

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

MUSIC WEEK

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

EMI give discounts

by TERRI ANDERSON
DISCOUNT OF up to 50 per cent on RRP can be earned by dealers under a new EMI sales scheme. It has been worked out to offer "an attractive, safe and profitable alternative to imports" but announcement of the offer is coupled with a warning from EMI and Ramon Lopez: "Dealers who do not participate in this scheme will have no grounds to complain when we undertake legal action to prevent them from selling imported records which infringe our copyright rights."

Sales general manager, Clive Swan, described the reasoning behind the scheme, which is being sold in to the trade this week, as being the opposite of that employed by Polydor in its recent major policy change.

"They are trying to hold retail prices down and are squeezing dealer margin to achieve that. Our idea is to let retail prices rise to where they are going to be a couple of months from now anyway, allow the public to get used to that slowly, and give the dealers bigger margins and so more pricing freedom."

He added: "This is something we have been looking at since we

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Gloves off at GRRC meet

THE FIRST meeting of the emergency committee spawned by the dealers' protest meeting two weeks ago, took place in London this Tuesday (7). At press time, MTA secretary Arthur Spencer Bolland said that all the record companies approached to attend the meeting had responded. The meeting was to be a gloves-off confrontation between the companies, independent dealers, wholesalers and one-stop operators.

The meeting was taking place behind closed doors, but a statement outlining areas of agreement, or difference, and any decisions on joint action is expected next week and will be reported fully in *Music Week*.

Chart action

WITH A leap of 39 places Ian Dury takes *Reasons To Be Cheerful* to No. 6 and along with Cliff Richard, who goes to 2 with *We Don't Talk Anymore*, must be a contender for the next No. 1. Next best riser of the week is Joe Jackson's *Is She Really Going Out With Him?* (66 to 30) followed by *Kandidate's Girls* Girls Girls (63 to 41) and *Flying Lizards' Money* (68 to 47).

NEW MOVES TO BEAT THE IMPORTS IMPASSE

Let's have peace talks say the wholesalers

IN AN attempt to defuse the dead-locked confrontation between manufacturers and the wholesalers and dealers who trade in imports, the newly formed Record Wholesalers Association this week holds out an olive branch to the record companies.

The association is hoping to reach a "give-and-take" compromise with the manufacturers so that dealers can continue to benefit from lower import prices but with the cooperation of the record companies.

In a statement to *Music Week*, the importers offer to meet "collectively or individually" with the managing

directors of the major companies "with a view to resolving the current dispute". But the association makes it clear that this should not be interpreted as a softening of its attitude.

"If, after exhaustive consultation with the manufacturers, we are unable to reach a mutually acceptable solution, then we will have no alternative but to protect our customers who, after all, are buying the records in good faith and ought not to be involved in legal proceedings," the statement goes on.

"By combining our individual strengths, with the full cooperation of the GRRC, we will if necessary challenge the companies every step of the way. Although we would prefer not to take any drastic action we will not hesitate to do so if present circumstances prevail."

The importers warn that "most High Street shops would be unable to survive without the higher margins offered by importers". They add that although retailers rely on the manufacturers for most of their catalogue, "the discounts achieved by the multiples due to their enormous buying power makes it impossible for the smaller shops to compete with anything but releases by new acts".

TO PAGE 4



MICKIE MOST is selective when it comes to signing acts to his Rak label and latest signing *The East Side Band* is only his eighth since starting the label. The band debut on September 14 with a single, *Rendezvous*. Photographed after signing their contract are (standing) Most and the band's manager Larry Levene, and (seated) *Bimbo Acock* (sax/horns/bass), *John Owen Williams* (guitar, vocals), *Lino* (keyboards) and *Sergio Castillo* (drums).

Own company for Chappell's Roberts

by NIGEL HUNTER
TONY ROBERTS has resigned as creative director of Chappell Music to form his own music publishing company.

