1	(1)	SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons (Epic EPC 7181)
2	(2)	HE'S THE GREATEST DANCER, Sister Sledge (Atlantic K11257)
3	(7)	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead (Phil. Int. PIR 13-7365)
4	(5)	DANCER/DANCE TO DANCE, Gino Soccio (Warner Bros/RFC LV 23)
5	(3)	HAVEN'T STOPPED DANCING YET, Gonzalez (Sidewalk SID 102)
6	(15)	(EVERYBODY) GET DANCIN' Bombers (Flamingo FM 1)
7	(11)	KNOCK ON WOOD, Amii Stewart, (Atlantic/Hansa K11214)
8	(8)	POP MUSIK, M (MCA 413)
9	(4)	TURN THE MUSIC UP, Players Association (Vanguard VSL 5012)
10	(—)	BOOGIE WONDERLAND, Earth, Wind & Fire with the Emotions (CBS 12-7292)
11	(26)	TELL EVERYBODY, Herbie Hancock (CBS 12-7229)
12	(12)	CUBA, Gibson Brothers (Island 12 WIP 6483)
13	(16)	PICK ME UP, I'LL DANCE, Melba Moore (Epic EPC 12-7234)
14	(14)	DISCO NIGHTS (ROCK FREAK) GQ (Arista ARIST 245)
15	(23)	ONE WAY TICKET, Eruption (Atlantic/Hansa K11266)
16	(—)	RING MY BELL, Anita Ward (Juana) — Import
17	(28)	RIDE THE GROOVE, Players Association (Vanguard VSL 5012)
18	(20)	LOVE BALLAD, George Benson (Warner Bros K17333)
19	(25)	SATURDAY NIGHT; T. Connection (TK TKR 12-7536)
20	(6)	THE RUNNER, Three Degrees (Ariola ARO 154)
21	(22)	HOT STUFF, Donna Summer (Casablanca CANL 151)
22	(21)	I DON'T WANT NOBODY ELSE, Narada Michael Walden (Atlantic K11269)
23	(9)	IN THE NAVY, Village People (Mercury 6007 209)
24	(—)	BRIDGE OVER TROUBLED WATER, Linda Clifford (RSO Curtom RSOX 30)
25	(—)	REUNITED, Peaches & Herb (Polydor POSP 43)
26	(10)	I WANT YOUR LOVE, Chic (Atlantic LV 16)
27	(—)	SUNSHINE HOTEL, Richard T Bear (RCA PB1470)
28	(—)	MAGNETISM, Eugene Record (Warner Bros LV 25)
29	(19)	KEEP ON DANCIN' Gary's Gang (CBS 7109)
30	(13)	I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)


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THE ELECTRIC

The new album by the Electric Light Orchestra will be backed up by an extensive promotional campaign which will include consumer advertising in the Musical Press and National Daily Press, as well as 1000 window and in-store displays, utilising full colour posters, special window streamers, mobiles and other Point-of-Sale items as shown.

THE E.L.O. AIRSHIP specially flown in from America will be visiting major cities throughout the U.K. during June to add an extra dimension to the over-all campaign.

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TALENT

Hurricane Records blowing up a storm

Edited by CHRIS WHITE

By JIM EVANS

PHIL PRESKY'S Hurricane Records is now well and truly off the ground. Four bands are signed to the label, it has product in the shops and a substantial deal with WEA.

Presky is currently operating out of Damont Records where his father Monty is managing director.

"My father is a director of Hurricane," explains Phil, "But his involvement is financial only."

Currently he is looking for premises in Central London and also for an assistant.

"At the moment, when I walk out the door, so does Hurricane Records."

Starting in the music business as a salesman for EMI, Presky Jnr progressed to the LRD press office where he was instrumental in the signing and breaking of new wave act X-Ray Spex and the establishment of their own label identity.

Following this success, he became label manager for Rak and thoughts about breaking away to set up his own label began to crystallise.

Now, some nine weeks after setting up Hurricane, Presky says "it really feels like I've got a record company." And he believes in hard work: "I've had two days off in the last six weeks and on one of them I went to a gig. I don't see myself taking a holiday in the next two years. Hurricane can exist on current level for two years, but it would be nice to break something this summer."

The four bands signed to the label are Magnets, Sore Throat, The Edge and The Paranoids; all are on three year deals and are young, eager bands. Youth in fact is one of the essential elements of Hurricane.

"The managers are all young , I am not dealing with heavies. All the bands are close friends, when we're not working, we're out together socially. What they want to do is as much their decision as it is mine. It's really all too good to be true when your hobby is also your living."

The first congratulatory telegram Presky received on setting up his label was from one Mickie Most, one of Presky's most ardent fans, and look what happened to Mr Most . . .

PHIL PRESKY (centre) with Sore Throat, one of the first bands to sign to his Hurricane Records label. A single, Kam-i-kaz-e Kid/Crack Down is released this month and the band will shortly be going into the studios to work on their debut LP.

In brief. . .

LINDISFARNE IS recording a new album in London, produced by Hugh Murphy, responsible for Gerry Rafferty's last two albums. The LP is scheduled for autumn release . . . Eddy Grant, best-known for forming the band The Equals, who had four Top Ten Hits and an international number one with Baby Come Back, makes his come-back as a solo singer via a single for the Ensign label, Living On The Frontline (ENY 26).

Tzuke's first for Rocket

ROCKET RECORDS has released the first single by 22-year-old singer Judie Tzuke, called For You/Sukarita (ROKN 541). Ms Tzuke has been following a professional singing career for seven years and was previously with the duo Tzuke And Paxo which recorded a single for Tony Visconti's Good Earth label. She signed with Rocket early last year and has been working with producer Lem Lubin.

Shaking deal

LATEST EPIC single from Shakin' Stevens, Spooky, (EPC 7235) has just been released by the label. Stephens is currently starring in the West End production Elvis, and has also been signed to star in a number of episodes of Oh Boy, the television series which will be screened later this year.

Dooleys expand tour dates

GTO ACT The Dooleys have added more concert dates to their itinerary, in order that younger fans will have the opportunity to see them in action.

Among the places included during the next few months are Ilford, St. Helen's, Liverpool, Scarborough, Norwich, Blackburn, Blackpool and Southport.

The Dooley's personal manager, Ken Wild, commented: "The group have concentrated upon cabaret weeks until now because the demands from the club circuit have been extensive since their records started making the charts a couple of years ago.

"We are very aware that many of the people who have helped to notch up five consecutive hit singles for the band are in fact too young to get into the club venues.

"From now on we are putting much more emphasis on concert work, giving the full age range of fans the chance of seeing The Dooleys in live performance."

DATES FOR YOUR DIARY:
September 24 to October 18
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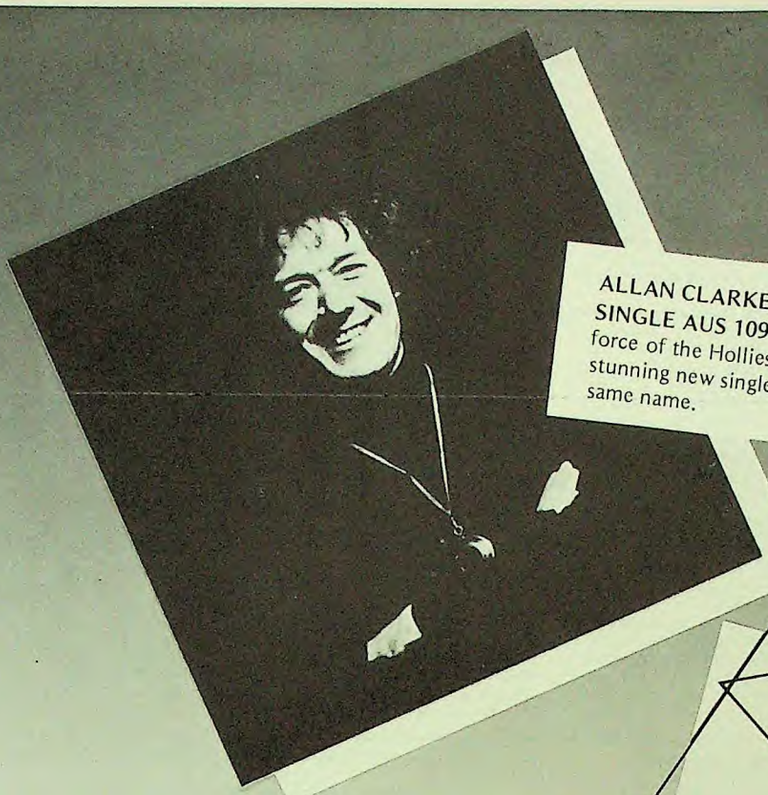

ALLAN CLARKE – 'I WASN'T BORN YESTERDAY' SINGLE AUS 109 The lead vocalist/writer and guiding force of the Hollies – steps out on his own with a stunning new single taken from his latest album of the same name.

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TALENT

Boosting the Canadian club

By DAVID DALTON

TWO CANADIAN managers, Ray Daniels and Vic Wilson — in the UK with their touring bands Rush and Max Webster — report a healthy regeneration of home grown independent labels in the domestic Canadian market.

And Daniels describes the unusual position of managing two bands touring together as headline and support and placed with separate UK record companies.

The two bands — Rush and Max Webster — are at different stages of development and have different needs. Tour headliner Rush, signed to Phonogram here, is more established with several UK tours and discs behind it. Back home the band members even have a stake in the Daniels and Wilson record label, Anthem.

Max Webster on the other hand is an unknown quantity to UK audiences and media, though Capitol have been working hard to change that, marking the band's single debut with the label's first picture disc. That hard work has been rewarded with a chart showing for Paradise Skies.

It may seem unusual to take two bands under the same management banner on tour, almost placing them in direct competition with each other yet Daniels counters: "We've done it in Canada and America in the past and the situation isn't new to us. We have met none of the usual problems of jealousy that you get with bands touring together — perhaps because we hang out together but also Rush has a small stake in the record company, Anthem, so they have some incentive to see that the other acts do well."

Not only are Daniels and Wilson coping with the different needs of their acts, they are also dealing with two distinct record companies. At one time Max Webster was with Mercury.

Daniels comments: "Phonogram has done a good job for Rush in the conventional sense, whereas Capitol has pulled out all the stops because they really want to break Max Webster.

"It's great to meet someone like David Munns (Capitol's general manager in the UK) who can really believe in a band and a record. It's unusual to see such enthusiasm these days.

"The press have also gone for Max Webster straight away, yet Rush has been a band they have seemed to want to avoid — but it doesn't affect the band."

Daniels sees his groups as part of a resurgence of Canadian talent and the emergence of a few independent but influential home based labels.

"Until recently," he says, "almost all labels in Canada were owned by Americans who were really interested just in hit singles from Canadian artists and not in developing home grown talent. Americans were looking to channel US product through their companies there. They seek to take money out of the country, not put it in.

"In the past there hasn't been that much Canadian product seen as suitable for the UK and other markets. Of course there have been the established artists such as Anne Murray and Gordon Lightfoot, but nothing like Rush or Max Webster.

"Now that situation has changed slightly so that there are small independent labels growing up like Chrysalis and Island in the UK in the late sixties. There are a handful of forward looking labels like Attic and ourselves in Toronto and Aquarius in Ottawa. Almost all the good new Canadian artists are handled by independents."

Does Daniels envisage being able to break Canadian acts in the UK and elsewhere in a big way? "We are totally committed to it," he replies and the kids here have reacted to Max Webster in such a way that indicates that they can do very well.

"We are now coming back to the UK after the European leg of the tour and we have been offered a headline tour for Max Webster in November which we would like to take up."

MAX WEBSTER is the group Canadian Ray Daniels is trying to break in the UK and group members are pictured after their debut concert in the UK at Newcastle's City Hall. Pictured (left to right, back) are David Myles (Max Webster), David Munns, (general manager, Capitol Records), Kim Mitchell (Max Webster), Martyn Cox (Capitol Records), Terry Watkinson (Max Webster), Dave Brown (Capitol Records); (left to right, front) Pye Dubois (lyricist, Max Webster), Gary McCracken (Max Webster), Martin Wynne-Griffiths (tour co-ordinator, Capitol Records).

Cheapo hit for Hudson and Ford—alias The Monks

IN THESE days of rising studio costs, it is refreshing to know that hits can be had for a few pounds outlay—in fact a current Top hit, Nice Legs-Shame About Her Face by The Monks cost less than £10 in total to record and produce, and hides the identity of two well known rock performers, Richard Hudson and John Ford, ex-Strawbs members and more recently known for their work as Hudson Ford.

The £10 hit was recorded in a very basic demo-tape studio in the basement of Hudson and Ford's management company, Arnakata. The two musicians were making demo recordings of some dozen new songs that they had composed and almost as an afterthought did a rough tape of Nice Legs at the end of the session. It took exactly two takes to make the recording — and less than six minutes studio time.

Hudson explains: "It was all done in fun really, but then our publisher decided to take the song with him to Midem in January of this year, along with the others that we had written. Somebody from Carrere heard it and said that they would like to issue it. We said that we would go into the studios and record it properly but they said no way, they wanted to release that original version."

Hudson and Ford decided to release the song under the pseudonym The Monks, mainly because the record was such a departure from the Hudson Ford style that rock fans are familiar with. On the other hand, John Ford points out: "The song itself isn't all that unusual for us — we've both got a sense of humour and several of the early Hudson Ford numbers were in a similar vein. We once did an album track called Hello, We Thought You Were Dead."

Hudson and Ford intend to go back on the road again in the next couple of months with their third musical colleague Terry Cassidy — their first live gigs for almost two years. Their material is likely to be a combination of the rock music that they are better known for and some Monks material. In the meantime they are preparing a follow-up for Nice Legs and, doubtlessly, hoping for another big success.

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Philips sign BSO contract

PHILIPS HAS signed a major long-term contract involving Seiji Ozawa, Colin Davis and the Boston Symphony Orchestra, and have christened the contract with the first recording ever to use a Western orchestra and soloists from the People's Republic of China.

The Boston Symphony Orchestra recently returned from a tour of China where they performed a work called Little Sisters of the Grassland, for Pipa (a lute-like instrument) and orchestra, as well as more standard fare such as Liszt's Piano Concerto No 1 and Sousa's march Stars and Stripes Forever.

Both the soloists came from the People's Republic—pipa player Liu Teh-hai and pianist Liu Shi-kun — and they are the musicians who feature on this new LP. The release date has not yet been fixed.

Seiji Ozawa, the principal conductor travelled with the BSO to China and he conducts on the record; but among other projects scheduled for release by Philips is Schoenberg's Gurrelieder, with soloists Jessye Norman, James McCracken, Tatiana Troyanos, and Werner Klemperer as the Speaker. The 2LP set is to be issued shortly.

Colin Davis is the principal guest conductor and recently he conducted the BSO in a performance of Tchaikovsky's Piano Concerto No 1 with Claudio Arrau as soloist, as well as Tchaikovsky's Romeo and Juliet, and an album of Sibelius.

Record debut for Strauss opera

NEXT MONTH'S operatic focus falls on two of the less-performed operas by Richard Strauss, and Hugh the Drover, an opera rarely heard now by Vaughan Williams, receiving its world premiere recording.

One of the main new productions this season at Glyndebourne is of Richard Strauss's comic opera Die Schweigsame Frau and to coincide EMI is releasing its 3LP box set of the work conducted by Marek Janowski (though Bernard Haitink conducts in Sussex).

Based on a Ben Jonson play, and using a Stefan Zweig libretto, Die Schweigsame Frau has, curiously, never been recorded before. Here it is performed by the Staatskapelle Dresden and the Dresden State Opera Chorus, with Theo Adam as Sir Morosus, Jeanette Scovotti as Aminta, and Annelies Burmeister and Trudeliese Schmidt in other roles (SSL 5160 £13.10)

Ariadne auf Naxos is a better-known work, though it is rarely performed in comparison to Salome or Electra, but this month Decca are releasing the first new recording for eleven years, directed by Sir Georg Solti, and with an all-star cast headed by Leontyne Price in the title role.

Solti conducts the London Philharmonic Orchestra and among the other members of the cast of Ariadne are Edita Gruberova as Zerbinetta, Rene Kollo as Bacchus,

Edited by NICOLAS SOAMES

Tatiana Troyanos as the Composer, and Walter Berry as the Music Master.

Released on D103D, also on cassette, priced £13.50p, this is the first of two Strauss operas being issued by Decca this year — Antal Dorati follows up in the autumn with The Egyptian Helen, written in 1928.

Incidentally, the two other Ariadne recordings still available are by Leinsdorf (also on Decca) dating from 1961, and Kempe (on EMI) dating from 1968.

Vaughan Williams wrote five operas, of which Hugh the Drover, completed in 1914, was the most conventional, operatically speaking, though it was not until 1933 that Beecham mounted the first good professional production.

But it has rarely been heard since and this new recording with Robert Tear and Sheila Armstrong in the leading roles is the first complete version on disc.

Other members of the cast include Helen Watts, Robert Lloyd, Michael Rippon, the Ambrosian Opera Chorus, the Royal Philharmonic Orchestra conducted by Sir Charles Groves (SLS 5162 2LP set £8.75).

All these works will be supported by advertising in the *Gramophone, Records and Recording* and *Opera.*

Chopin Nocturnes

PHILIPS IS releasing a 2LP set of the Complete Chopin Nocturnes played by Claudio Arrau (6747 485 £8.99p) as a follow-up to the Chopin Preludes issued four years ago. Arrau remains one of Philips best-selling artists.

Robert T Tear (right) talks with Ursula Vaughan Williams about the forthcoming production of Hugh The Drover by Ralph Vaughan Williams.

Decca features Britten on two new releases

TWO RECORDS based on Benjamin Britten the composer and the performer are being released by Decca to coincide with the Aldeburgh Festival which takes place next month.

Britten's Sinfonietta, Opus 1, re-enters the catalogue in the version made by the Vienna Octet, coupled here with Hindesmith's Octet. But the disc (SDD 531 £3.25p) is most notable in that it also includes a new performance of Britten's Six Metamorphoses after Ovid for Solo Oboe, played by Janet Craxton.

Miss Craxton, daughter of the late Harold Craxton, is regarded as one of the leading English oboeists and is best known for her work with the London Sinfonietta and the Melos Ensemble.

The second disc (ECM 814 £2.35p) features one of Britten's finest works, the Serenade for Tenor, Horn and Strings, in the original recording made on 78's (this is a new transfer) by the musicians it was originally written for, Peter Pears and Dennis Brain, with the Boyd Neel String Orchestra, conducted by the composer.

The other side is devoted to Vaughan Williams' On Wenlock Edge, a song cycle performed by Pears, with Britten at the piano and the Zorian String Quartet.

The releases will be supported by Decca promotional activity in East Anglia, including special displays, one of them in Radio Orwell itself.

Decca will also be present at the Bath Festival (which ends on June 3) taking programme advertising as well as prominent dealer and concert venue displays. A number of Decca artists are appearing, including Hickox Singers and Orchestra and the Monteverdi Choir and Orchestra — and the Lindsay String Quartet who are premiering Tippett's Fourth String Quartet.

The Quartet has already recorded the first three quartets and it is almost inevitable that the fourth will follow.

New Muti discs

Riccardo Muti and the Philharmonia Orchestra are currently involved in a number of recording cycles, and two of these, the Schumann and Tchaikovsky Symphonies are featured in EMI's June releases.

Tchaikovsky's Symphony No 5 (ASD 3717, also on cassette) is added to the first three symphonies which have been available for some time, but the release coincides with the complete symphony cycle Muti conducts at the Royal Festival Hall between June 20 and July 3.

The Schumann release is of the Symphony No 3 coupled with the Overture to Schiller's The Bride of Messina (ASD 3696, also on cassette).

THE SIXTH release in the series of Haydn Piano Trios made over the past three years by the leading group in this field, The Beaux Arts Trio, comes out on Philips next month. It comprises Nos 34, 35, 38 and 40 (9500 473 £4.50p) and with a further disc being released in July, this will leave only two more to come. The Beaux Arts Trio comes to the Edinburgh Festival in September and to mark the event, Philips is to release a box of the complete Haydn Trios in the 1979 Limited Editions this September. The two outstanding discs will be made available separately after September. Incidentally, The Beaux Arts Trio has an extensive tour of this country in 1980.

MUSIC WEEK ALBUMS CHART

Top 75 ALBUMS

WEEK ENDING MAY 26 1979

1	1	VOULEZ VOUS	Abba	○	Epic EPC 86086
2	3	FATE FOR BREAKFAST	Art Garfunkel	□	CBS 86082
3	2	THE VERY BEST OF LEO SAYER	Leo Sayer	○	Chrysalis CDL 1222
4	6	LAST THE WHOLE NIGHT LONG	James Last	●	Polydor PTD 001
5	4	BREAKFAST IN AMERICA	Supertramp	●	A&M AMLK 63708
6	NEW	AT BUDOKAN	Bob Dylan		CBS 96004
7	5	BLACK ROSE – A ROSE LEGEND	Thin Lizzy	●	Vertigo 9102 032
8	15	THE BILLIE JO SPEARS SINGLES ALBUM	Billie Jo Spears		United Artists UAK 30231
9	11	PARALLEL LINES	Blondie	○	Chrysalis CDL 1192
10	7	SPIRITS HAVING FLOWN	Bee Gees	○	RSO RSBG 001
11	8	DIRE STRAITS	Dire Straits	●	Vertigo 9102 021
12	18	MANIFESTO	Roxy Music	□	Polydor POLH 001
13	10	BARBRA STREISAND'S GREATEST HITS VOL. 2	Barbra Streisand	○	CBS 10012
14	23	GO WEST	Village People		Mercury 9109 621
15	9	COUNTRY LIFE	Various	●	EMI EMTV 16
16	13	OUTLANDOS D'AMOUR	Police		A&M AMLH 68502
17	14	C'EST CHIC	Chic	●	Atlantic K 50565
35	24	ARMED FORCES	Elvis Costello and The Attractions	●	Radar RAD 14
36	65	VAN HALEN II	Van Halen		Warner Brothers K 56616
37	48	OVERKILL	Motorhead		Bronze BRON 515
38	57	LOVEDRIVE	Scorpions		Harvest SHSP 4097
39	45	JAZZ	Queen	●	EMI EMA 788
40	41	THE MAGIC IS YOU	Shirley Bassey		United Artists UATV 30230
41	59	WAVE	Patti Smith		Arista SPART 1086
42	33	DESTINY	Jacksons		Epic EPC 83200
43	NEW	THE FANTASTIC SOUND OF KLAUS WUNDERLICH	Klaus Wunderlich		Lotus WH 5013
44	34	NEW BOOTS AND PANTIES	Ian Dury and The Blockheads	●	Stiff SEEZ 4
45	35	NIGHTFLIGHT TO VENUS	Boney M	○	Atlantic/Hansa K 50498
46	43	52ND STREET	Billy Joel	●	CBS 83181
47	72	RUMOURS	Fleetwood Mac	○	Warner Brothers K 56344
48	–	JAMES GALWAY PLAYS SONGS FOR ANNIE	James Galway	●	Red Seal RL 25163
49	NEW	NO CAUSE FOR ALARM	Violinski		Jet JETLV 219
50	50	BLONDES HAVE MORE FUN	Rod Stewart	○	Riva RVLP 8
51	52	YOU DON'T BRING ME FLOWERS	Neil Diamond	●	CBS 86077
52	60	IMPERIAL WIZARD	David Essex		Mercury 9109 616
53	73	AT THE CHELSEA NIGHT CLUB	Members		Virgin V 2120
54	66	TUBULAR BELLS	Mike Oldfield	○	Virgin V 2001
55	NEW	A MONUMENT TO BRITISH ROCK	Various		Harvest EMTV 17
56	–	SIMON AND GARFUNKEL'S GREATEST HITS	Simon and Garfunkel		CBS 69003
57	67	THE INCREDIBLE SHRINKING DICKIES	Dickies		A&M AMLE 64742
58	–	INCANTATIONS	Mike Oldfield	○	Virgin VDT 101

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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY
ACCIDENTS WILL HAPPEN — Elvis Costello (Radar ADA 35)
AIN'T NO STOPPIN' US NOW — McFadden 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)
BOOGIE WONDERLAND — Earth Wind and Fire (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 AWAY — Roxy Music (Polydor POSP 44)
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)
HALFWAY HOTEL — Voyager (Mountain VOY 1)
H.A.P.P.Y. RADIO — Edwin Starr (RCA TV 2408)
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)
LOCAL GIRLS — Graham Parker and The Rumour
LONG LIVE ROCK — The Who (Polydor WHO 2)
LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
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 56)
SHE BELIEVES IN ME — Kenny Rogers (United Artists UP 36533)
SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
SWEET LOUISE — Ironhorse (Atlantic K 11271)
THE NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
THE LOGICAL SONG — Supertramp (A&M AMS 7427)
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
YOU AND ME — Liner (Atlantic K 11285)

RECORDS OF THE WEEK
Paul Burnett (For DLT): THE LONE RANGER — Quantum Jump (Electric WOT 33)
Simon Bates: IT'S ALL OVER NOW BABY BLUE — Link Wray (Charisma CB 333)
Peter Powell: HOTEL CARABINEROS — The Secret
Tony Blackburn: LOVE IS THE ANSWER — England Dan & John Ford Coley (Atlantic K 112 96)
Kid Jensen: GIRLS IN ACTION — The Invaders (Polydor POSP 2059 111)

Radio 2

RADIO 2 — ALBUM OF THE WEEK
CLASSICS — Kenny Rogers/Dottie West (United Artists UAG 30235)
David Hamilton: YOU'RE THE ONE — Randy Edelman (20th Century BT581)

Radio Luxembourg

A LIST
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
MINDLESS BOOGIE — Hot Chocolate (RAK 292)
BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
VIVA CALIFORNIA — Patrick Juvet (Casablanca CAN 150)
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)
RING MY BELL — Anita Ward (TK TKR 7543)
LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)

POWER PLAY
TELL HIM TO MOVE OVER — Shabby Tiger (Ariola ARO 157)
STAR PLAYS
DANCING FOOL — Frank Zappa (CBS 7261)
BORN TO BE ALIVE — Patrick Fernandez (RCA GEM 4)

TOP ADD ONS

1 **WE ARE FAMILY — Sister Sledge (Atlantic K 11293) R1, RL, CR, PR, C, BR, RC, T, H, F, SS, TV, RT, O, V.**
2 **LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328) CR, PR, C, M, H, F, B, RT, V, Md, U, SC.**
3 **ON THE ROOF — James Taylor (CBS 7389) PR, C, RC, D, M, F, B, SS, TV, Md, SC.**
4= **H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408) R1, D, M, T, F, RT, O, V.**
4= **GIRLS TALK — Dave Edmunds (Swanson SSK 19418) C, BR, R RC, T, SS, TV, O, V.**

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

Beacon Radio — WOLVERHAMPTON/ BLACK COUNTRY

ADD ONS
NIGHTOWL — Gerry Rafferty (United Artists UP 36512)
I FOUGHT THE LAW — Clash (CBS 7324)
THEME FROM THE DEER HUNTER — Shadows (EMI 2939)
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
AIN'T NO STOPPIN' US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
SHINE A LITTLE LOVE — ELO (Jet 144)
MAYBE — Thom Pace (RSO 34)
CRACKIN' UP — Nick Lowe (Radar ADA 34)
WONDERFUL WOMAN — Johnny Nash (Epic EPC 7332)
SHE BELIVES IN ME — Kenny Rogers (United Artists UP 36533)
ONE RULE FOR YOU — After The Fire (CBS 7025)
UP ON THE ROOF — James Taylor (CBS 7389)
LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
DANCIN' FOOL — Frank Zappa (CBS 7261)

BRMB — BIRMINGHAM

ADD ONS
THEME FROM THE DEER HUNTER — The Shadows (EMI 2939)
THE RUNAWAY — Elkie Brooks (A&M AMS 7328)
AIN'T NO STOPPIN' US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
EVENING STAR — Judas Priest (CBS 7312)
GIRLS TALK — Dave Edmunds (Swanson SSK 19418)
TURN ON THE RADIO — Rollers (Arista ARIST 259)
WALKING ON MUSIC — Peter Jacques Band (Ariola ARO 162)
HALFWAY HOTEL — Voyager (Mountain VOY 1)
THE GIRL IS BACK — Dana (GTO GT 251)
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
MAKIN' IT — David Naughton (RSO 32)

Capital Radio — LONDON

CLIMBERS
LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
TWO UP TWO DOWN — Paul Nicholas (RSO 29)
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
UP THE JUNCTION — Squeeze (A&M AMS 7444)

Radio City — LIVERPOOL

HIT PICKS
Roger Blyth: TWO UP TWO DOWN — Paul Nicholas (RSO 29)
Phil Easton: I CAN SEE RIGHT THROUGH YOU — Supercharge (Virgin V 243)
Johnny Jason: WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
Norman Thomas: UP ON THE ROOF — James Taylor (CBS 7589)
Billy Butler: GIRLS TALK — Dave Edmunds (Swansong SSK 19415)
Dave Lincoln: I'LL NEVER LOVE THIS WAY AGAIN — Dionne Warwick (Arista

ADD ONS
JIMMY JIMMY — The Undertones (Sire SIR 4015)
MAYBE — Thom Pace (RSO 34)
WALK IN THE PARK — Nick Straker Band (Pinnacle/Firebird PIN 1)
YOU'RE THE ONLY ONE — Nona Hendryx (Arista ARIST 253)

Radio Clyde — GLASGOW

HIT PICKS
Dave Marshall: TWO UP TWO DOWN — Nicholas (RSO 29)
Richard Park: UP THE JUNCTION — Squeeze (A&M AMS 7444)
Dougie Donnelly: YOU'RE THE ONLY ONE THAT I EVER NEEDED — Nona Hendryx (Arista ARIBV 253)
Jeff Cooper: UP ON THE ROOF — James Taylor (CBS 7389)
Bill Smith: WHEN YOU WAKE UP TOMORROW — Candi Staton (Warner Brothers)
Tim Stevens: BORN TO BE ALIVE — Patrick Fernandez (RCA GEM 4)
Dave Jamieson: OH DEAR — John Miles (Decca F 13840)

CURRENT CHOICE
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)

ADD ONS
ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)
PARADISE SKIES — Max Webster (Capitol CL 16079)
MAYBE — Thom Pace (RSO 34)
GIRLS TALK — Dave Edmunds (Swansong SSK 19418)
MASQUERADE — Skids (Virgin VS 262)
A WALK IN THE PARK — Niok Straker Band (Pinnacle/Firebird PIN 1)
THE RUNAWAY — Elkie Brooks (A&M AMS 7428)
LET'S LOVEDANCE TONIGHT — Gary's Ganf (CBS 7328)
MARRIED MEN — Bonnie Tyler (RCA PB 5165)
VIVA CALIFORNIA — Patrick Juvet (Casablanca CAN 150)
THEME FROM THE DEER HUNTER — Shadows (EMI 2939)

Downtown Radio — BELFAST

HIT PICKS
John Paul: CRACKING UP — Nick Lowe (Radar ADA 34)
Trevor Campbell: TURN ON THE RADIO — The Rollers (Arista ARIST 250)
Candy Devine: NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT — Millie Jackson (POSP 51)
Michael Henderson: NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
Eddie West: SHE BELIEVES IN ME — Kenny Rogers (United Artists UP 36533)
Lynday Jayne: UP ON THE ROOF — James Taylor (CBS 7389)

ADD ONS
H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
I FOUGHT THE LAW — Clash (CBS 7324)
AIN'T NO STOPPIN' US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
EVENING STAR — Judas Priest (CBS 7312)
MASQUERADE — Skids (Virgin VS 262)

Radio Forth — EDINBURGH

HIT PICKS
Mike Scott: UP ON THE ROOF — James Taylor (CBS 7389)
Steve Hamilton: WE ARE FAMILY — Sister Sledge (Atlantic K 11295)
Bill Torrence: TWO UP TWO DOWN — Paul Nicholas (RSO 29)
Brian Ford: H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
Jay Crawford: UP THE JUNCTION — Squeeze (A&M AMS 7444)

ADD ONS
EASY COME EASY GO — Sutherland Brothers (CBS 7121)
MARRIED MEN — Mick Jackson (Atlantic K 11281)
EVENING STAR — Judas Priest (CBS 7312)
SATURDAY NIGHT — T Connection (TK TKR 7536)
RITMO DE BRAZIL — Ultimate (Casablanca CAN 148)
MAKIN' IT — David Naughton (RSO 32)
TROJAN HORSE — Luv (Vertigo 6012 858)
HAPPINESS — Pointer Sisters (Planet K 12350)
EMOTIONAL TRAFFIC — Rumour (Stiff BUY 45)
LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)

MUSIC WEEK

SINGLES CHART

Top 75 SINGLES

WEEK ENDING MAY 26 1979

1	10	SUNDAY GIRL	Blondie	○	Chrysalis CHS 2320
2	7	DANCE AWAY	Roxy Music	○	Polydor POSP 44
3	2	POP MUZIK	M		MCA 413
4	4	DOES YOUR MOTHER KNOW	Abba	○	Epic EPC 7316
5	5	REUNITED	Peaches & Herb	○	Polydor POSP 43
6	1	BRIGHT EYES	Art Garfunkel	○	CBS 6947
7	3	HOORAY HOORAY IT'S A HOLI HOLIDAY	Boney M	○	Atlantic/Hansa K 11279
8	24	BOOGIE WONDERLAND	Earth Wind & Fire/Emotions		CBS 7292
9	19	BOYS KEEP SWINGIN'	David Bowie		RCA BOW 2
10	9	ONE WAY TICKET	Eruption		Atlantic/Hansa K 11266
11	6	KNOCK ON WOOD	Amii Stewart		Atlantic/Hansa K 11214
12	8	PARISIENNE WALKWAYS	Gary Moore		MCA 419
13	12	ROXANNE	The Police		A&M AMS 7348
14	33	SHINE A LITTLE LOVE	Electric Light Orchestra		Jet 144
15	11	BANANA SPLITS	Dickies		A&M AMS 7431
16	17	JIMMY JIMMY	Undertones		Sire SIR 4015
17	13	THE LOGICAL SONG	Supertramp		A&M AMS 7427
35	45	PRIME TIME	Tubes		A&M AMS 7423
36	NEW	H.A.P.P.Y. RADIO	Edwin Starr		RCA TC 2408
37	44	GET DANCIN'	Bombers		Magnet Flamingo FM 1
38	18	SHAKE YOUR BODY (DOWN TO THE GROUND)	Jacksons	○	Epic EPC 7181
39	20	I DON'T WANNA LOSE YOU	Kandidate		RAK 289
40	21	HAVEN'T STOPPED DANCING YET	Gonzalez		Sidewalk SID 102
41	60	MAYBE	Thom Pace		RSO 34
42	48	ARE YOU READY FOR LOVE	Elton John		Rocket XPRES 13
43	56	PARADISE SKIES	Max Webster		Capitol CL 16079
44	NEW	YOU AND ME	Liner		Atlantic K 11285
45	41	SATURDAY NIGHT	T Connection		TK TKR 7536
46	38	LOVE BALLAD	George Benson		Warner Brothers K 17333
47	NEW	IS THERE ANYBODY THERE/ANOTHER PIECE OF MEAT	Scorpions		Harvest HAR 5185
48	71	ARE FRIENDS ELECTRIC	Tubeway Army		Beggars Banquet BEG 18
49	22	HALLELUJAH	Milk & Honey		Polydor 2001 970
50	43	AS LONG AS THE PRICE IS RIGHT	Dr. Feelgood		United Artists UP 36506
51	36	ONLY YOU	Child		Ariola/Hansa AHA 536
52	34	I'M AN UPSTART	Angelic Upstarts		Warner Brothers K 17354
53	57	CAVATINA	John Williams		Cube BUG 80
54	75	MINDLESS BOOGIE	Hot Chocolate		RAK 292
55	NEW	NIGHT OWL	Gerry Rafferty		United Artists UP 36512
56	32	COOL FOR CATS	Squeeze	●	A&M AMS 7426
57	54	LIFE BEGINS AT THE HOP	XTC		Virgin VS 259
58	NEW	THE WORKER	Fischer-Z		United Artists UP 36509

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25	51	A M
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29	NEW	M Sk
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31	14	G W
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MILLION (F

Top 75 compil
conventional

MUSIC WEEK

SINGLES CHART

Top 75

WEEK				
1	10	S B		
2	7	D R		
3	2	P M		
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35	45	PRIME TIME Tubes	A&M AMS 7423	
36	NEW	H.A.P.P.Y. RADIO Edwin Starr	RCA TC 2408	
37	44	GET DANCIN' Bombers	Magnet Flamingo FM 1	
38	18	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons	Epic EPC 7181	

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MILLION (

Top 75 compil
conventional

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MUSIC WEEK

SINGLES CHART

TOP 75

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3	2	P M		
4	4	D A		
5	5	R P		
6	1	B A		
7	3	H B		
8	24	B E		
9	19	B D		
10	9	O E		
11	6	K A		
12	8	P G		
13	12	R T		
14	33	S E		
15	11	B D		
16	17	J U		
17	13	T S		
18	25	T		
35	45	PRIME TIME Tubes	A&M AMS 7423	
36	NEW	H.A.P.P.Y. RADIO Edwin Starr	RCA TC 2408	
37		GET DANCIN'		
50	53	EVENING STAR		