His new venture, Tony Roberts Music, is being financed by what he calls "a consortium of people in and out of the music business", and starts operating officially on September 3 at 62 Pall Mall, London, S.W.1 (01-930 5670).

He has been at Chappell since September 1976, and previously at Robbins Music, where he was general manager in 1967, and Warner Brothers Music two years later, which he joined on its formation. Roberts, 35, joined Bell/Arista in 1974 as chief executive, returning to publishing two years later when he took the Chappell post.

"There was a stage when it was likely that I would be backed by a

record company," Roberts told *Music Week*, "but in the long run I'm pleased it's not transpired. I'm now completely independent and can make deals in various countries with publishers whom I know to be the best without any problems about having to deal with a record company's publishing subsidiaries."

Roberts signed *Lindisfarne*, *Bugatti* and *Musker*, *Gerard Kenny* and *Barry Manilow* to Chappell and of 42 Chappell A-side entries in the chart during the first six months of this year, 16 of the acts had been signed by Roberts.

"I have spent 10 years running publishing companies for large corporations," he commented. "I feel that now I should be signing talent for myself, particularly as the publisher is currently enjoying a more important role than for many years, with so many artists recording outside material."

Here come the UA Busby buccaneers

by JIM EVANS
BIRMINGHAM: In swashbuckling mood, United Artists' managing director Cliff Busby told salesmen at the company's annual sales conference on Monday (6) to think of themselves as "buccaneers" to overcome the problems of the coming year.

"The year ahead will test us all to the limits," he warned. "But at the same time it can be a time of high adventure."

Busby said that they were facing the most critical time in the history of the British record industry, cataloguing the problems of home taping, imports, the advent of the one-stop, falling catalogue sales and "retailers up in arms". And he added: "We are about to see the biggest ever onslaught of TV advertising."

But Busby said that he was confident that UA's forthcoming product would enable the company to "win out and stay ahead". He also revealed that UA was now dedicated entirely to a policy of breaking acts and would in future only be signing bands, rather than labels.

Among recent UA signings are *Whitesnake*, the band featuring former *Deep Purple* members *Jon Lord*, *David Coverdale* and *Ian Paice*. The company has also re-signed *The Feelgoods* to a new long-term contract.

*See page six for more conference reports.

COMMUNIQUÉ

From Dire Straits. A recorded delivery.
includes new single 'Lady Writer'
Single No. 6059 230

ALBUM 3302 031
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INSIDE

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LETTERS

Daddy hit was not banned

WITH REFERENCE to Tony Byworth's review of Jeremy Taylor at the Boulevard Theatre (MW July 14), please be advised that the classic hit Ag Pleeze Daddy was never banned in South Africa. In fact it still holds its place on a recompilation entitled South African Souvenir.

It says on the album sleeve: "South Africans can and do laugh at themselves. Ag Pleeze Daddy was one of the biggest-selling records ever in this country, and no wonder. Our way of life is attacked with delightful enthusiasm and in the South African accent at its best (or is it worst!)"

Trusting this will put the record straight, with cordial greetings and assuring you that the sometimes not-so-regular arrival of the airmail edition of *Music Week* is not a luxury but a necessity!

Hans Kramer, *The Home Of Music, Cape Town.*

Virgin's Branson speaks out on the charts

THOROUGH INVESTIGATIVE journalism is all too often greeted remarkably sourly by the industry it scrutinises. For once, I'd like to redress the balance. As chairman of an independent record company and a chain of record stores I found your editorial (MW August 4) on alleged malpractices prevalent in the British chart system very welcome indeed.

Certainly, *Music Week's* former management was a great deal more reluctant to take the bit between its teeth. In the past, Virgin argued very strongly that the editorial should take a much more critical look at the charts. The reply was unconvincing: if the national press picked up stories of chart corruption run in *Music Week* the industry would

suffer. I'm very glad you've decided that a whitewash is probably the worse way of serving the music business.

We do not need the spectacle of the record company which gives away gifts in return for chart return ticks, only to find that an unforeseen delay in release date puts their record in the charts before it's even in the shops. We do not need to antagonise hundreds of conscientious stores by letting unscrupulous ones slip through the net.