18	25	Th Sp
19	23	Ni M
20	27	Lo Th
21	26	Th Sh
22	16	Lo Be
23	35	I I Ch
24	29	He Do
25	51	Al M
26	15	So Ra
27	28	Gu M
28	30	Br Li
29	NEW	M Sk
30	39	I Y Ch
31	14	Go W
32	37	Sa Le
33	74	W D
34	42	A E

MILLION (

Top 75 compil
conventional

MUSIC WEEK

SINGLES CHART

Top 75

WE		
1	10	S B
2	7	D R
3	2	P M
4	4	D A
5	5	R P
6	1	B A
7	3	H B
8	24	B E
9	19	B D
10	9	O E
11	6	K A
12	8	P G
13	12	R T
14	33	S E
15	11	B D
16	17	J U
17	13	T S
18	25	THE NUMBER ONE SONG IN HEAVEN

35	45		PRIME TIME Tubes	A&M AMS 7423
36	NEW		H.A.P.P.Y. RADIO Edwin Starr	RCA TC 2408
50	53		EVENING STAR	

18	25	THE NUMBER ONE SONG IN HEAVEN Sparks		Virgin VS 244
19	23	NICE LEGS SHAME ABOUT HER FACE Monks		Carrere CAR 104
20	27	LOVE SONG The Damned		Chiswick CHIS 112
21	26	THEME FROM DEER HUNTER Shadows		EMI 2939
22	16	LOVE YOU INSIDE OUT Bee Gees		RSO 31
23	35	I FOUGHT THE LAW Clash		CBS 7324
24	29	HOT STUFF Donna Summer		Casablanca CAN 151
25	51	AIN'T NO STOPPIN' US NOW McFadden & Whitehead		Philadelphia PIR 7365
26	15	SOME GIRLS Racey	●	RAK 291
27	28	GUILTY Mike Oldfield		Virgin VS 245
28	30	BRIDGE OVER TROUBLED WATER Linda Clifford		RSO 30
29	NEW	MASQUERADE Skids		Virgin VS 262
30	39	I WANT YOU TO WANT ME Cheap Trick		Epic EPC 7258
31	14	GOODNIGHT TONIGHT Wings	◐	Parlophone R6023
32	37	SAY WHEN Lene Lovich		Stiff BUY 46
33	74	WHO WERE YOU WITH IN THE MOONLIGHT Dollar		Carrere CAR 110
34	42	ACCIDENTS WILL HAPPEN Elvis Costello		Radar ADA 35
59	53	EVENING STAR Judas Priest		CBS 7312
60	50	RUNAWAY Elkie Brooks		A&M AMS 7428
61	46	RIDE THE GROOVE Players Association		Vanguard VS 5012
62	NEW	HALF WAY HOTEL Voyager		Mountain VOY 001
63	55	DANCER Gino Soccio		Warner Brothers LV 23
64	59	LONG LIVE ROCK The Who		Polydor WHO 2
65	64	STOP BREAKING MY HEART Inner Circle		Island WIP 6488
66	47	SILLY THING/WHO KILLED BAMBI Sex Pistols/Ten Pole Tudor		Virgin VS 256
67	NEW	GERTCHA Chas & Dave		EMI 2947
68	40	THE RUNNER Three Degrees	◐	Ariola ARO 154
69	NEW	ALISON Linda Ronstadt		Asylum K 13149
70	NEW	PICK ME UP I'LL DANCE Melba Moore		Epic EPC 7234
71	NEW	RAZZLE DAZZLE Heatwave		GTO GT 248
72	58	WALK ON BY Average White Band		RCA XC 1087
73	NEW	GET IT UP FOR LOVE/I JUST KEEP THINKING Tata Vega		Motown TMG 1140
74	NEW	WE ARE FAMILY Sister Sledge		Atlantic K 11293
75	49	HE'S THE GREATEST DANCER Sister Sledge		Atlantic K 11257

✪ MILLION (PLATINUM) ● ½ MILLION (GOLD) ◐ ¼ 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.

AIRPLAY ACTION

Radio Hallam — SHEFFIELD

HIT PICKS
Keith Skues: MASQUERADE — Skids (Virgin VS 262)
Roger Moffat: TWO UP TWO DOWN — Paul Nicholas (RSO 29)
Johnny Moran: CRACKIN' UP — Nick Lowe (Radar ADA 34)
Colin Slade: FOOLS GAME — The Regulars (CBS 7271)
Ray Stewart: LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
Bill Crozier: WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
Martin Kelner: UP THE JUNCTION — Squeeze (A&M AMS 7444)
Maggie Mash: BORN TO BE ALIVE — Patrick Fernandez (RCA Gems 4)

Metro Radio — NEWCASTLE

ADD ONS
H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
BEAUTIFUL LOVER — Berni Flint (EMI 2944)
LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7238)
TURN ON THE RADIO — Rollers (Arista ARIST 259)
OH DEAR — John Miles (Decca F 13840)
MARRIED MEN — Bonnie Tyler (RCA PB 5164)
PARISIENNE WALKWAYS — Gary Moore (MCA 419)
UP ON THE ROOF — James Taylor (CBS 7389)
AIN'T NO STOPPIN' US NOW — McFadden and Whitehead (Philadelphia PIR 7365)

Radio Orwell — IPSWICH

HIT PICKS
Andy Archer: GIRLS TALK — Dave Edmunds (Swan Song SSK 19418)
Keith Rogers: HALFWAY HOTEL — Voyager (Mountain VOY 1)
Greg Bance: ALL RIGHT ALL NIGHT — Tom Robinson Band (EMI
Bernard Mulhern: WHOLE LOTTA LOVE — Blonde on Blonde (Pye 7N 46189)
Tony Valence: H.A.P.P.Y RADIO — Edwin Starr (RCA TC 2408)
Tony Gillham: MARRIED MEN — Bonnie Tyler (RCA PB 5165)
Patrick Eade: WE ARE FAMILY — Sister Sledge (Atlantic K 11293)

Piccadilly Radio — MANCHESTER

ADD ONS
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
UP THE JUNCTION — Squeeze (A&M AMS 7444)
LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
SHAKEDOWN CRUISE — Jay Ferguson (Asylum K 13150)
IS THERE ANYBODY THERE — Another Piece of Meat (Harvest HAR 5185)
ONE MORE TIME — Joe Jackson (A&M AMS 7433)
UP ON THE ROOF — James Taylor (CBS 7389)

Swansea Sound — SWANSEA

HIT PICKS
Jon Hawkins: GIRLS TALK — Dave Edmunds (Swansong SSK 19418)
Sarah Williams: UP ON THE ROOF — James Taylor (CBS 7389)
Steve Dewitt: I NEED YOUR HELP BARRY MANILOW — Ray Stevens (Warner Brothers K 17361)
John Sacks: WE ARE FAMILY — Sister Sledge (Atlantic K 11293)

ADD ONS
GOOD GOOD FEELIN' — War (MCA 418)
I FOUGHT THE LAW — Clash (CBS 7324)
CITY BOY — Bryn Haworth (A&M AMS 7445)
THE GIRL IS BACK — Dana (GTO FT 251)
YOU'RE THE ONLY ONE THAT I EVER NEEDED — Nona Hendryx (Arista ARIBV 253)
TWO UP TWO DOWN — Paul Nicholas (RSO 29)
WHOLE LOTTA LOVE — Blonde on Blonde (Pye 7N 46189)
HOT STUFF — Donna Summer (Casablanca CAN 151)

Radio Tees — TEESSIDE

ADD ONS
AIN'T NO STOPPIN' US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
CRACKIN' UP — Nick Lowe (Radar ADA 34)
I FOUGHT THE LAW — Clash (CBS 7322)
GIRLS TALK — Dave Edmunds (Swan Song SSK 19418)
SHE BELIEVES IN ME — Kenny Rogers (United Artists UP 36533)
MINDLESS BOOGIE — Hot Chocolate (RAK 292)

Radio 210 — THAMES VALLEY

ADD ONS
GIRLS TALK — Dave Edmunds (Swansong SSK 19418)
UP ON THE ROOF — James Taylor (CBS 7389)
CANNONBALL — Sky (Ariola ARO 159)
NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT — Millie Jackson (Spring Polydor POSP 51)
PAPA LOUIS — Brotherhood Of Man (Pye 7N 46194)
MARRIED MEN — Bonnie Tyler (RCA
WHEN YOU WALK THROUGH LIFE — Vince Hill (Ember EMBSL 370)
WE ARE FAMILY — Sister Sledge (Atlantic K 11295)
SHE BELIEVES IN ME — Kenny Rogers (United Artists UP 36533)
HAPPINESS — Pointer Sisters (Planet K 12350)
BOOGIE WONDERLAND — Earth Wind and Fire (CBS 7292)

Radio Trent — NOTTINGHAM

ADD ONS
THE LONE RANGER — Quantum Jump (Electric WOT 33)
RITMO DE BRAZIL — Ultimate (Casablanca CAN 148)
RUN FOR YOUR LIFE — The Runner (Acrobat BAT 2)
LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
EASY COME EASY GO — Sutherland Brothers (CBS 7121)
ALISON — Linda Ronstadt (Elektra K 13149)
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
SAY WHAT YOU WILL — Duke (Epic EPC 7095)
THE WORKER — Fischer Z (United Artists UP 36509)
H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
TWO UP TWO DOWN — Paul Nicholas (RSO 29)

Radio Victory — PORTSMOUTH

ADD ONS
GERTCHA — Chas and Dave (EMI 2947)
GIRLS TALK — Dave Edmunds (Swansong SSK 1941)
LET'S LOVEDANCE — Gary's Gang (CBS 7328)
CRACKIN' UP — Nick Lowe (Radar ADA 34)
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
MASQUERADE — Skids (Virgin VS 262)
UP THE JUNCTION — Squeeze (A&M AMS 7444)
H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
EASY COME EASY GO — Sutherland Brothers (CBS 7121)

BBC Blackburn

HIT PICKS
Jude Bunker: ALL RIGHT ALL NIGHT — Tom Robinson Band (EMI
Nigel Dyson: WHAT A FOOL BELIEVES — Doobie Brothers
Kath Dutton: NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
Phil Scott: MAYBE — Thom Pace (RSO 34)
Trevor Hall: WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
Gerald Jackson: KINGS PARADE — Cambridge Buskers (Polydor 2041 986)
Pat Gibson — HARMONY — Four Season (Atlantic K 17072)

BBC Medway

PRESENTER PICKS
Brian Faulkner: UP ON THE ROOF — James Taylor (CBS 7389)
Don Durbridge: THIS IS MY LIFE — Shirley Bassey (United Artists UP 36502)
John Thurston: TWO UP TWO DOWN — Paul Nicholas (RSO 29)
Mike Brill: GERTCHA — Chas and Dave (EMI 2947)
Dave Brown: LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
Ian Pearson: I NEED YOUR HELP BARRY MANILOW — Ray Stevens (Warner Brothers K 17361)

ADD ONS
WANTED — Dooleys (GTO GT 249)
BRIGHT EYES — Art Garfunkel (CBS 6947)
HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
SOME GIRLS — Racey (RAK 291)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
HALLELUJAH — Milk and Honey (Polydor 2001 879)
REMEMBER THEN — Showaddy (Arista ARIST 247)
THEME FROM THE DEER HUNTER — Shadows (EMI 2939)
RUNAWAY — Elkie Brooks (A&M AMS 7428)

BBC Ulster

ADD ONS
ACCIDENTS WILL HAPPEN — Elvis Costello (Radar ADA 35)
VOODOO MAN — Biddu Orchestra (Epic EPC 7311)
MARRIED MEN — Mick Jackson (Atlantic K 11281)
LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
VIVA CALIFORNIA — Patrick Juvet (Casablanca CAN 150)
YOU DON'T CALL ME DARLING — Bryan And Michael (Pye 7P 102)

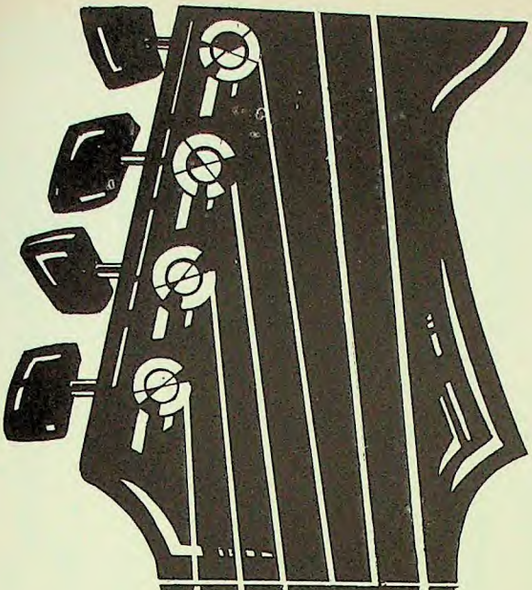
BBC Scotland

SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
THEME FROM THE DEER HUNTER — Shadows (EMI 2923)
HOT STUFF — Donna Summer (Casablanca CAN 151)
SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
SAY WHEN — Lene Lovich (Stiff BUY 46)

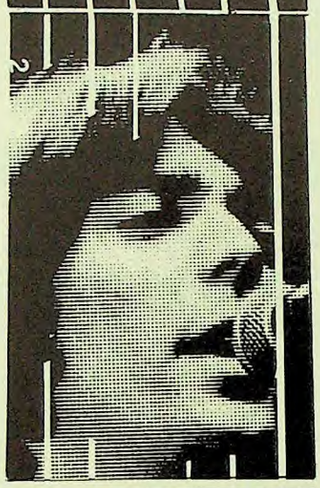
HIT PICKS
Jimmy Mack: UP ON THE ROOF — James Taylor (CBS 7389)
Tom Ferrie: GERTCHA — Chas and Dave (EMI 2947)
Rhythm and News: THE GIRL IS BACK — Dana (GTO GT 251)
Nightbeat: LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
Andy Cameron: BUZZ BUZZ A DIDDLE IT — Melvin's Marauders (Birds Nest BN 118)

Radio Wales

SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
TILL IT SHINES — Bob Seger (Capitol
BRIGHT EYES — Art Garfunkel (CBS 6947)
ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)
BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
POP MUZIK — M (MCA 413)



HOT LICKS



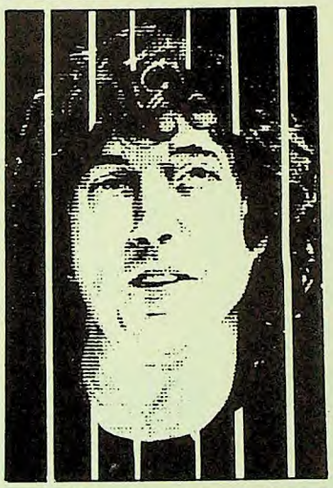
STEVE HACKETT

ALBUM **'SPECTRAL MORNINGS'** CDS 4017

SINGLE **'EVERY DAY'** c/w **'Lost Time In Córdoba'** CB 334

RELEASED FRIDAY JUNE 1st

JUNE
21st EDINBURGH, ODEON
22nd SHEFFIELD, CITY HALL
23rd LEICESTER, UNIVERSITY
24th LIVERPOOL, EMPIRE
25th BRIGHTON, DOME
27th HEMEL HEMPSTEAD, PAVILLION
28th WOLVERHAMPTON, CIVIC HALL
29th SOUTHAMPTON, GAUMONT
30th LONDON HAMMERSMITH, ODEON
JULY
1st OXFORD, NEW THEATRE



BERT JANSCH

ALBUM **'AVOCET'** CLASS 6

WITH FAIRPORT CONVENTION
MAY
26th STRATHCLYDE, UNIVERSITY
27th LOCH LOMOND, FESTIVAL
28th STIRLING, ALBERT HALL
30th SLOUGH, FULCRUM

JUNE
1st BRADFORD, ST. GEORGES HALL
2nd SOUTHEND, CLIFFS PAVILLION
3rd CROYDON, FAIRFIELD HALL
4th BRIGHTON, DOME
5th MARGATE, WINTER GARDENS

LINK WRAY

ALBUM **'BULLSHOT'** CAS 1143

SINGLE **'IT'S ALL OVER NOW BABY BLUE'** CBC 333

c/w **'Just That Kind'**

LIMITED EDITION IN BLUE VINYL & PICTURE BAG

MAY
24th NOTTINGHAM, THE SANDPIPERS
25th MANCHESTER, THE FACTORY
26th BIRMINGHAM, BARBARELLA'S
28th EDINBURGH, TIFFANYS
JUNE
2nd LONDON, THE VENUE (2 SHOWS)
SUPPORT AT THE VENUE ONLY THE BLUE MAX

LINK WRAY'S SINGLE 'IT'S ALL OVER NOW BABY BLUE' A BBC RADIO 1 RECORD OF THE WEEK

Marketed by Charisma Records
Available through Phonodisc.