Obviously, every story cannot be satisfactorily proved for publication. But storic about corruption should be encouraged, anonymously if necessary. And I believe that *Music Week* should make available copies of significant correspondence that they are unable to publish to the BMRB, the BBC Radio playlist panelists and even the national press.

Not possible to change PRS council

YOUR REPORT on the Performing Right Society's annual general meeting headed "Little Change At PRS" (July 14) stated the case in a nutshell.

As has happened, so far as I am aware, in every year within living memory, all PRS Council members standing for re-election were elected; no-one was elected who was opposed by the council; all such unfavoured candidates were mercilessly swamped.

This is accomplished by the council's proxy method: up until just over a year ago only the council knew which members could vote and the council assiduously gathered up their proxies while those outside the charmed circle sat helplessly about not knowing which members (only seven per cent had the vote) could help them.

Then at the 1978 AGM the members, by an overwhelming vote, directed the council to release the names of voting members (which would have permitted outside candidates a chance to solicit votes for themselves).

This the PRS council was compelled to do — but they did not tell who had the 20 vote packages (members now have one, ten or 20 votes), which votes themselves were enough to elect any candidate. Only the council knows who has the 20 votes!

Hence to your heading "Little Change At PRS", might well have been added: "... and none possible".

Trevor Lytton, *Bryanston Square, London W1.*

Watch this space!

I HAVE today taken down all Polydor posters and sales material. I find I can utilise the space more profitably.

J. M. Tyldesley, *Musicland Linacre Road, Litherland, Lancs.*

LETTERS

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

Disturbing trend

I HAVE to express my concern about so-called limited edition records which have proliferated in the business in the last couple of years. We have specialised in 12" singles since their introduction and one of my staff has kept a record of every 12" record released in this country. He has noted pressing quantity, quoted at the time of release plus price, timings, picture sleeve, coloured vinyl etc.

I have later supplied him with the actual pressing quantity when it has differed from the original amount. The files now show a very disturbing trend. Record companies are selling records to dealers as "limited editions" with, say, a 10,000 pressing and are quite blatantly pressing far more than they are

admitting to.

This has a beneficial effect only to record companies. They sell a lot of records to dealers who in turn wonder why they cannot sell them to the public in the expected quantities and are left with them on their shelves.

This is a very unfair and deceitful way of selling. I am not saying that limited edition records are always sold with the intention of deceiving, only that the tendency to overpress is becoming more common. As one record company "spokesman" remarked recently when told that they were pressing more than they were admitting to: "Surely that's what most record companies do isn't it?"

In all fairness, some companies have agreed that original pressing figures were "incorrect" and have offered to take back overstocks. I urge other dealers not to be brow-beaten by the companies, but to take the matter up at the highest level.

If a record is sold to you as a 10,000 pressing and the company presses 20,000 I understand the company could be liable under the 1967 Misrepresentation Act, so that if they are not prepared to take goods back at full credit after you have tried to sell them then you are entitled to sue them.

It is unfortunate that it may be necessary for dealers to take strong action but the record companies are very quick to send us solicitors' letters telling us what we can and can't do. Most of us do not want to con our customers, but the law does not allow us to deceive them anyway. I think you will find the law does not allow the record companies to deceive their customers either. Adrian Rondeau, *Shopping Hall, Wickford, Essex.*

Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10

Chas and Dave's radio tour

CHAS & DAVE are touring independent radio stations this week to promote their LP *Don't Give A Monkey's* released on Rockney through EMI last Friday and their new single, *The Sideboard Song*. (*Got My Beer In The Sideboard Here*) issued this Friday (10). The latter is on the Radio 1 playlist and Radio Luxembourg's B list, and the duo's LP is album of the week for Peter Powell on Radio 1 who is deputising for the holidaying Dave Lee Travis.