18	22	Sister Sledge		
19	31	THE UNDERTONES The Undertones		Sire SRK 6071
20	12	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	●	Epic EPC 10013
21	17	HI ENERGY Various		K-Tel NE 1044
22	16	LION HEART Kate Bush	●	EMI EMA 787
23	42	BOOGIE BUS Various		Polystar 9198 174
24	19	MANILOW MAGIC Barry Manilow	●	Arista ARTV 2
25	21	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	□	Virgin VD 2510
26	20	OUT OF THE BLUE Electric Light Orchestra	✪	Jet JETDP 400
27	32	BAT OUT OF HELL Meat Loaf	●	Epic/Cleveland International EPC 82419
28	28	WINGS GREATEST Wings	✪	Parlophone PCTC 256
29	26	LIVIN' INSIDE YOUR LOVE George Benson		Warner Brothers K 66085
30	26	FEEL NO FRET Average White Band	□	RCA XL 13063
31	30	WAR OF THE WORLDS Jeff Wayne's Musical Version	✪	CBS 96000/WOW 100
32	38	LIFE IN A DAY Simple Minds		Zoom ZULP 1
33	40	THE KICK INSIDE Kate Bush	●	EMI EMC 3223
34	25	COUNTRY PORTRAITS Various		Warwick WW 50507
59	54	Rezillos		Sire SRK 6069
60	37	DISCO INFERNO Various		K-Tel NE 1043
61	36	L.A. (LIGHT ALBUM) Beach Boys		Caribou CRB 86081
62	58	NEW DIMENSIONS Three Degrees	□	Ariola ARLH 5012
63	39	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	●	CBS 83284
64	56	GREASE Original Soundtrack	✪	RSO RSD 2001
65	—	COOL FOR CATS Squeeze		A&M AMLH 68503
=66	29	SONGS OF A LIFETIME Bing Crosby		Philips 6641 923
=66	47	MARK II PURPLE SINGLES Deep Purple		Purple TPS 3514
68	64	RAINBOW DOME MUSIC Steve Hillage		Virgin VR 1
69	55	SECOND HAND DAYLIGHT Magazine		Virgin V 2121
70	NEW	SPECTRAL MORNINGS Steve Hackett		Charisma CDS 4017
71	69	THE ALBUM Abba	✪	Epic EPC 86052
72	—	STATELESS Lene Lovich		Stiff SEEZ 7
73	70	LIVE AND DANGEROUS Thin Lizzy	✪	Vertigo 6641 807
74	—	A NEW WORLD RECORD Electric Light Orchestra	✪	Jet JETLP 200
75	61	NEW VALUES Iggy Pop		Arista SPART 1092

TELEPHONE ORDERS 021-525-3000

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Rebuck Gerald M,
The Coach Ho,Endlesham Rd SW12...01-673 1514
Rebuck Gerald M, 27 Rowden Av NW10.....01-459 2655
Rebuck Janice,Fashs, 1187 Finchley Rd NW11.....01-458 5319
Rebuck M, 51 Ringwood Av N2.....01-883 1760
Rebuck M, 48 Waltham Av NW9.....01-204 8817
Rebuck M.R.R, 7 Clifton Ct NW8.....01-286 2565
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Waring & Gillow Est,Western Av W3...01-992 9446
DAVID BOWIE
'Boys Keep Swinging' BOW 2
Recam Studios Ltd,Screen Process Prntg,
1 Snowsfields SE1...01-407 9415
Recardo Harld, 141 Alabama St SE18.....01-855 8909
Recardo P.S, 86 Waverley Rd SE18.....01-855 2355
Recardo W.J. 18 Macoma Rd SE18.....01-855 4681
GERARD KENNY
'Fit To Be Tied' PICTURE BAG. PB 5152
Receveur M.J,
511 Carole Ho,Regents Pk Rd NW1...01-586 2670
RECHABITES FRIENDLY SOCIETY,
18 Doughty St WC1...01-405 3102
Rechabites Independent Order of South London Dist,
74 Endlesham Rd SW12...01-673 6058
Rechere C, 42 Rosaville Rd SW6.....01-381 2035
Rechnitz E.S, 37 Thistlewaite Rd E5.....01-986 3406
Rechnitz J, 11b Pendennis Rd SW16.....01-677 4880
Rechnitzer A, 38 Woodberry Gro N4.....01-800 4248
BONNIE TYLER
'Married Men' PB 5164 PC 5164 (12")
Recho Romi, 1/7 Ockley Rd SW16.....01-769 1214
Rechowicz M, 16a Dollis Pk N3.....01-346 3202
Rechowicz R.J, 32 Queen's Av N3.....01-346 2238
Rechter E.L, 91 Hanover Rd NW10.....01-459 3975
EDWIN STARR
'H.A.P.P.Y. RADIO' TC 2408 (7") TCD 2408 (12")
Reck Q.E, 28 Lapworth Ct,Warwick Est W2.....01-289 3887
Recke L, 25 Pevensey Av N11.....01-368 8599
Reckert E.A, 253b Hither Gn La SE13.....01-318 4894
Reckhouse Eric,Elec Contr, 290 High Rd E10.....01-539 3090
CKITT & COLMAN Ltd, Burlington La W4.....01-994 6464
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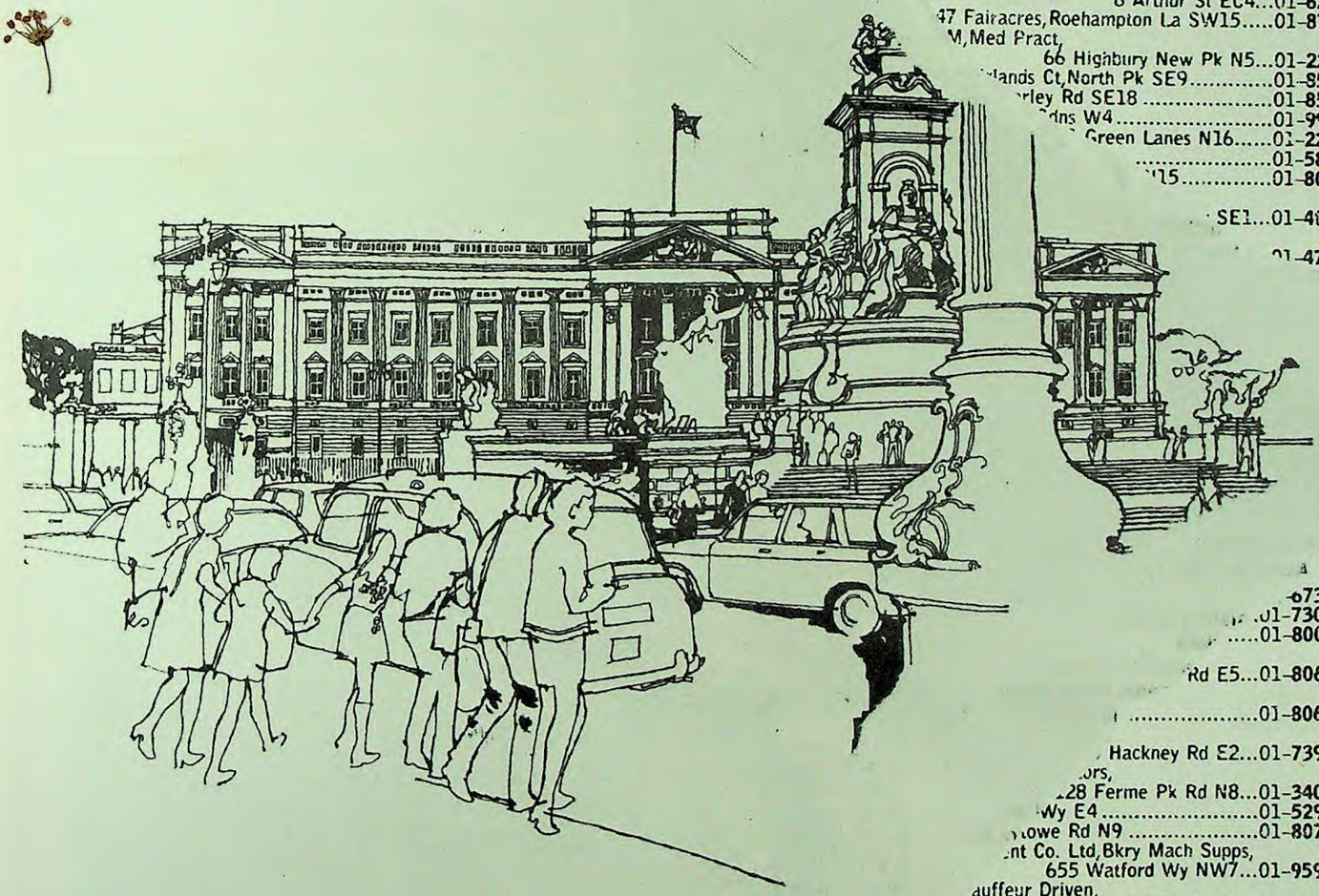
66 Highbury New Pk N5...01-226 1433
lands Ct,North Pk SE9.....01-850 5849
rley Rd SE18.....01-854 9793
dns W4.....01-995 9494
Green Lanes N16.....01-226 1956
.....01-584 4980
15.....01-802 5504
SE1...01-407 3385
01-476 5936



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Rd E5...01-806 4188
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Hackney Rd E2...01-739 7729
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'Women In Uniform' PB 5148

RCA
Records and Cassettes
Buckingham Palace

A master of sight and sound

Edited by DAVID DALTON

By NIGEL HUNTER

WRITING MUSIC for TV programmes and series has assumed the same importance and influence as the equivalent activity for films.

As in the case of the movies, what initially seemed sometimes to be an afterthought is now a major consideration in the planning stages of TV productions, with directors and producers fully aware of the potency of a strong theme to reinforce the appeal of the programme and gain extra mileage in record sales.

In the forefront of TV composing is American-born Carl Davis who has an impressive list of credits to date and more in the offing. His commissions have covered a very wide range of subject matter, and the music he writes is of a consistently high standard of imaginative originality and distinction.

Davis, 43, was encouraged by his parents in New York to learn the piano and flute and he was playing Gilbert and Sullivan at church hall performances when still small. His first professional music job was accompanist to the Robert Shaw Chorale, one of America's leading choirs, when he was 18, and it was while touring with the Chorale that Davis began writing music in the form of some songs which the choir recorded in Nashville.

He studied for two years at a New York state college, laying the foundations for his future versatility by exploring music for the theatre and ballet as well as the concert hall. He collaborated with a fellow student, Steven Vinaver, in writing music for an experimental revue called Diversions, which attracted the attention of West Side Story director Jerome Robbins. Robbins set up a mangement deal for the pair, and Diversions ran off Broadway for nine months in 1959, winning an Emmy award in the process. It was later staged at the Edinburgh Festival and then at London's Art Theatre under the title of Twists.

Collaboration

Nineteen-Fifty Nine was the year that Davis decided to move to Europe after a spell as pianist with the New City Opera because he felt the Old World held more opportunities for his classical music writing ambitions. He eventually picked the UK as his base, impressed by the quality and activity in the British theatre and absence of language barriers.

He arrived at the outset of Ned Sherrin's That Was The Week That Was, for which he wrote songs regularly and began a productive collaboration with John Wells which led to other projects such as Through The Looking Glass, the pop opera Orpheus In The Underground and Alice In Wonderland for BBC radio.

Davis also began a long association with Jack Gold resulting in the award-winning The Naked Civil Servant (Thames), Comrades (BBC) and the forthcoming Sailor's Return (Euston Films). He's also had a fruitful collaboration with director Peter Hammond on classic serials such as Our Mutual Friend and Wuthering Heights, and Davis credits Hammond with introducing him to the technique of writing a "library of themes", tunes which evoke particular characters and continuing plot threads throughout a serial on a recurring basis and are fitted into it like pieces in a jigsaw puzzle.

Enthusiasm

Davis's music for documentaries shows a track record as distinguished as his work for TV dramatisations of fiction like The Mayor Of Casterbridge, The Snow Goose and Lady Of The Camellias. He wrote the score for the World At War, which won worldwide approbation, Destination America and Ronald Eyre's survey of the world's religions, The Long Search.

He has also been very active in composing for the theatre, with assignments from the Royal Shakespeare Company, The Prospect Theatre and Alan Bennett's West End success Habeas Corpus.

It only takes a few seconds of conversation with Davis to sense his boundless enthusiasm and involvement in his variegated work. He is obviously painstaking in familiarising himself with the books and subjects for which he has been chosen to compose and in co-operating in meticulous depth with the directors, producers and screenplay authors concerned to reflect their ideas and conceptions as well as his own in the music. He also has a very agreeable sense of humour, demonstrated when *Music Week* asked what happens if he gets a bit carried away with his composing and finds the music he has written for a particular scene or sequence is twice as long as required.

"I cut it in half," he grinned. "You can always use the rest on a record!"

Examples of some of his TV themes which he has expanded into complete pieces can be sampled from Carl Davis, Music For Television (EMI International INS 3021), for which Davis conducted the Royal Philharmonic Orchestra.

He has three major TV assignments due on the small screen this autumn and next year. One is Hollywood, a 13-part history of the silent film era narrated by Laurence Olivier with an EMI LP of the Davis music written for it coinciding with the start of the series in September. Another, also set for autumn screening, is The Prince Regent starring Peter Egan and Susannah York which BBC-1 will show in eight parts with Davis's music played by the RPO, and the third is another Charles Dickens dramatisation, The Old Curiosity Shop, which the same channel will screen in 10 episodes next year.

Symphonic opus

The interest and affection Davis has for the classical side of music shows in his work, and he is particularly enthused about a commission from Capital Radio to compose his first major symphonic opus.

"It's called Lines On London and it's four symphonic studies inspired by quotations from various people about the city," Davis explained. "They are 'Look upon me, O London' by Ben Jonson 'The parks are the lungs of London' by William Pitt the Younger, 'It is always wise to enter a city by night' by Arthur Symons, and 'Sweet Thames, flow gently to my song' by Edmund Spenser. The work will be premiered by the Wren Orchestra with me conducting."

Like many creative people, Davis tends to prefer writing to a specific brief with the knowledge that what he produces will be used and appreciated. He doesn't preclude writing on spec, as indeed no creative person should, but adds that "one wants to work on things which you think have at least 60 or 70 per cent of success and acceptance".

He is quite happy with his lot, however.

"My time is booked for a year ahead and I'm in the privileged position of writing what I want to write and supporting myself by so doing."

"My time is booked for a year ahead and I'm in the privileged position of writing what I want to"

DR. FEELGOOD

As it happens

ON TOUR: MAY - 24, COLCHESTER. UNIVERSITY OF ESSEX ● 25, SOUTHPORT. SOUTHPORT THEATRE ● 26, SCOTLAND. LOCH LOMOND FESTIVAL ● 28, SHEFFIELD. TOP RANK ● 29, SUNDERLAND. LOCARNO ● 30, WOLVERHAMPTON. CIVIC ● 31, PLYMOUTH. POLYTECHNIC - JUNE - 1, SWINDON. OASIS ● 2, SADDLEWORTH (NEAR OLDHAM). ARTS FESTIVAL ● 3, GUILDFORD. CIVIC ● 4, DUNSTABLE. CALIFORNIA ● 5, LONDON. EMPIRE BALLROOM LEICESTER SQUARE ● 7, ISLE OF MAN. LIDO ● 8, ISLE OF MAN. LIDO.

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FEATURE

Israel is a country with no singles, where hits are determined by radio listeners' requests and the record market is dominated by the compilation album. Could it happen here? RODNEY BURBECK reports from Tel Aviv.

HAVING WON the Eurovision Song Contest twice running, should Israel now be regarded as a potential new source of international popular material? Certainly, Hallelujah has proved to be one of the most successfully durable hits to emerge from the contest for some years. And given some strong follow-up material, Gali Atari and Milk and Honey are personable and talented enough to build a career out of their success.

ENGLISH DJ Tony Fyne interviews two members of Boney M on his highest-listenership Israeli radio show.

But although Eurovision is not generally known for opening the floodgates of talent from the winning country — Abba's phenomenal success, for instance, hardly helped other Swedish acts — Israel's "double" has served to throw the spotlight on a country with an intriguing music business.

Reflect, for a moment, on a country which celebrated its Eurovision win all through the night, but the following morning could not go out and buy the winning song on a 7" single. The song was eventually available on a compilation album and, of course, Israel's radio stations played it virtually non-stop.

Galloping inflation

But the fact remains that the singles business is stone dead in Israel, killed five years ago by galloping inflation and replaced by a thriving compilations market. The very level-headed Israelis simply decided a single-play record was no longer value for money and that a ten or twelve track album containing several hits represented a much better bargain.

Singles have been replaced by radio stations — particularly Voice Of Piece, an offshore pirate station with its non-stop music policy and its arresting "No more war, no more bloodshed" station ident. The station, run by Abie Nathan, one of Israel's most colourful characters, employs several English DJs and has one of the slickest music formats I have ever heard.

Israel has two other radio stations with high pop music content and a very high standard of presentation. There is the army station operated by the Israel Defence Forces with a lively mixture of pop and talk and far less forbidding than you might expect. And there is the National Broadcasting Authority's third network which has the influential Top 40 playlists and also a daily disco programme hosted by English-born Tony Fyne which is claimed to have the highest listener ratings on Israeli radio.

Fyne (28) is the son of English music publisher Lou Fyne and emigrated from his Southport, Merseyside, home three years ago. His father helps in getting him pre-release product and according to a local Tel Aviv newspaper, "millions of people throughout the Middle East" tune in to his Tony Fyne Disco Hour programme.

The stations determine hits in the absence of singles sales through listener feedback via phone-ins and postcard requests and by an amalgamation of the British and American charts culled from the trade mags. Ironically, considering the success of the Israel Broadcasting Authority's song contest production, television actually plays little part in music promotion with only one pop show screened every couple of months.

Inflation in Israel is now running at something like 40 per cent so hi-fi hardware, as well as records, are expensive and up in the luxury bracket. But despite these setbacks Israel manages to support an apparently thriving music business with six major companies releasing product.

The market is dominated by CBS, which is hardly surprising because as well as its own product, it also licenses material from the EMI Group worldwide, along with MCA, ABC and A & M product. But apart from the strength of its catalogues, CBS Israel is also a personal success story for husband-and-wife team Simon and Shirley Schmidt.

Simon built up the company and is now a vice-president of CRI with much of the Eastern Mediterranean and West Africa as his territory, while Shirley has taken over as managing director of CBS Israel. Together they represent one of the most formidable partnerships in the record industry and their success in Israel has been built on local product as well as the ready-made hits drawn from the catalogues they license. Shirley is personally involved in the company's A & R activities and has signed a number of fine Israeli popular and folk artists.

Emotional songs

"Israelis are strongly creative people and they have a good sense of melody," she told me. "There is, of course, a lot of emotion in their songs, but many of them reflect the hope for the future as well as the problems of the past. We have Israel's top selling male and female solo artists — one of them turned up at my home to audition and I just cried at the purity of her voice.

"But can we sell this talent internationally? I believe so. Our songs are translateable and people around the world can relate to them."

Israel's oldest record company is Hed Arzi which started up 28 years ago and led the field until CBS came along. Now it is fighting back with the help of licensing deals with WEA, Ariola and Virgin.

"When CBS came in with its vast capital reserves it was difficult to compete at first," A & R manager Avi Brand told me. "But acquiring WEA has been very good for us and we are coming back to signing new artists."

Like all the other record executives I met in Israel, Avi takes and insatiable interest in what is happening internationally and travels abroad at least four times a year to licensee meetings. And Avi is particularly proud at having broken Foreigner in Israel before they made it in the UK.

True independent

RCA has its own company here operated by Eastronics Ltd and run by a remarkable man called Dov Peleg who manages to talk with equal knowledge and enthusiasm about the intricate electronics side of his business as well as the creative aspects of his record division. In a cool compact building in a pleasant suburb of Tel Aviv, Eastronics' boffins rub shoulders with RCA's product people in a unique working atmosphere.

The Polygram group is represented by Litratone Ltd — ostensibly a local company, although most people in the music business here regard it as a Polygram company. Its managing director David Fuchs has had the good fortune to have recorded the winning Eurovision song for two years running in association with manager/producer Shlomo Zach.