The ILR schedule with interviewing disc jockeys is Radio Forth (Chris Johns) August 5; Radio Clyde (Dougie Donnelly) 6; Radio Tees (no interviewer specified) and Piccadilly Radio (Juliette Lake) 7; Radio Orwell (Andy Archer) 8, and BRMB (Ed Doolan) 9.

The duo recorded a one-hour special for Radio Luxembourg last Thursday which was due to be broadcast on Tuesday evening this week.

Thrope, Thatcher & Cook — comedy album blitz

MARTIN LEWIS has announced details of "a blitz of five major comedy records" due for release over the next three months. They represent the

biggest projects that Lewis has completed since the creation of his 21st Century Leisure Ltd production/management company a year ago.



AN EVENING screening of *Elvis — The Movie* brought forth some notables in the shapes of (from left) Dave Hillier (*Top Of The Pops*), Dave Lee Travis (*Radio 1*), Gem director Laurence Myers (shamelessly flaunting his *Elvis* jacket), veteran American deejay Dick Clark (who made the film and hosts the equivalent of *TOTP* in the US), Tony Prince (*Radio Luxembourg*) and Tony Blackburn (*Radio 1*).

The five records are: Peter Cook's "Thrope trial" spoof, a Margaret Thatcher send-up starring Janet Brown, a revival of The Portsmouth Sinfonia (the world's worst orchestra), the best of *Private Eye's* satirical records and the 1979 Amnesty International Gala which starred John Cleese and the Monty Pythons, Peter Cook, Billy Connolly and Pete Townshend.

The Peter Cook album, *Here Comes The Judge — Live In Concert*, was released on August 3 on Virgin with RRP of £2.99 and was produced by Cook and Martin Lewis.

The Portsmouth Sinfonia's 20 *Classic Rock Classics*, is released on September 1 by Phonogram (Phillips 9109 321). Tracks include *Pinball Wizard*, *Bridge Over Troubled Water*, *A Day In The Life*, *My Boy Lollipop* and *Leader of The Pack*. A single is threatened as is an early album concert at London's Rainbow Theatre.

Lewis has just completed recording *Iron Lady — The Coming Of The Leader*, a send-up of Margaret Thatcher starring top TV impressionist Janet Brown. The script is by John Wells. A record deal has yet to be finalised and Lewis reports several companies "living in fear for their top brass' knighthoods." Sales potential for the disc is enhanced by Janet Brown's extensive TV and radio exposure this autumn.

The *Private Eye* album includes Peter Cook, Dudley Moore, Barry Humphries, Willie Rushton, John Bird, John Wells and many others.

A single at 45p

NEWCASTLE BAND The 45s have signed to *Chopper Records* and their debut single *I Couldn't Believe A Word* (Cheap 45) carries a retail price of 45p for the first 10,000 copies. Under the campaign of *What can you get for 45p today? 17 Fags, 20 phone calls etc., the band will also take on dates around the country. The single is distributed by Selecta.*

Hammer's big six

HAMMER IS releasing a series of six-track EPs under the banner "Big Six — The Single That Thinks It's An Album". Each record comes in a colour sleeve and RRP is £1.65. Des Dolan, Hammer MD, commented: "The Big Six series is an attempt to give value for money and we hope to make a wider section of the record-buying public aware of the excellent range of product we have at Hammer."

Included in the first series of releases on September 7 are Lloyd Price, Platters, Bobby Vee, Johnny & The Hurricanes, Jerry Lee Lewis, Johnny Cash, Herman & The Hermits, Chuck Berry and Fats Domino. Counter display boxes are available and dealers who buy a complete set get a ten per cent discount. Hammer is manufactured and distributed by Pye.