The Israeli music company with the longest list of licensed labels in *Billboard's Buyers Guide* is Hataklit, based in Haifa and owned by a hugely likeable man called Dov Zeira. A true independent in these days of conglomerates and corporations, Dov also has a publishing company, Ilanot Music, with a string of international catalogues, as well as eight retail shops throughout Israel.

Into retailing

Over lunch at a restaurant in Tel Aviv's Yemen quarter, said to be favoured by Moshae Dayan, Dov spreads his hands and told me: "I have succeeded with just my two hands and my genius." But he is equally candid at admitting that his record business has been depleted over the years by the majors moving in and picking off his lucrative licensed labels.

He is proud at having helped to make Elton John Israel's biggest selling artist for three years, and Elton's records are still the best-selling in his catalogue. He's also successful with DJM's Horslips, Magnet's Chris Rea and Pye's Joe Dolan, among others.

"But I am also developing my retail outlets to cushion my business against the competition from the majors," he added.

Everyone I met here working in the music business impressed me with their driving enthusiasm and intense desire to succeed, but none more so than the young quiet-spoken American running the K-tel operation here. At 30, Carey Budnick claims to be the youngest record company head in Israel, and with an eye to the expanding business which a long-lasting peace with Egypt will bring, he is building a company which is causing the longer-established companies here to look warily over their shoulders.

Egypt's potential

With a market firmly based on compilation albums, Israel must have looked like heaven on earth to K-tel, but in fact the company is intent on developing a traditional record operation as well as the necessary compilations, and to this end launched its own Orange label here for local or acquired product.

I talked to Carey in his tiny office in a rabbit-warren building in Tel Aviv, but he has since moved into enlarged premises with the company's own warehouse depot — all part of K-tel's planned expansion here.

In the past few months K-tel has picked up Chrysalis and Stiff and is licensing them both on their own labels and, says Carey, "We are wide open for more deals." He claims to have Israel's strongest promotion-based record company and personally visits the most important discos which, along with the radio stations, are vital in making "hits" in this market without singles.

K-tel has already declared its interest in moving into Egypt using its Israel operation as a base and although other music business people here are sceptical of just how fruitful the new-found peace may be for them, it cannot be denied that Egypt's 40 million population represents a sizeable potential market.

EUROVISION WINNER Gali Atari with Litratone Records' managing director David Fuchs.

"Israelis are strongly creative people and they have a good sense of melody" . . . Shirley Schmidt

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John Mayall is back after a two year absence with an incredible new album 'Bottom Line'. His highly successful European tour culminates at The Venue in London where he'll be performing two shows nightly on 29th and 30th May.

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Patti Smith - "FREDERICK" ARIST 264. Radio One Playlist
Runner - "RUN FOR YOUR LIFE" BAT 2. D.L.T's Record of the Week
Simple Minds - "LIFE IN A DAY" ZUM 10. 62 and rising
The Rollers - "TURN ON THE RADIO" ARIST 259. Sounds Single of the Week

Dealers: Make sure you have them in stock
Producers: Make sure you hear these singles

ARISTA

ALBUM REVIEWS

Old rock hits live again

VARIOUS
20 Rock Legends. Ronco RTL 2037. Compilation producers: Gordon Smith and Neil Palmer. Some classic tracks ranging over many years from Status Quo's Pictures Of Matchstick Men to Electric Light Orchestra's Evil Woman, taking in sounds from Family, The Small Faces, Deep Purple, Procul Harum, Fleetwood Mac and Earth, Wind and Fire among others along the way. Will sell well to rock fans who want a party-type compilation and the TV push will get it away.

VIOLINSKI
No Cause For Alarm. JET LP 219. Producers: Artists. Debut album effort on band based on Mik Kaminski, violinist from ELO, John Hodgson and John Marcangelo. The ELO sound can be detected but with the Clog Dance chart single — which is featured on the album — the band has managed to forge its own individual identity. Lots of strong cuts such as No Cause For Alarm predict a healthy future for the band.
***

AVIATOR
Aviator. Harvest SHSP 4096. Producers: Artists. *Latest EMI hopefuls in the quality rock department, the four group members have worthy pedigrees, notably drummer Clive Bunker formerly of Jethro Tull. The co-ordinated quality is certainly there, especially in Silver Needles with guitarist Mick Rogers and sax player Jack Lancaster to the fore, but we wonder if the audience is still there in numbers for this type of music.*
**

JOHN STEWART
Bombs and Dream Babies. RSO RSS6. Producers: Artists. Guests on this album include Fleetwood Mac's Lindsey Buckingham and Stevie Nicks and the music is very much in the American adult-orientated-rock vein. At times, Stewart is too laid back and gentle, but the overall effect is a most enjoyable album — tracks from which are already picking up airplay. Fine production by Stewart/Buckingham.
***

GARY BROOKER
No More Fear Of Flying. Chrysalis CHR 1224. Leader and singer with Procol Harum goes solo. Produced by George Martin, wide cross-section of musical tastes catered for. Includes the new single Savannah and writers include Mickey Jupp and Pete Sinfield. Strong marketing/advertising push by Chrysalis, live appearances by Brooker must be on the cards soon.
***

ROBERT GORDON
Rock Billy Boogie. RCA PL 13294. Producer: Richard Gottehrer. *Rockabilly sounds from Gordon including the title track, I Just Found Out, It's Only Make Believe, Wheel Of Fortune, Blue Christmas and Walk On By. A mixture of the familiar and the not-so-familiar which will attract old and new Robert Gordon fans. This is his first RCA album so doubtlessly the company will be putting a lot of promotion into it.*
***

EVIE SANDS
Suspended Animation. RCA PL 12943. Ms Sands is perhaps better known as a songwriter — her material has been covered in the past by Dionne Warwick, Frankie Valli and The Manhattans, among many others. This new RCA album gives her the opportunity to prove that she's a good singer in her own right as well. It includes You Can Do It, which Dusty Springfield included on her latest album, As We Fall In Love Once More, which has also been the subject of recent covers, and Keep My Lovelight Burnin'.
***

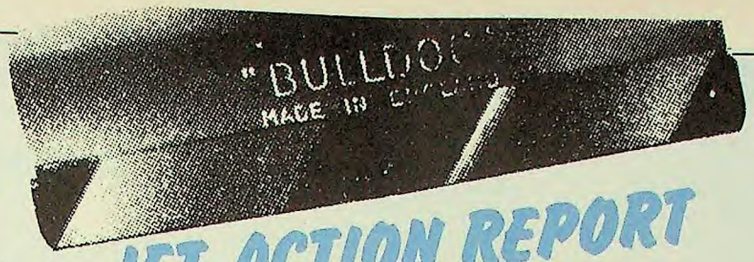
ENGELBERT
This Moment In Time. Columbia SCX 6611. Doubtlessly this album will do well because Engelbert is currently making his first UK concert appearances in more than five years, and he will also be making television and radio appearances. However, it fails to match the excellence of his previous three EMI albums, mainly because of poor choice of material. The title track was an American hit and the singer even attempts disco via the oldie, Can't Help Falling In Love. Could be better though.
***

MICK JACKSON
Atlantic K 50605. *When you've heard Blame It On The Boogie you've definitely heard the best of Mick Jackson — the remaining seven tracks are a mite less than rivetting. But disco addicts will not take this churlish view of Jackson's pleasant talents. Should do pretty well in its class.*
***

DARRYL WAY
Concerto for Electric Violin. Island ILPS 9550. Producer: Artist. The man with the perspex fiddle was the one who gave Curved Air its distinctive sound a few years back and later fronted his own band Wolf. The classical training shows in the impeccable playing and in the shape and form of the concerto. Like most rock/classical compositions it is a little uneasy with the mixture of both styles in places, and gives way totally to one or the other at times (everything from pure pizzicato to avant-garde rock wails). Well worth stocking and promoting in-store.
***

DENNIS BROWN
Words Of Wisdom. Laser. LAS 1. Producers Joe Gibbs and Errol Thompson. With the hit single Money In My Pocket taken from Brown's debut album on Lasar, the stars are well aspected for good sales. Above average reggae beat combines with standard Rastafarian lyrics with praises to Jah, dreams of Zion with smatterings of Dread philosophy. Also Brown has been in the country to promote the album, so it should take off.
***

IRONHORSE
Ironhorse. Scotti Brothers. K 50598. Producer, Randy Bachman. With the single, Sweet Lui Louise, getting a lot of airplay things look promising for Ironhorse, an American band fronted by Randy Bachman, ex-Bachman Turner Overdrive. As a new band it's going to be an up hill struggle, but with a debut album containing above average rock, it won't be hard for the band to build up a following.
**



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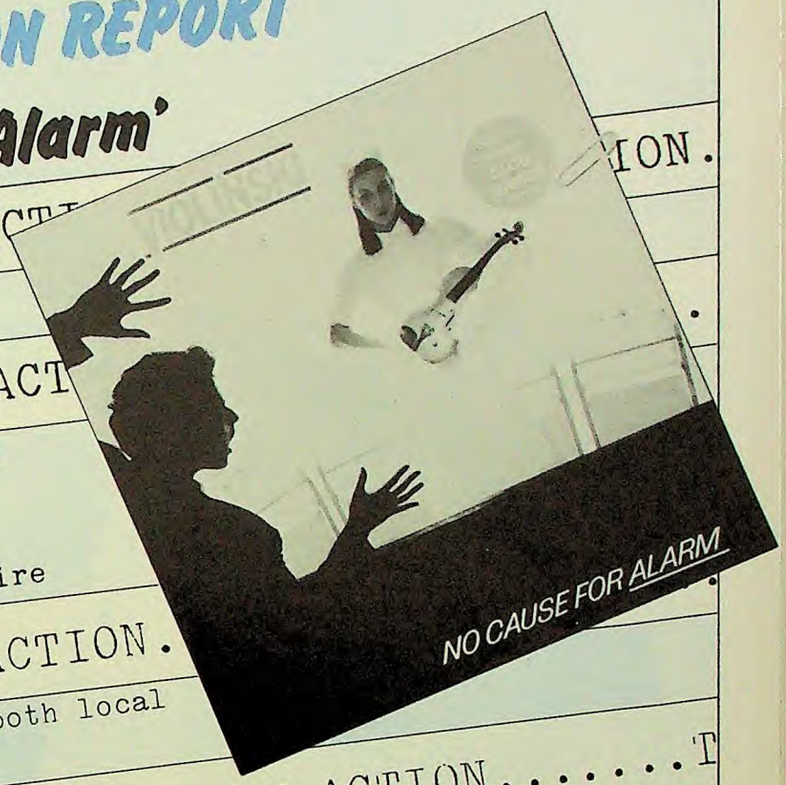
JET ACTION REPORT

VIOLINSKI 'No Cause For Alarm'



SALES ACTION.....SALES ACTION.

New album chart entry at **no. 49**

....LIVE ACTION.....LIVE ACTION.

ON TOUR: May 23rd The Venue, London
24th Hamilton Club, Birkenhead
25th The Mayfair, Newcastle
27th Loch Lomond Festival, Dumbartonshire

..RADIO ACTION.....RADIO ACTION.

The album is receiving heavy airplay on both local and national radio.

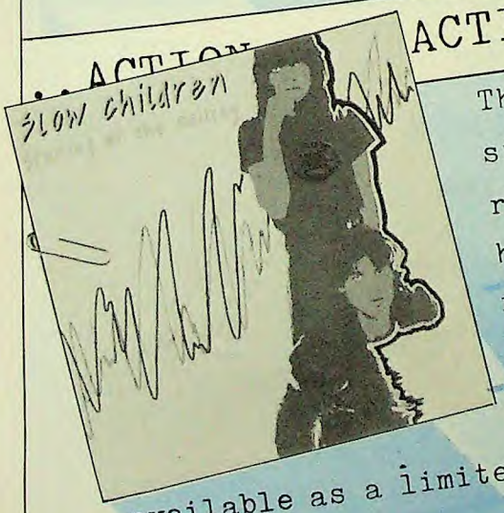
..TV ACTION.....TV ACTION.....TV ACTION.....T

May 23rd - 'The Lena Zavaroni Show' BBC-1, 6.50 pm.
May 29th - 'Runaround' Southern TV, 4.20pm

JETLP 219 JETCA 219

SLOW CHILDREN 'Staring At The Ceiling' JET 142

..ACTION.....ACTION..



The single is receiving heavy regional airplay and is available as a limited edition in fluorescent yellow vinyl.

Order now while stocks last!

ALAN PRICE 'England My England' JET 143

.RADIO ACTION.....RADIO ACTIO

Playlisted on Radio 1, Radio 2, Metro Radio, Radio Hallam, Pennine Radio Hitpick, Downtown Radio, 210 Hitpick, Plymouth Sound

.TV ACTION.....

May 25th - 'Pebble Mill At One' BBC 1 - and also Tyne-Tees TV
May 26th - 'Val Doonican Show' BBC 1, 8.20pm.

.LIVE ACTION.....

May 23rd Camberley, Civic Hall
25th Newcastle-On-Tyne, City Hall
27th Hayes, Alfred Beck Centre
29th Oakengates Town Hall 30th Warrington Town Hall
June 1st Horsham Capitol Theatre

Also available:
"England My England" Album JET DL300

RELEASES

INDEX

DISTRIBUTORS CODE

A — Pye, C — CBS, W — WEA, E — EMI, F — Phonodisc, H — H. R. Taylor, L — Lugtons, R — RCA, S — Selecta, X — Clyde Factors, Z — Enterprise, CR — Creole, P — Pinnacle, SH — Shannon, Q — Charmdale, G — Lightning, SP — Spartan.

LISTINGS

A

ALWAYS THERE, Love Is Here/Goodtime Ride, RONNIE LAWS. United Artists UP 12 36497 (E)
AMERICAN POPULAR SONG, Diamond Girls, NEIL DIAMOND. CBS 7408 (C)

B

BETTER LATE THAN NEVER, One Day (We're Gonna Do It Again), DIANE LUCANE. Content CON 2 (A)
BIG HUNK OF LOVE, You Gave Me A Mountain, HEATHCLIFFE. Pye 7N 46198 (A)
BLUE SKIES, Dream World, CHARLIE FAWN. Warners/Hansa K 17385 (W)

C

CALIFORNIA SUN, Shakin' It Down, K.K. BLACK. Aura AUS 105 (A)
CELLO CAPRICE, Discacello, ANDRE DUDEK. Laser LAS 4 (W)
CHAINS, Hot Butterfly, GREG DIAMOND/BIONIC BOOGIE. Polydor POSP 50 (F)

D

DANCE THE NIGHT AWAY, Outta Love Again, VAN HALEN. Warner Brothers K 17371 (W)
DANCE WITH YOU, Simpler Days, CARRIE LUCAS. Solar SB 1482 (R)
DANGER SIGN, Scella Floor, BLUE. Rocket XPRES 16 (F)
DEEPER THAN THE NIGHT, Please Don't Keep Me Waiting, OLIVIA NEWTON JOHN. EMI 2954 (E)
DESIRE WIRE, Anxious Heart, CINDY BULLENS. United Artists UP 36515 (E)
D.I.S.C.O., Flight One Ten, PHILADELPHIA BOYS. Rampage RAM 42 (S)

E

EVERY DAY, Lost In Cordoba, STEVE HACKETT, Charisma CB 534 (F)

F

FREEDOM FIGHTERS, Two Chameleons, DALEK I. Vertigo DALEK 1 (F)

G

GOLD, Coming Out Of Nowhere, JOHN STEWART. RSO 35 (F)

H

HE'S GONNA STEP ON YOU AGAIN, Ride The Lightning, JOHN KONGOS. Cube Electric. BUG 82 (A)
HOSSA-HOSSA-HO, Space Hostel, THE CRUISERS. Decca FR 13839 (S)

I

I CAN TELL, I Can Tell, CHANSON. Ariola ARO 168 (A)
I DON'T WANT YOU BACK, I've Song, MIKE REDWAY. Satril SAT 145 (W)
I HEAR YOU TALKIN', Sunday Morning Blues, JAMES BARRIE. RCA PB 5161 (R)
I WASN'T BORN YESTERDAY, New Blood, ALLAN CLARKE. Aura AUS 109 (A)
IN MY CHAIR, Gurundula, STATUS QUO. Pye 7P 105 (A)

L

LAY YOUR LOVE ON THE LINE, Gotta Move On, PUSSYFOOT. EMI 2952 (E)
LOVE, Hold Onto Love, SAM LENO. Creole PV 22 (C/CR)
LOVE DISCO STYLE, Jerky Rhythm, EROTIC DRUM BAND. Scope SC 1 (W)
LOVE IS THE ANSWER, Running After You, ENGLAND DAN AND JOHN FORD COLEY. Atlantic K 11296 (W)
LOVE YOU, LOVE YOU, Hazy People, YACHTS. Radar ADA 36 (W)

M

MASSACRE, S.L.R., NIGGER KOJAK. Laser LAS 3 (W)
MAYBE TONIGHT, I'm In Tears, THE JOLT. Polydor 2229 215 (F)
MOULIN ROUGE, Getting Away With Murder, GREGG KIHN. Beserkley BZZ 27 (F)
MR. GROOVY (IT FEELS SO NICE), C'Mon and Dance, LIQUID GOLD. Creole CR 170 (C/CR)

N

NIGHT BLINDNESS, Sad State Of Affairs, WALDORF TRAVERS. United Artists UP 36516 (E)

P

PARADISE, Still Hosed, AKA AND DEMIAN. RCA PB 1523 (R)

R

RING MY BELL, If I Could Feel That Old Feeling Again, ANITA WARD. TK TKR 7543 (C)
ROBOT, Liberated Lady, EARTHBOUND. Archway AR 27945 (Q)
ROWAN TREE, Ae Fond Kiss, VALERIE DUNBAR. KLUB 14 (A)

S

SHAKE DOWN CRUISE, City Of Aybals, J. FERGUSON. Elektra/Asylum K 12361 (W)
SILLY GAMES, Dangerous, JANET KAY. Scope SC 2 (W)
SUNBURN, Think About It, GRAHAM GOULDMAN. Mercury SUNNY 1 (F)

T

TAKE IT FROM THE TOP, Superdrain, INTELLIGENS. Atlantic K 11292 (W)
TAKE ME TO YOUR LEADER, Quick Quick Slow, SINCEROS. Epic EPC 7367 (C)
THE LAST FAREWELL, Pride, JOE EGAN. Ariola ARO 171 (A)
THINGS TO MAKE AND DO, Anorexia Nervosa, ANGLETRAX. Ariola/Hansa AHA 541 (A)

W

WISH UPON A STAR, Guide My Energy, ROBERT JOHNSON. Ensign ENY 25 (F)

TOTAL ISSUED

Singles notified by major manufacturers for week ending May 25

	This Week	This Month	This Year
EMI	2 (6)	2 (24)	43 (123)
EMI (LRD)	0 (6)	13 (20)	83 (115)
Decca	1 (1)	5 (7)	28 (26)
Pye	8 (2)	22 (27)	104 (116)
Polydor	4 (5)	14 (18)	73 (105)
CBS	3 (6)	19 (22)	107 (142)
Phonogram	5 (5)	17 (15)	70 (73)
RCA	3 (4)	10 (11)	60 (56)
WEA	11 (11)	35 (34)	167 (176)
Others	9 (17)	41 (73)	244 (320)
Total	46 (66)	361 (252)	977 (1252)

PERFORMANCE

Joe Ely: The Venue

IN THEORY Joe Ely's appearance at The Venue (May 5) should have been better than it was. After all, Ely gained his initial Stateside reputation by working the bars and honky tonks of his native Texas and The Venue, with its tables, booze and food, wasn't that far removed from that environment.