Ariola's brood

ARIOLA IS putting a big campaign behind the release of the album *Herman Brood And His Wild Romance* (ARL 5029). The LP is currently number one in Holland and climbing the US charts where he is touring. The campaign includes: release of the single, *Saturday Night in 7"* colour vinyl and 12" forms; a limited edition including free album, *Herman Brood Live*; fly-posting; extensive ads in the music weeklies, trades, *Time Out* and on radio.

promotion and A&R. He was most recently A&R manager for Logo Records... After leaving Arista to join Pinnacle as promotion manager, Brian Martin has now left the company, and can be contacted on 0327 842784... Grant Black to Aviation Music as professional manager responsible to MD Peter Felstead. Grant was formerly with ATV Music... Roger Drage to business affairs manager EMI Records UK following the departure of Laurie Hall to MCA. Drage moves from the Group legal department of EMI Ltd and will report direct to Ramon Lopez.



TELEPHONE SALES girls and other staff at CBS Barby Road depot took time off recently to meet members of Infinity Records' band *Spyro Gyra*. Pictured holding the display board are *Spyro Gyra* members (l to r) Chet Catalo, Jay Beckenstein and Geraldo Valez.

Matthew's next single

IAN MATTHEWS whose last album *Stealin' Home* has now sold half a million copies worldwide, is to release another LP and single. The single, *You Don't See Me* is released

by Rockburgh (through Polydor) on August 31 and the album, *Siamese Friends* (ROC 107) is released on September 14.

Sad Cafe's Facades

SAD CAFE'S third RCA album, *Facades*, produced by Eric Stewart of 10cc, is scheduled for release on

September 6. A limited edition picture disc from the LP, *Everyday Hurts*, will be released on August 24.

EMI HAS formed a new salesforce for its Music Centre discount scheme. For the past two years the scheme has been handled by the Music for Pleasure salesforce, but the new team is independent of MFP and EMI Records (UK) salesforce. Manager of the Music Centre salesforce is Mike Gardner. Other appointments: Jane Armstrong (assistant manager), Ted Moxon (national liaison manager), Bill Simmons (classical development manager), Eric Smith (southern area manager) and Ian McMinn (northern area manager); each has a team of four salesmen... John



Briley to international A&R manager Ariola Records, reporting to managing director Robin Blanchflower. His previous experience includes agency,

Incorporating Record and Tape Retailer
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US Charts courtesy Billboard

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VCL

VCL Video Services, best known for music productions on video cassette have now opened a new video studio in the heart of London, combining full studio facilities and production services.

Our rates are really competitive, so why not come and see us or at least contact Patricia Elsesser who will send you our brochure.

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NEWS

Arrow to specialise in video

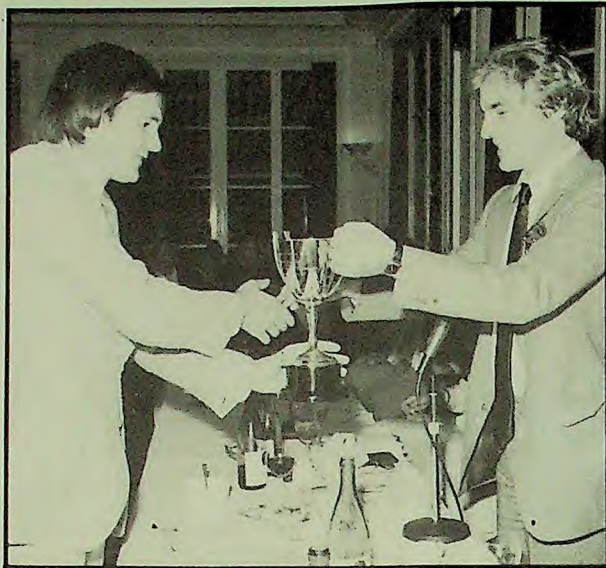
THE VIDEO age moves a little closer this week with news of a recording studio closing down and re-opening as a video studio.

Manchester's Arrow Studios, headed by Bob Auger, cites "a dramatic recession in the music industry", the tendency for big artists to record abroad for tax reasons and the dominance of the London-based studios in this country, as reasons for getting out of music recording.

"The music market is evolving rapidly and Arrow is changing with it to meet demand," says Auger. "Anyone who neglects the video-disc market will do so at their peril."