Joe Ely's also got the right material, whether from his own pen or from his close friends and associates like Butch Hancock and Jimmie Gilmore. Then mix them into the distinctive Texas swing come contemporary country rock workings of his excellent musicians — Lloyd Maines (steel guitar), Jesse Taylor (lead guitar), Ponty Bone (accordian), Gregg Wright (bass) and Steve Keeton (drums) —and you've got a presentation that's second to none.

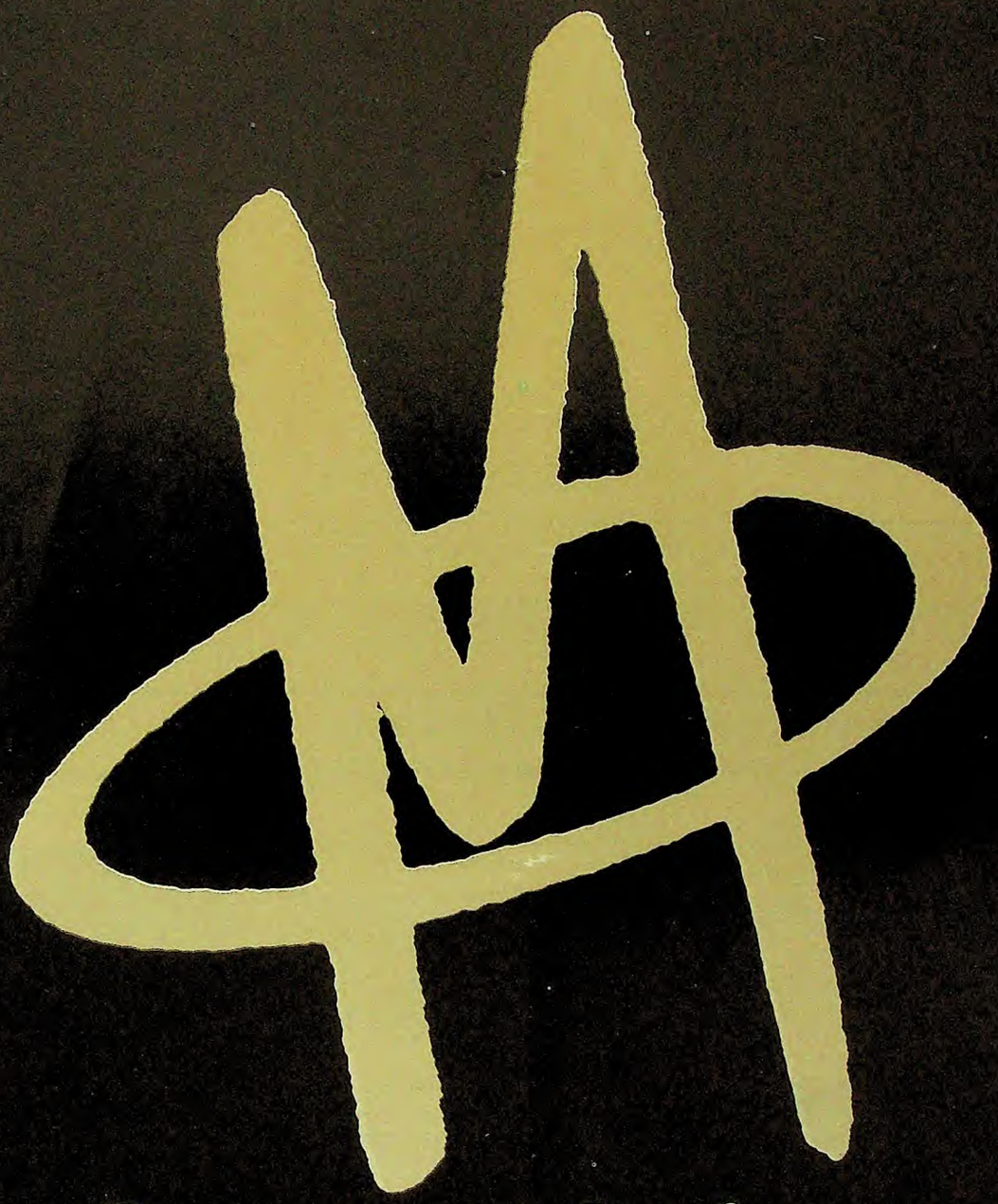
The problem with the gig lay in the mixing of the sound, rather than with Ely, his musicians or his songs. The strains of accordian, steel and guitars failed to make any individual impact but, rather, came across as a whole (and, sometimes, muffled) unit. Added to that, Ely's lack of presentation between songs didn't help in building a rapport between him and the audience — and as Ely depends greatly upon feedback, the show didn't fully get into its stride until the second hour.

But whatever the drawbacks, there was nothing second rate abou the songs or the way that Joe Ely put them across. Ely's songs are classics: hear them a couple of times and you're thinking that they've been a part of your musical life for ages. The strength of his material impressed right from the start with offerings like Fools Fall In Love, All My Love and Standin' At A Big Hotel (already well accepted by way of Jerry Jeff Walker's recording).

Joe Ely is an artist who likes, and is used to, working long gigs and, consequently, takes time to getting into his stride. Audience reaction is important and, at the end of two hours, Ely had the capacity Venue audience in the palm of his hands. He drew upon his country and Lubbock roots by encoring with Honky Tonkin' and Peggy Sue, and then departed from the stage with the crowd yelling ecstatically for more. It's a shame that the response couldn't have been whipped up earlier in the proceedings.

TONY BYWORTH

Talk about



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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
SKY **Cannonball** Ariola ARO 159 (Pye)	May 18	None	Massive press ads with LP, considerable advance trade, consumer press mini-features on band make-up which includes John Williams. Special press biog of some length. TV: Pebble Mill, The Val Doonican Show. Coloured sleeve with own group colour label. Early R1, 2 pick-up.	Catchy, rolling time but hardly blockbuster from vaunted group. Seems adequate, before news space-filler rather than epic without even an earthy, really down-market riff. For super-group PR notes rush fast past couple of members! With promotional machine, general exposure who can tell.
SKIDS **Masquerade Etc** Virgin VS 262 (Virgin)	May 11	Still charting review copy deadline, Into The Valley, with chart entry February 17, 10 highest position.	Recent fanzine, new wave orientated consumer music press feature favourite. TOTP on top ten single. Double single package with designed front — back colour bag. Early airplay major Radio One shows.	Hard sell with immediate follow-up to major hit with giving two single, four sided release. Other titles Out Of Town, Another Emotion, Aftermath Dub. Without begrudging Virgin tactical promotional award would have thought Masquerade immediate hit follow-up without the other disc, or even impressive packaging. Another fiery number with mandatory Virgin recording artist football style title line shouts.
GARY BROOKER **Savannah** Chrysalis CHS 2326 (Phonodisc)	May 11	With Procol Harum.	Trade, consumer press ads, picture bag with not to my mind a selling artist pic front, back.	Piano, hard driving drums, early girl back-ups on relentlessly driving powerful 45. Builds well though not with too much finesse. If lyric more direct, immediate, related more obviously to listener's own life — love, then would be hit. Still may be so. Promising Brooker merger with ace man George Martin. From LP, (No More) Fear Of Flying (CHR 1224).
EDWIN STARR **H.A.P.P.Y. Radio** 7" TC 2408 (RCA) 20th Century 12" TCD 2408 (RCA)	May 11	5 different chart titles 1966-1971 with recent smash Contact (6, 1979, first entry Jan 27, 12 weeks charting)	Disco, black magazine feature coverage via recent hit. This, 12" with 7", 12" red vinyl. Special disco — club push. Disc one of first in new 20th Century — RCA deal.	Trumpet section blowing extended notes heralds in fast moving typical disco fare with Starr back with vigour and having another shout the letter party. With previous hit giving artist come-back this should double his '79 chart impact without much delay.
BONNIE TYLER **Married Men** RCA PB 5164 (RCA)	May 11	3 hits, 1976 onwards with most recent It's A Heartache (1977/8 with position 4, January 14, 1978).	Extensive television work, club — concerts in past few years. Numerous features in all kinds of press. This 45 title tune from The World Is Full Of Married Men, film based on Jackie Collins' best selling novel. Artist seen performing song as credits shown.	First disco outing for Welsh lady who takes it in her stride. Much better version of this Bugatti, Musker number, than that recorded by Mick Jackson (reviewed last week). This has more pronounced disco throb, handclaps, basic flow with no interuptions. Should show chart life.
SCORPIONS **Is There Anybody There?** Harvest HAR 5185 (EMI)	May 11	None but album placing.	Picture bag with group pic on back, front keeps much criticised album sleeve. Basic press info, recent consumer music press coverage.	German hard-rock outfit not into seventh LP but only recent Lovedrive (SHSP 4097) issued UK. Though not particularly original band have hard driving sound relying on slow build-up of momentum with gradual thickening of sound, forceful drumming, lengthy guitar break on this chart sounding 45.
AMERICAN GYPSY **Water Boy** Sonet SON 2177 (Pye) 7" SONL 2177 (Pye) 12"	May 18	None	12" with some import interest, record currently doing well US, disco scene.	Fine disco relying as much on basic infectious beat as some storming vocal work with lead voice switching from left replaced by back-ups, to centre, then right with urgency in shouting line from 5 guy group. Not so sure of validity of some late extra musical colouring but thankfully strings hold beat and those vocals punch. Sonet might find long-deserved hit after Thorogood chart disappointments.
GERRY RAFFERTY **Night Owl** United Artists UP 36512 (EMI)	May 11	Baker Street, (3, 1978, entering February 18, tracking 15 weeks).	Consumer, trade ads, full-page for 45, also with LP ads Night Owl, UAK 30238). Picture bag. Some of single featured in OGWT report some weeks back. Artist household name with '78 single winning various polls. Heavy airplay pick-up.	Rests not so much on riff as long musical line which gets repetition. Follow-ups failed, this will have struggle. Good basic sound but sharpness which gives that mysterious but vital 'lift' missing even though pleasing vocal embellishment near end. Needs constant airplay unless promotion can give necessary push with TOTP the cream.
BRAINSTORM **Hot For You** TBU 7341 (CBS)	May 18	None	Major disco import (Tabu 225 5155) with special group feature CBS news magazine. Formerly via Miracle/Gull release. Strong push same market with UK issue.	Girls, brass, floor beat in up-tempo style, current disco mould with some good harmonies, more than useful hook plus effective strings make for hit. Band now recording LP.
PENETRATION **Danger Signs** 7" — VS 257 (Virgin) 12" — VS 25612 (Virgin)	May 4	None	Involved in major UK tour. Press — radio area interviews. Recent double-page consumer music press feature spreads. Constant band gigs. 12" black vinyl.	One of better bands from so-called new wave, punk areas lacking hit. Little airplay on single which seems criminal. Good early sales reported for this hard driving number with girl lead Pauline prominent but so too band with some good guitar work. Perhaps trifle lacking in total direction for quick consumer pick-up. Deserves chart.
LEYTON BUZZARDS **I'm Hanging Around** Chrysalis CHS 2328 (Phonodisc)	May 11	Saturday Night (Beneath The Plastic Palm Trees), five weeks, highest position 53, first entry March 3, 1979.	Considerable initial publicity with group winning Radio One — Sun competition. TOTP on last 45 but on that general airplay seemed limited. Green vinyl, three track 7". Pic sleeve.	Relies to some extent on various back-up techniques not least off-beat handclap on raunchy guitar which comes in on repetitive title line. Useful lyric, interesting composition, maybe too many things happening for disc to grab average record buyer. Should see lower end charting.

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
THE BISHOPS **Crosscuts** Chiswick CWK 3009 (EMI) Tape: TC CWK 3009 (EMI)	**May 11** Release co-incides with tour plus three-track single same colour sleeve single release.	The Counts Speedball E.P. The Count Bishops (LP). Live Bishops (LP).	Early rock 'n' roll cult enthusiast band with part derivation from Chrome. For short spell Dutch label, Dynamite but eventually back to Chiswick. Frequent gigs, recent sad death of member Zenon De Fleur. Some thought breakthrough might have been April '78 single, I Take What I Want.	Single from LP, May 4 release, Mr Jones, Route 66, Human Bean, three track 45. Press advertising NME, W/E May 5, 19. Melody Maker, W/E May 12. Sounds, W/E May 12. Record Mirror, W/E May 19. 2,500 full colour 20" x 30" posters utilising album sleeve visual; 500 20" x 30" posters to be used for display at venues on May UK tour. 5,000 stickers featuring design from LP sleeve; 3,000 button badges featuring design from sleeve. Trade Ads. Tour dates thus far, Chelmsford, Leeds, Hull, Durham. Middlesborough, Cleethorpes, Sheffield, Bradford, Stirling, Aberdeen, Edinburgh, St Andrews University Chester, Portsmouth, (23) Liverpool; (25), Wakefield; (26); Dudley; (27) Shrewsbury.	Strong 14 track album which though with blemishes cannot but add to growing reputation of band. Obviously Chiswick — EMI see considerable potential in band but best free publicity still eludes — the hit single. Mixture of ballad, fast up-temp rock 'n' roll and touches of boogie. Strong opening cut I Want What I Want followed by dramatically building second cut with good vocals, drum work. Hints of mouth-harp never fulfilled on S1T3, raunchy, fast-paced rocker. Jogging, boogie feel in S1T4 which corresponds with S2T4. S1T5,6,7 seem fillers. Second side kicks off with already 45, I Want Candy with engaging back-beat. Elvis style vocals S2T2 but S2T3 seems another low. Slow-paced builder makes S2T5 with basic chords, rock 'n' roll for S2T6. Up-tempo jogger closes. Good sales point in strong opening side cuts for consumer play with suggestion side one be played. Expect increased sales from previous album.
PATRIK FITZGERALD **Grubby Stories** Polydor 2383 533 (Phonodisc)	**May 18** Has supported on tour Hawklords, Buzzcocks, The Jam with another tour forthcoming.	With Small Wonder records, Safety Pin Stuck In My Heart (EP), Backstreet Boys (EP), The Paranoid Ward (LP with 12", 9 tracks, 7" — 8 tracks with one cut featured Polydor album, 20 Of Another Kind). With Polydor/Small Wonder, All Sewn Up single (2059 091), issued 2/3/79. Has book of poems through Tower Hamlets Arts Project (Publishing), 59 Watney Street, Wapping, London E1.	From East London, 23, five feet tall. Has accompanied round country numerous cult style bands with steadily growing reputation. Acoustic solo performer, features poems, stories, songs. Says life, what he thinks, expressed in songs.	Ads, trade, consumer music press. Artist has book which he also promoting at current time. Is cult figure with Small Wonder releases selling 20,000 plus. Badges, posters available. Has June tour. Special press — media kit, LP cover simple but not likely to attract interest although Daily Star promotions office should appreciate artist reading their newspaper.	CBS have John Cooper-Clarke, now Polydor linking again with Small Wonder to present for general, as opposed to merely cult market, Patrik Fitzgerald. Talking — singing poet with less caustic humour than Clarke, certainly of less words and frantic delivery. Also artist of less imagination with perhaps greater concern for directness, with at times delightful economy of words and understatement of seemingly obvious. Fitzgerald puts much in personal expression with thoughts, ideas doubtless shared by audience — friends, instanced in apparently 'live' cut, S1T6. Tunes seem basically colouring sometimes cryptic, short verbal statements. Interesting, well put-together 17 track LP with variation from slightly hard-edged voice delivery provided by some catchy musical introductions to cuts as atmospheric S1T8. Sales though do not seem strong outside of already existent fairly strong cult market.
WAYNE COUNTY AND THE ELECTRIC CHAIRS **Things Your Mother Never Told You** Safari GOOD 2 (Pye)	**May 4** Late insertion here because album gradually picking up momentum which increase in promotional activity which with extension of tour will carry over into June.	The Electric Chairs (Safari Long 1), Storm The Gates Of Heaven (Safari Good 1), EP: Blatantly Offensive (Safari WC2, not available through Pye but wholesalers).	Wayne County came from States around three years ago, found band from musicians connected with new wave scene. First Electric Chairs around 1977, three-piece band, into harder music end of new wave scene. First recorded Illegal Records.	Extensive and continuous over past four weeks with general prospect of maintaining momentum with already 4 week tour now being extended. Remainder of May, (25) University of Sussex; (26) Cheltenham, (28) York. June dates probable. Consumer press ads, with teasers, half-pages in NME, Record Mirror, Sounds. Full pages Sounds, Record Mirror with NME (May 19). Full-page Record Business, including two-page pull-out card insert, Record & Radio News, Music Week. Special mail-out of Berlin album cut from Berlin to media. Badges, posters with special for tour. Special dealer 10% discount on wholesale price during sell-in period. Artist generated extensive feature copy in recent months from new wave fanzines, music weeklies. Recent extensive review space in some quarters for LP.	Though one or two lyrics on LP might be found offensive or dicey generally speaking this album seems to lend itself more than others to radio programming. Mixed reactions have accompanied release for some say it suggests definite push away from band's rock 'n' roll roots, trademark, but other voices see this as band's most commercial, accessible offering yet. Little disagreement from any source, and not here, that opening cut Wonder Woman fine whatever may be final summary of content. This writer goes with more positive receptions for although there are tracks which merely take space others have an insistence with particularly on side two a general intriguing feel. Obviously not all find delight in artist's individualistic vocals although in style, mannerisms there are shades of more new wave based deliverers such as Devoto. Whether this album gains the wider market is doubtful but it does suggest more commercial promise than might have been suggested in earlier offerings. In-store play, the obvious S1T1. (Note: playout grooves have interesting bell-like sound)!
PETER GREEN **In The Skies** PVK Records PVLS 101	**May 18** Release from one-time admired artist with Fleetwood Mac who for many years until now not part of music scene.	This product first in seven years but previous solo for Reprise, The End Of The Game. Otherwise Fleetwood Mac until quitting band 1970. Hit Green compositions by Fleetwood Mac, Albatross, Man of the World, Oh Well, The Green Manalishi.	Legendary artist whose missing presence save for occasional verified, others uncertain, appearances since 1970 termed rock tragedy by some. Started, lead guitarist John Mayall's Blues Breakers, Peter Barden band, Shotgun Express (then with Rod Stewart) before forming Fleetwood Mac. Now lives Los Angeles.	Cult name for followers of late 1960's, early 70s, R&B music. Always been of interest to consumer music press with small features on supposed whereabouts from time to time. This LP should draw attention not least for star back-up musicians from Van Morrison, Santana. Consumer, trade page ads, window — store displays, nationwide poster coverage with interviews for national, local radio plus press. Hoped appearances on TV programmes including OGWT. First 10,000 copies in special green vinyl.	Pleasant album and tailor-made for hot, steamy, lazy afternoons. Not particularly demanding and unlikely to grab too many converts with basic sales coming from those who remember the blues-tinged Fleetwood Mac of late 1960's and have retained cult style affection for admittedly sadly missed Green. The opening cut, In The Skies seems possible 45 though the summer feel not found in lyrics. For most of the time Green preserves kind of music he would and did make years back and though not obviously rehash of the material he wrote with much success for Fleetwood Mac there is none-the-less continual lurking of familiar chords and progressions. Whatever the case their presence does not really make real impact. Number of cuts are instrumental, e.g. S1T2, S2T3, 4. Expect sales but surprising if more than usual figure for album possessing some interest but no major thrust.