He predicts that within a couple of years groups will be much more frequently demanding video facilities which remain hard to find in the provinces.

Arrow offers video shooting, editing and transfer facilities all under one roof.



WINNER OF the dealer prize in the Phonogram Music Week golf tournament last Sunday was Mike Cooper of Leeds — winning the award for a second time — and he is pictured receiving his cup from MW advertisement manager Jonathan Ward. (More photographs will be published in Music Week next week).

Alan Warner goes it alone

FORMER UNITED Artists' executive, British-born Alan Warner — the man behind the As Time Goes By and Laurel and Hardy hits — has gone independent and set up his own Hollywood-based company called The Alan Warner Show.

At the UA sales conference in Birmingham this week, Warner revealed that among his future projects is a new Golden Age Of Hollywood Romance album for UA and

an eight-record set, The Golden Years Of Hollywood, for World Records.

He has also just completed a ten-record set tracing the rock 'n' roll years from 1956 to 1965.

Warner has a production deal with United Artists — a company he served as a staffer for eleven years — but will be also taking commissions from other companies. (He is based at 8295 Hollywood Boulevard, Los Angeles, California 90069. Tel: 213 656 5708).

Automatic changes

A NUMBER of personnel changes have taken place within Automatic Records. Chrissie Harwood is promoted to executive assistant to the managing director, Nick Mobbs, responsible for the day to day running of the office, together with the co-ordination of all press, promotion, international and a&r activities.

Michele Goodman joins Automatic as office secretary and

assistant to Harwood. Until recently she was working for Eddie And The Hot Rods and before that with the Derek Block Agency.

Also new to the company is Mark Steels who becomes creative and business affairs executive. He has spent 18 months in the business affairs department at EMI. Completing the staff is Chrissie Banstone-Walker, finance director and company secretary, but who is currently on maternity leave.

Williams TV campaign

FOLLOWING THE success last summer of Don Williams' Images K-tel is opening its autumn release schedule this year with its second Don Williams campaign — for the New Horizons album due for release on August 13.

Hoping for the sort of sales which have so far taken Images to double

platinum status, K-tel is backing New Horizons with a TV campaign which starts in the Trident area (Yorkshire and the NE) on release date, and extends nationally by the end of the month. The 30-second commercial features two songs from the album — I've Got A Winner In You, and I'm Just A Country Boy — and MD Colin Ashby predicts that the LP "will ship gold instantly". At the height of the K-tel campaign Williams will be touring the UK.

New Horizons (NE 1048) retails at £5.25.

Promise fulfilled

AS PROMISED at the GRRC protest meeting, Polydor has reduced the RRP of its singles to 99p as from August 1.

talked about putting prices up. We wanted only one price rise a year, and we realised that this put EMI perhaps out of line for a time; this scheme is in response to that."

The sales campaign, which goes into operation this month and will be reviewed in September, has been entitled EMI Pound Smashers. It offers the chance of extra discount on first league artists, such as Wings, Rolling Stones, Commodores, Queen, Cliff Richard, Hot Chocolate, Pink Floyd, Beatles, and Beach Boys — all acts which EMI particularly considers will generate catalogue sales when they bring out new releases.

The discount will be at a base

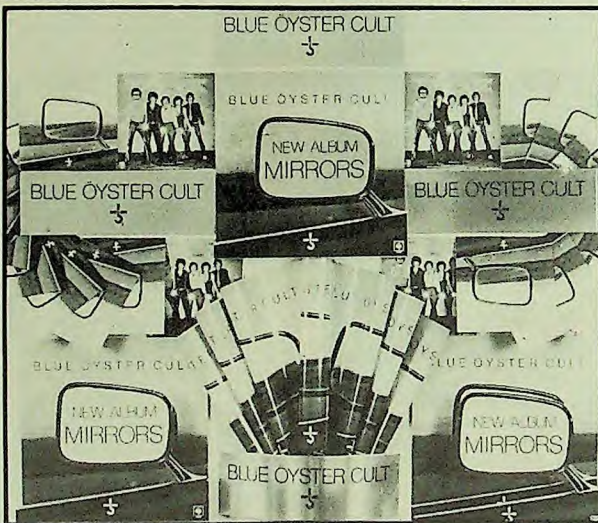
EMI discounts FROM PAGE ONE

level, which dealers who register are learning about this week with a sliding scale of monthly bonuses — determined by the proportion of business achieved on the titles featured in the scheme — which could give dealers who "promote the product exceptionally well" that 50 per cent top discount.