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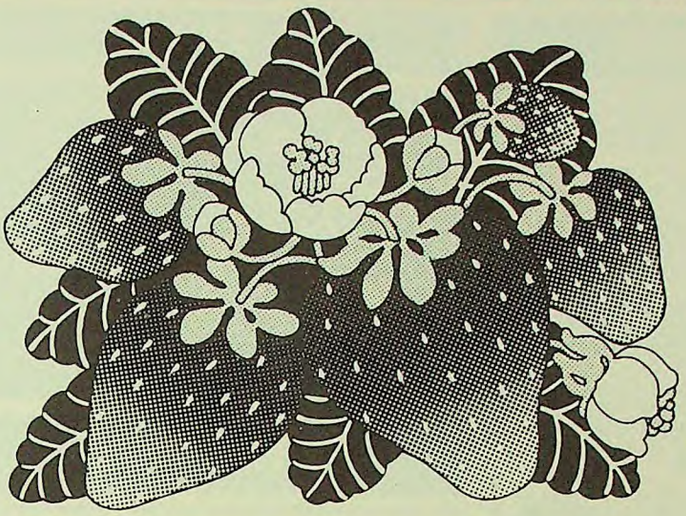

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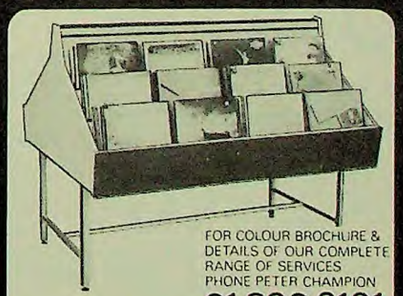

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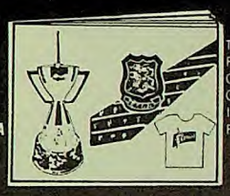

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RSO

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CHART COMPILED FOR WEEK ENDING MAY 26, 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)
— — 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)		Label number
1	1	2	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	✪	Epic EPC 86086 (C)
2	3	6	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)	□	CBS 86082 (C)
3	2	3	THE VERY BEST OF LEO SAYER Leo Sayer	✪	Chrysalis CDL 1222 (F)
4	6	7	LAST THE WHOLE NIGHT LONG James Last (James Last)	●	Polydor PTD 001 (F)
5	4	9	BREAKFAST IN AMERICA Supertramp (Supertramp and Peter Henderson)	●	A&M AMLK 63708 (C)
6	▬		AT BUDOKAN Bob Dylan (D. De Vito)		CBS 96004 (C)
7	5	4	BLACK ROSE — A ROSE LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	●	Vertigo 9102 032 (F)
8	15	2	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler)		United Artists UAK 30231 (E)
9	11	35	PARALLEL LINES Blondie (Mike Chapman)	✪	Chrysalis CDL 1192 (F)
10	7	25	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	✪	RSO RSBG 001 (F)
11	8	12	DIRE STRAITS Dire Straits (Muff Winwood)	●	Vertigo 9102 021 (F)
12	18	10	MANIFESTO Roxy Music (Roxy Music)	□	Polydor POLH 001 (F)
13	10	11	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	✪	CBS 10012 (C)
14	23	3	GO WEST Village People (Jacques Morali/N. Belolo)		Mercury 9109 621 (F)
15	9	6	COUNTRY LIFE Various	●	EMI EMTV 16 (E)
16	13	6	OUTLANDOS D'AMOUR Police (Police)		A&M AMLH 68502 (C)
17	14	17	C'EST CHIC Chic (N. Rodgers/B. Edwards)	●	Atlantic K 50565 (W)
18	22	3	WE ARE FAMILY Sister Sledge (Bernard Edwards/Nile Rodgers)		Atlantic K 50587 (W)
19	31	2	THE UNDERTONES The Undertones		Sire SRK 6071 (W)
20	12	13	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	●	Epic EPC 10013 (C)
21	17	4	HI ENERGY Various		K-Tel NE 1044 (K)
22	16	26	LION HEART Kate Bush (Andrew Powell)	●	EMI EMA 787 (E)
23	42	2	BOOGIE BUS Various		Polystar 9198 174 (F)
24	19	13	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	●	Arista ARTV 2 (F)
25	21	12	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	□	Virgin VD 2510 (C)
26	20	79	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	✪	Jet JETDP 400 (C)
27	32	21	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	●	Epic/Cleveland International EPC 82419 (C)
28	28	23	WINGS GREATEST Wings (Paul McCartney)	✪	Parlophone PCTC 256 (E)
29	26	10	LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma)		Warner Brothers K 66085 (W)
30	26	12	FEEL NO FRET Average White Band	□	RCA XL 13063 (R)
31	30	47	WAR OF THE WORLDS Jeff Wayne's Musical Version	✪	CBS 96000/WOW 100 (C)
32	38	4	LIFE IN A DAY Simple Minds (John Leckie)		Zoom ZULP 1 (F)
33	40	20	THE KICK INSIDE Kate Bush (Andrew Powell)	●	EMI EMC 3223 (E)
34	25	8	COUNTRY PORTRAITS Various		Warwick WW 5057 (M)
35	24	19	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	●	Radar RAD 14 (W)
36	65	9	VAN HALEN II Van Halen (Ted Templeman)		Warner Brothers K 56616 (W)
37	48	10	OVERKILL Motorhead (Jimmy Miller)		Bronze BRON 515 (E)
38	57	6	LOVEDRIVE Scorpions (Dieter Dierks)		Harvest SHSP 4097 (E)
39	45	26	JAZZ Queen (Queen)	●	EMI EMA 788 (E)
40	41	3	THE MAGIC IS YOU Shirley Bassey		United Artists UATV 30230 (E)
41	59	2	WAVE Patti Smith (T. Rundgren)		Arista SPART 1086 (F)
42	33	4	DESTINY Jacksons		Epic EPC 83200 (C)
43	▬		THE FANTASTIC SOUND OF KLAUS WUNDERLICH Klaus Wunderlich		Lotus WH 5013(K)
44	34	21	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	●	Stiff SEEZ 4 (E)
45	35	43	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	✪	Atlantic/Hansa K 50498 (W)
46	43	26	52ND STREET Billy Joel (Phil Ramone)	●	CBS 83181 (C)
47	72	21	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)	✪	Warner Brother K 56344 (W)
48	–	1	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	●	Red Seal RL 25163 (R)
49	▬		NO CAUSE FOR ALARM Violinski		Jet JETLV 219 (C)
50	50	34	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	✪	Riva RVLP 8 (W)
51	52	21	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)	●	CBS 86077 (C)
52	60	9	IMPERIAL WIZARD David Essex (D. Essex/M. Batt/C. Neal)		Mercury 9109 616 (F)
53	73	5	AT THE CHELSEA NIGHT CLUB Members (Steve Lilly-White)		Virgin V 2120 (C)
54	66	21	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	✪	Virgin V 2001 (C)
55	▬		A MONUMENT TO BRITISH ROCK Various		Harvest EMTV 17 (E)
56	–	1	SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel		CBS 69003 (C)
57	67	2	THE INCREDIBLE SHRINKING DICKIES Dickies (J. Hewlett)		A&M AMLE 64742 (C)
58	–	1	INCANTATIONS Mike Oldfield (M. Oldfield)	✪	Virgin VDT 101 (C)
59	54	5	MISSION ACCOMPLISHED BUT THE BEAT GOES ON Rezillos (Tim Pearce)		Sire SRK 6069 (W)
60	37	7	DISCO INFERNO Various		K-Tel NE 1043 (K)
61	36	6	L.A. (LIGHT ALBUM) Beach Boys		Caribou CRB 86081 (C)
62	58	8	NEW DIMENSIONS Three Degrees	□	Ariola ARLH 5012 (A)
63	39	22	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	●	CBS 83284 (C)
64	56	45	GREASE Original Soundtrack	✪	RSO RSD 2001 (F)
65	–	1	COOL FOR CATS Squeeze (John Wood/Squeeze)		A&M AMLH 68503 (C)
66	29	2	SONGS OF A LIFETIME Bing Crosby		Philips 6641 923 (F)
=66	47	6	MARK II PURPLE SINGLES Deep Purple		Purple TPS 3514 (E)
68	64	4	RAINBOW DOME MUSIC Steve Hillage (Steve Hillage)		Virgin VR 1 (C)
69	55	7	SECOND HAND DAYLIGHT Magazine		Virgin V 2121 (C)
70	▬		SPECTRAL MORNINGS Steve Hackett (S. Hackett/J. Acock)		Charisma CDS 4017 (F)
71	69	4	THE ALBUM Abba (B. Anderson/B. Ulvaeus)	✪	Epic EPC 86052 (C)
72	–	1	STATELESS Lene Lovich (Lene Lovich/Les Chappel)		Stiff SEEZ 7 (E)
73	70	20	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	✪	Vertigo 6641 807 (F)
74	–	1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	✪	Jet JETLP 200 (C)
75	61	2	NEW VALUES Iggy Pop (J. Williamson)		Arista SPART 1092 (F)

ARTISTS A-Z

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

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Capitol

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MUSIC WEEK

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) Publisher	Label number
£ 1	10	2	**SUNDAY GIRL** Blondie (Mike Chapman) EMI	Chrysalis CHS 2320 (F)
⬆ 2	7	5	**DANCE AWAY** Roxy Music (Roxy Music) E.G.	Polydor POSP 44 (F)
£ 3	2	8	**POP MUZIK** M (Midascar Prod.) Copyright Control	MCA 413 (E)
£ 4	4	4	**DOES YOUR MOTHER KNOW** Abba (B. Anderson/B. Ulvaeus) Bocu	Epic EPC 7316 (C)
£ 5	5	6	**REUNITED** Peachers & Herb (Freddie Perrin) ATV	Polydor POSP 43 (F)
6	1	13	**BRIGHT EYES** Art Garfunkel (Mike Batt) April/Watership Prod.	CBS 6947 (C)
7	3	5	**HOORAY HOORAY IT'S A HOLI HOLIDAY** Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11279 (W)
⬆ 8	24	3	**BOOGIE WONDERLAND** Earth Wind & Fire/Emotions (Maurice White/Al McKay) Rondor	CBS 7292 (C)
⬆ 9	19	4	**BOYS KEEP SWINGIN'** David Bowie (David Bowie/Tony Visconti) Bewlay Brothers/Fleur/EG	RCA BOW 2 (R)
£ 10	9	6	**ONE WAY TICKET** Eruption (Frank Farian/Rainer M. Ehhardt) Robert Mellin	Atlantic/Hansa K11266 (W)
£ 11	6	8	**KNOCK ON WOOD** Amii Stewart (Barry Leng) Warner Brothers	Atlantic/Hansa K 11214 (W)
£ 12	8	6	**PARISIENNE WALKWAYS** Gary Moore (C. Tsangarides/G. Moore) Mr. Sam/Heath Levy/Pint/Chappell	MCA 419 (E)
£ 13	12	5	**ROXANNE** The Police (Police) Virgin	A&M AMS 7348 (C)
⬆ 14	33	2	**SHINE A LITTLE LOVE** Electric Light Orchestra (J. Lynne) Jet/United Artists	Jet 144 (C)
15	11	6	**BANANA SPLITS** Dickies (John Hewlett) Interworld	A&M AMS 7431 (C)
£ 16	17	5	**JIMMY JIMMY** Undertones (Roger Bechirian) Warner Brothers	Sire SIR 4015 (W)
17	13	9	**THE LOGICAL SONG** Supertramp (Supertramp/Peter Henderson) Rondor	A&M AMS 7427 (C)
£ 18	25	5	**THE NUMBER ONE SONG IN HEAVEN** Sparks (Giorgio Moroder) Heath Levy/Island	Virgin VS 244 (C)
£ 19	23	6	**NICE LEGS SHAME ABOUT HER FACE** Monks (Nickelodeon) Arnakata	Carrere CAR 104 (E)
£ 20	27	4	**LOVE SONG** The Damned (E. S. Hollis) Rock	Chiswick CHIS 112 (E)
£ 21	26	5	**THEME FROM DEER HUNTER** Shadows (Shadows) Robbins	EMI 2939 (E)
22	16	7	**LOVE YOU INSIDE OUT** Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 31 (F)
⬆ 23	35	2	**I FOUGHT THE LAW** Clash (Clash/Bill Price) Acuss Rose	CBS 7324 (C)
⬆ 24	29	3	**HOT STUFF** Donna Summer (Giorgio Moroder) Heath Levy	Casablanca CAN 151 (A)
£ 25	51	2	**AIN'T NO STOPPIN' US NOW** McFadden & Whitehead (J. Faith) Carlin	Philadelphia PIR 7365 (C)
26	15	9	**SOME GIRLS** Racey (M. Most) Chinnichap/RAK	RAK 291 (E)
⬆ 27	28	6	**GUILTY** Mike Oldfield (Mike Oldfield) Virgin	Virgin VS 245 (C)
£ 28	30	4	**BRIDGE OVER TROUBLED WATER** Linda Clifford (Gil Askey) Pattern	RSO 30 (F)
29	NEW		**MASQUERADE** Skids (Bill Nelson/J. Leckie) Virgin	Virgin VS 262 (C)
⬆ 30	39	4	**I WANT YOU TO WANT ME** Cheap Trick (—) Screen Gems/EMI	Epic EPC 7258 (C)
31	14	8	**GOODNIGHT TONIGHT** Wings (Paul McCartney) McCartney/ATV	Parlophone R6023 (E)
32	37	3	**SAY WHEN** Lene Lovich (Stateless Prod.) Rondor/Oval	Stiff BUY 46 (E)
£ 33	74	2	**WHO WERE YOU WITH IN THE MOONLIGHT** Dollar (C. Neal) Copyright Control	Carrere CAR 110 (E)
⬆ 34	42	3	**ACCIDENTS WILL HAPPEN** Elvis Costello (Nick Lowe) Plangent Vision	Radar ADA 35 (W)
⬆ 35	45	5	**PRIME TIME** Tubes (Todd Rundgren) Rondor	A&M AMS 7423 (C)
36	NEW		**H.A.P.P.Y. RADIO** Edwin Starr (Edwin Starr) ATV	RCA TC 2408 (R)
⬆ 37	44	4	**GET DANCIN'** Bombers (G. Laglos/P. Deasario) Carlin	Magnet Flamingo FM 1 (E)
38	18	10	**SHAKE YOUR BODY (DOWN TO THE GROUND)** Jacksons (Jacksons) Carlin	Epic EPC 7181 (C)
39	20	11	**I DON'T WANNA LOSE YOU** Kandidate (M. Most) RAK/Stave/Nickelodeon/Intersong	RAK 289 (E)
40	21	9	**HAVEN'T STOPPED DANCING YET** Gonzalez (Gloria Jones/Richard Jones) Buckwheat	Sidewalk SID 102 (E)
£ 41	60	2	**MAYBE** Thom Pace (D. Perry) Standard	RSO 34 (F)
£ 42	48	3	**ARE YOU READY FOR LOVE** Elton John (T. Bell/C. Franks/E. John) Mighty Three/Carlin	Rocket XPRES 13 (F)
£ 43	56	2	**PARADISE SKIES** Max Webster (J. De Nottbeck/M. Webster) Heath Levy	Capitol CL 16079 (E)
44	NEW		**YOU AND ME** Liner (A. Mardin) Desert Songs/ATV	Atlantic K 11285 (W)
45	41	4	**SATURDAY NIGHT** T Connection (Cory Wade) April	TK TKR 7536 (C)
46	38	9	**LOVE BALLAD** George Benson (Tom Lipuma) Chappell	Warner Brothers K 17333 (W)
47	NEW		**IS THERE ANYBODY THERE/ANOTHER PIECE OF MEAT** Scorpions (D. Dierks) Heath Levy	Harvest HAR 5185 (E)
£ 48	71	2	**ARE FRIENDS ELECTRIC** Tubeway Army (Beggars Banquet/Andrew Heath) G. Muman	Beggars Banquet BEG 18 (E)
49	22	6	**HALLELUJAH** Milk & Honey (Shlomo Zack) Intersong	Polydor 2001 870 (F)
50	43	4	**AS LONG AS THE PRICE IS RIGHT** Dr. Feelgood (David Batchelor) Street	United Artists UP 36506 (E)
51	36	5	**ONLY YOU** Child (Ray Singer) Sherwin	Ariola/Hansa AHA 536 (A)
52	34	6	**I'M AN UPSTART** Angelic Upstarts (Jimmy Pursey) Singatune	Warner Brothers K 17354 (W)
£ 53	57	2	**CAVATINA** John Williams (S. Myers) Robins/EMI	Cube BUG 80 (A)
£ 54	75	2	**MINDLESS BOOGIE** Hot Chocolate (M. Most) Chocolate/RAK	RAK 292 (E)
55	NEW		**NIGHT OWL** Gerry Rafferty (H. Murphy/G. Rafferty) Belfen	United Artists UP 36512 (E)
56	32	10	**COOL FOR CATS** Squeeze (Squeeze/John Wood) Rondor/Deptford Songs	A&M AMS 7426 (C)
57	54	3	**LIFE BEGINS AT THE HOP** XTC (Steve Lillywhite) Virgin	Virgin VS 259 (C)
58	NEW		**THE WORKER** Fischer-Z (M. Howlett) Rondor	United Artists UP 36509 (E)
59	53	3	**EVENING STAR** Judas Priest (J. Guthrie/Judas Priest) Arnakata	CBS 7312 (C)
60	50	4	**RUNAWAY** Elkie Brooks (D. Green/E. Brooks) Rondor	A&M AMS 7428 (C)
61	46	4	**RIDE THE GROOVE** Players Association (D. Weiss) Panache	Vanguard VS 5012 (A)
62	NEW		**HALF WAY HOTEL** Voyager (G. Dudgeon) Eiger/Panache	Mountain VOY 001 (E)
63	55	5	**DANCER** Gino Soccio (Mix Machine) Heath Levy	Warner Brothers LV 23 (W)
64	59	5	**LONG LIVE ROCK** The Who (John Entwistle) Fabulous	Polydor WHO 2 (F)
65	64	3	**STOP BREAKING MY HEART** Inner Circle (Inner Circle/Youth Sound/Chris Blackwell) Blue Mountain	Island WIP 6488 (E)
66	47	8	**SILLY THING/WHO KILLED BAMBI** Sex Pistols/Tenpole Tudor (Jones/Cook) Warner Brothers	Virgin VS 256 (C)
67	NEW		**GERTCHA** Chas & Dave (Chas & Dave) Big Jim	EMI 2947 (E)
68	40	11	**THE RUNNER** Three Degrees (G. Moroder) Sando/Heath Levy	Ariola ARO 154 (A)
69	NEW		**ALISON** Linda Ronstadt (Peter Asher) Street	Asylum K 13149 (W)
70	NEW		**PICK ME UP I'LL DANCE** Melba Moore (McFadden/Whitehead) Mighty Three/Carlin	Epic EPC 7234 (C)
71	NEW		**RAZZLE DAZZLE** Heatwave (P. Ramone) Rondor/Tincaball	GTO GT 248 (C)
72	58	5	**WALK ON BY** Average White Band (Average White Band) Carlin	RCA XC 1087 (R)
73	NEW		**GET IT UP FOR LOVE/I JUST KEEP THINKING** Tata Vega (W. Monseque/A. Fischer) Warner Brothers/Jobet	Motown TMG 1140 (E)
74	NEW		**WE ARE FAMILY** Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11293 (W)
75	49	11	**HE'S THE GREATEST DANCER** Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11257 (W)

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

A-Z TOP WRITERS

MARKET PLACE

ANNOUNCEMENT

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all Record Retailers

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With experience in record sales.

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Status Quo: Wembley

I THOUGHT I must have wandered into Wembley Stadium by mistake when I was confronted by the noisy multitude at Wembley Arena awaiting Status Quo — the partisan chanting and rocking back and forth of the awaying masses giving the Friday night a Cup Final atmosphere.

Unlike a Cup Final there were two winners this night — Status Quo who, if they had anything to prove, proved it, and the audience, who were treated to a superb display of showmanship and boogie rock at its best.

Most recent material aired, was from If You Can't Stand The Heat, but who cares if you have heard it all before? — I certainly didn't, along with several thousand others.

The running order reads like a greatest hits compilation that has been attempted in various forms — notably the Live album on Vertigo — but never quite managed. Reeling them off there was Caroline, Rockin' All Over The World, Dirty Water, Rain, Big Fat Mama, Bye Bye Johnny, Roll Over Lay Down, Little Lady, In My Chair, Rain, Down Down and many other quick fire rockers.

The two stand out 'specials' of the act were as always were the two long jamming numbers — Forty Five Hundred Times and Roadhouse Blues — the only songs to stretch beyond three minutes. In Forty Five Hundred Times each member of the band had his musical say with guitarists Rossi and Rick Parfitt, plus bassist Alan Lancaster, rushing round the stage like lemmings without a cliff, creating a mess of wires an Italian spaghetti chef would be proud of.

Difficult to predict what effect this tour might have on record sales with no new product on offer, but it is sure to help sales of the new authorised biography on sale. Status Quo is a band lucky enough to have discovered the secret of eternal youth as far as its audience is concerned — like policeman, the kids seem to get younger — and the band's future is certainly assured.

DAVID DALTON

J. Geils Band: Hammersmith

THE HAMMERSMITH Odeon was about to be invaded, we were told, and it would never be the same again. Enter the J. Geils band, and it was a case of if you wanted to see them you had to stand up for two hours or obtain a periscope from somewhere.

Behind the long curly mop of Magic Dick (harmonica) and Seth Justman (keyboards and vocals) the dark glasses and black glitter suit of Peter Woolf, an excellent rock 'n' roll band was lurking; with Danny Klein on bass and Steven Bladd percussion, the more conservative looking members of the band.

Peter Woolf nursed, cursed and extracted emotions from the audience they probably didn't know they had taking numbers from their album Sanctuary and even making the showstoppers, Ain't Nothing Like A Houseparty, sound like a good rock 'n' roll number.

It was a good set even with the encore lasting longer than the set itself — Peter Woolf loves performing and just didn't want to leave much to the delight, of all concerned. And a quick mention for Wilco, the support band, because they were excellent, weird but excellent.

JUDY WILLANS

Engelbert Humperdinck: The Palladium

THE LATEST in a long line of artist comebacks, Engelbert Humperdinck returned to London last week for his first UK concerts in more than five years — and appropriately appeared at the Palladium where his success story really began in 1967 when he frist sang Release Me on the Sunday Night At The London Palladium television show.

So have the years been kind to The Hump? His hit-making years are long behind him, he's now pushing 43 and although skilful publicity has helped to keep his name in the headlines in recent years, for many people his name had become just a memory.

Humperdinck's voice has lost none of its original svelte charisma, and even if he hasn't been in the Top 20 for some time, he still remains a magical performer. The fact remains that Britain has produced few really memorable male ballad singers during the last two decades — Tom Jones and Dickie Valentine are the only other two names which come immediately to mind — and Humperdinck is probably foremost amongst them.

He is the Valentino of song, and it is no wonder that the Americans have taken him to their hearts and wallets. His early tear-jerkers, Release Me, A Man Without Love, The Last Waltz and Am I That Easy To Forget, still draw rapturous applause while his more contemporary material, including his two recent US hits, This Moment In Time and After The Lovin', and a tender version of Anne Murray's You Needed Me, go down equally well with his audiences.

Maybe part of the problem is that Humperdinck's recording style really hasn't progressed in the last ten years. His recent EMI albums have been good late-night romantic listening, but the feeling is that the right producer could make him yet again a valid force in today's record market. Certainly his attempt at disco via an update of Can't Help Falling In Love With You is ill-fated.

Nevertheless a comeback concert which will be long remembered by his fans.

CHRIS WHITE

DOOLEY'S DIARY

Who's who at Cannes

WITH MORE than 80 Polygram staffers and media guests in Cannes last week, the annual Film Festival seemed more like Midem — except that the weather was appreciably warmer and the cigars were, if anything, fatter and longer.

The reason for the Polygram presence was, of course, to show corporate and promotional support for the festival premieres of the two new Who films Quadrophenia and The Kids Are Alright. Having experienced the influence of Saturday Night Fever and Grease on record sales last year, Polydor is looking to the two Who films and soundtracks to do the same for its bottom line in '79.

Heading the Polygram delegation and taking a particular personal interest in Quadrophenia's fortunes, was **Freddy Haayen** who was instrumental in persuading Polytel to "bankroll" the film.

Also in Cannes were Polydor UK deputy managing director **Tom Parkinson**, product managers **George McManus** and **Dennis Munday** and press officer **Chris Bohn** as well as Polydor, Phonogram and Polygram execs and marketing people from all over Europe—all discussing co-ordinated release plans for the soundtracks.

Highlight of the week — apart from the Who's concerts at the Frejus Roman ampitheatre — was the obligatory post-premiere party in a Cannes villa, enlivened on this occasion by the presence of such pop luminaries as **Bill Wyman, Gary Glitter, David Essex, Pink Floyd** and **Kit Lambert.**

GOLD DISCS abounded at ATV House last week when Warwick Records made presentations to Acker Bilk and Pye Records for sales of Acker's Evergreen and Sheer Magic albums. The former was compiled from Pye material and the latter specially produced for Warwick by Pye A & R man Terry Brown. Left to right: Tom Grantham of Pye's special projects division, Anne Miles, of Warwick, Acker Bilk, model Rose Marie Caplan and daughter Michelle who appeared in the TV commercial for Evergreen, and Terry Brown.

RCA's Silver star goes West

ANYONE HOLIDAYING in the West County this summer should make a point of catching the act of Truro-based comedian Barry Silver. But in case you can't be in the area, reading Silver's biography handout is the next best thing.

Mr Silver, it tells us, "has worked with some of the world of entertainments greats such as the Everly Brothers, Perry Como, Buddy Rich, Charley Pride, Neil Sedaka, Clodagh Rodgers, George Hamilton IV, John Denver, Jose Feliciano and many, many more".

Now anyone in the music business will spot a common link between all those "entertainment greats". All are, or have been, RCA recording artists. And Mr Silver, alias *Barry Bethell,* **would indeed have worked with them — as RCA's artists relations manager.**

Barry Silver's catchphrase is, apparently, "well, it's a laugh 'n 'it." Can't say fairer than that, Barry.

Ballroom boom!

LAUNCHING A label mainly as a vehicle for ballroom dancing music at a time when the whole world seems to be intent on ricking its back in the discos might be thought a little like Canute's attempt to rule the waves.

But orchestra leader **Tony Evans,** *winner of this year's Carl Alan Award for the best dance orchestra, is not only a supreme optimist he is also putting his money where his ears are and has started his own TEMA label with the first release an album, Dance In The Old Fashioned Way, (TE 1001) by his own orchestra. Distribution is through Lugtons and Selecta.*

"I've been running a big band for 20 years and playing this type of music you tend to get pushed to the back when you have a deal with a major company," says Tony, who maintains that ballroom dancing and its music is making a comeback.

"Japan, in particular is becoming a big market for dance music," he says. "There are scores of Japanese coming over to this country to learn to dance."

Second release on the TEMA label will be the Evans' orchestra playing music from the World Latin American Dance Championships at the Royal Albert Hall last week, but he is also seeking other artists to record for the label.

New career for Helen?

HELEN SHAPIRO'S venture into the West End theatre ended abruptly last Saturday when the musical entertainment, The French Have A Song For It, closed after less than three weeks.

But as her co-manager *Tony Barrow* **so aptly puts it: "She doesn't feel as if she has shown her face on the West End stage, had a custard pie throw at it and retired hurt. The notices may have been bad, but most of them made a point of praising her performance. The show was a financial failure, but for Helen it was an artistic success."**

Barrow is now considering other stage show offers for Helen that have transpired from her performance, but he is also adamant that she will continue working with her band.

Incidentally, Helen is free for a recording contract and given her new credibility as a result of the show she would seem to be a likely proposition for a label with a little foresight.

QUOTE IN *Variety* **by MCA Distribution Corp. president Al Bergamo: "Kids these days have two priorities — their cars and records. The first thing they do is keep their cars filled with gas — and it takes two LPs to fill a tank."**

YESTERDAYS

TEN YEARS AGO

TIM RICE leaves Norrie Paramor Organisation to form own company with his writing partner Andrew Lloyd Webber ..... EMI launches new Harvest label ..... EMI distribution manager Gordon Collins moves to Greece as MD of Columbia Gramophone Company there ..... CBS sales promotion manager Dennis Knowles leaves to become sales and marketing manager at United Artists ..... RCA ready to launch its van sales fleet.

FIVE YEARS AGO

FORMER RCA artists relations manager Barry Bethell quits Mainman as general manager to join William Morris Agency ..... Pye execs led by Louis Benjamin in US finalising plans to launch labels there ..... Dick Leahy to quit Bell Records ..... Richard Swainson joins DJM as head of promotion ..... David Croker joins Rocket Records as label manager ..... Sugar Baby Love by the Rubettes tops singles chart.

EMI'S GROUP managing director designate, **Roger Brooke,** reveals himself to be a man not unaccustomed to the world of music — in his present position as vice chairman of Pearson Longman he was responsible for investing in the film Watership Down and recalls backing Bright Eyes as a possible hit single ..... and, displaying his usual remarkable ability to keep the lowest profile in the music business, EMI Records chairman and chief executive **Bhaskar Menon** has managed to escape the attention of the City journalists intent on dissecting EMI's misfortunes ..... Menon spends a large amount of his time understandably in his Los Angeles office, but was in London last week to catch the end of the **Kate Bush** tour and to attend the mid-week board meeting at which **Lord Delfont's** elevation was announced.

AT THE Cafe Royal lunch to celebrate two million sales of the Lambert and Butler Master series, Music for Pleasure managing director **Richard Baldwyn** paid tribute to most people in the room, many absent friends and even several long-dead composers ..... but Baldwyn showed an endearing sense of humour when, on pulling back a curtain he found a shoe in place of the special award he was about to present to **Eric Bravington** ..... **Sir Joseph Lockwood, Bill Cotton, L. G. Wood** and **Teddy Holmes** among guests at Inn On The Park lunch this week in honour of **Norman Newell's** 30th year in the music business ..... **Louis Benjamin** and wife Vicky celebrating 25th wedding anniversary this week.

VISITING MOTOWN artist **Tata Vega,** in London last week on European promotion tour, a victim of ludicrous new Swedish law restricting entry of foreign artists ..... Next venture for **David Essex** — starring acting role in motor cycle racing epic Silver Dream Racer which starts shooting at Pinewood this week ..... GTO MD **Dick Leahy** turned up for lunch with decoy Tony Barrow at Au Jardin des Gourmets last week to find entire staff there to buy him birthday lunch ..... **David Cassidy** about to make a comeback through **Lt. Gov. Mike Curb's** new label, Mike Curb Records Inc., via MCA ..... Gremlins got at our Warm Jets caption in Diary last week and omitted the name of Frank Sansom who was third from the left and is a co-director of Song Music.

JUST BACK from New York trip, publicist Charlie McCutcheon reveals his former boss **Ian Ralfini** is alive, well and happy in the Big Apple and has just sold his Ice film to a major distributor ..... CBS PR executive **Derek Witt** recovering in St Pancras Hospital (Ward 3) after injuring his back in a fall ..... A son Oliver to Arista PR man **Howard Harding** and wife Sally ..... British disco act **Liquid Gold** in US disco chart with My Baby's Baby produced by **Adrian Baker** ..... Charisma chairman **Tony Stratton-Smith** had six winners (horses that is) last week and made headlines in Sporting Life ..... FOOTBALL: Our price 4 Pye 4; Ice 3 Magnet 1.

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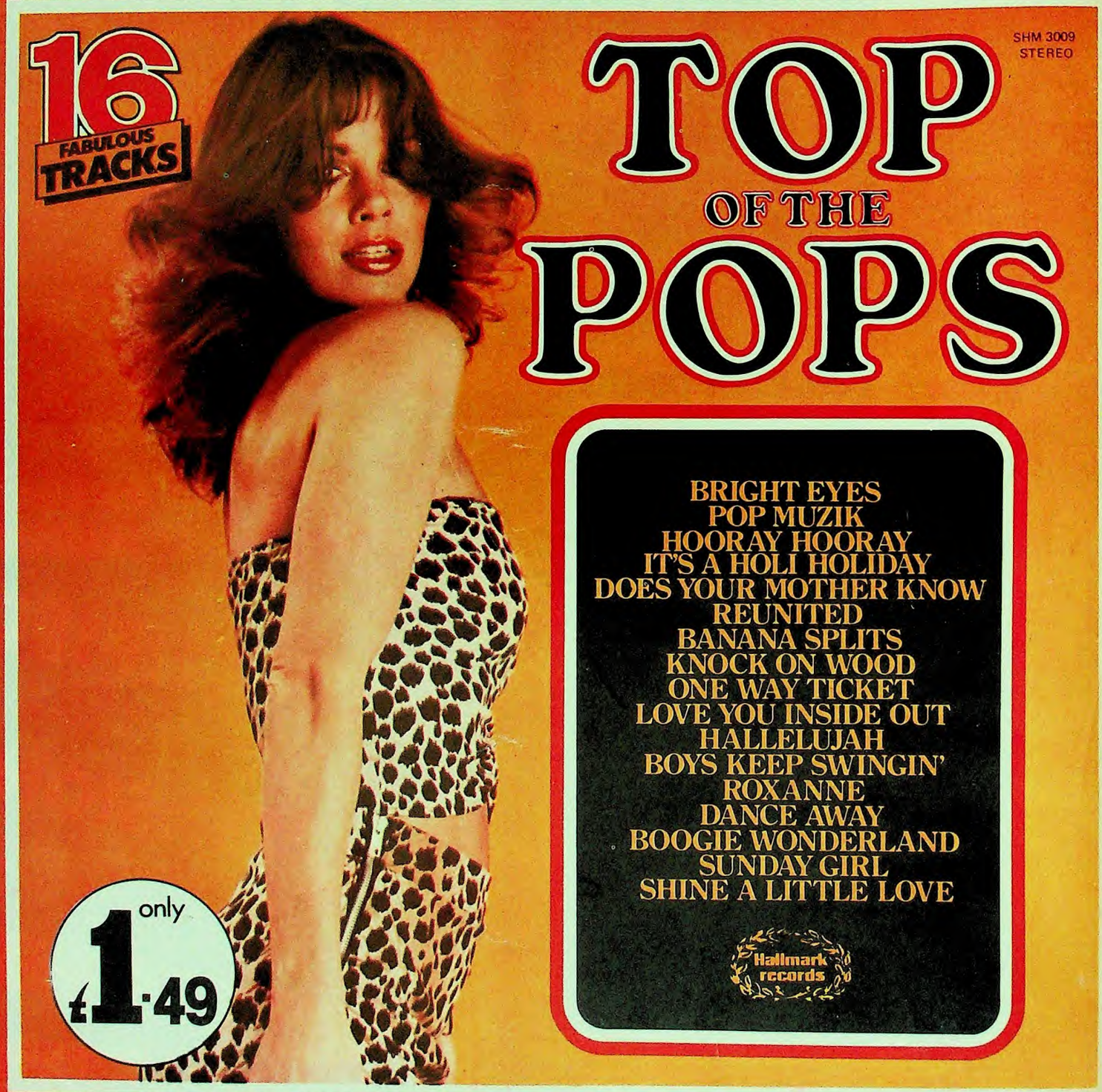

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