Another aspect of the scheme which EMI considers to be revolutionary is that dealers can order LPs in any quantity without a massive cash outlay" and still achieve discount(?)

Like the Music Centre scheme, for which it is not a replacement

THE ALBUM title of the new Blue Oyster Cult album, *Mirrors* (CBS 86087), is being mirrored in window displays such as this in record shops throughout the country. The album is the band's first studio LP for nearly two years and spells a new era for them with a new producer, Tom Werman, and a "new musical direction".



MU rates up — but promo film terms eased

THE BPI and the Musicians' Union have reached agreement about new scales of payment for recording sessions, which are to be backdated to July 1 and run for one year.

The general rate covering pop sessions rises from £28.60 to £34 for three hours.

In the case of symphony, opera and ballet orchestras, the three-hour rate for a section principal rises from £27.20 to £33, for a principal from £25 to £30.50, for sub-principals from £23.20 to £28.50 and for rank-and-file from £22 to £27.

Work on Sundays under the general rate is to be paid as overtime at time-and-a-half and the MU has granted two notable concessions in respect of TV promotion films and TV appearances by American musicians here.

Hitherto the MU has restricted the use of TV promo films to one year from the date of filming, but this is now extended to three years.

Also, foreign artists visiting the UK under reciprocal agreements will now be permitted to make TV promo films here, but the films will be treated as foreign material.

The MU has also agreed to double the number of TV shows and repeats which American acts by visiting the UK under the reciprocal deal with the American Federation of Musicians can undertake. Henceforth such visitors are enabled to appear in two shows with two repeats.

Circulation boost for 3 music papers

THE LATEST ABC figures for the four major consumer weeklies show that *New Musical Express*, *Record Mirror* and *Sounds* have all increased their circulation, while *Melody Maker's* sales have fallen.

NME's sales have leapt to 202,030 per week, compared with 189,391 for the previous six months. *Record Mirror* has passed the 100,000 barrier and reached 107,653 over the last six months. *Sounds* is up from 114,158 to 119,962 and *Melody Maker* down from 150,227 to 149,560.

Imports FROM PAGE ONE

"We think it is essential to the retail trader that the limited back catalogue obtainable on import is made freely available as it enables him to offer his customers competitive prices."

Earlier last week Polydor won the right to send out circulars to dealers claiming that a Bee Gees recording of *Spirits Having Flown* imported from Portugal and sold by Simons Records "will be an infringement of Polydor's copyright". Simons had sought an injunction to prevent Polydor sending out the circulars.

But the question of whether the imports do or do not infringe the copyright act remains unanswered until the proceedings can be brought before a vacation court and Simons may refer the matter to the European Court.

I Spy distribution deal

I-SPY RECORDS, the label formed by new London group Secret Affair, has been signed to an exclusive marketing and distribution deal by Arista.

The band's first single on the label through Arista is *Time For Action*

b/w *Soho Strut*, for release on August 17. Founder member Ian Page has said that the choice of Arista was because "they were the only company to let us have our own label".

The band begins its first UK tour on Friday August 10 and is featured in a film about London and the mod revival called *Stepping Out* and scheduled as support to *horrorpic The Alien*, due for release in October.

Bombs scare CBS

TERRORIST BOMBINGS in Spain have forced CBS Records International to cancel its European convention scheduled to take place in Madrid from August 18 to 23. A spokesman for CRI said: "The latest series of political uprisings in Spain simply posed too great a threat to the safety and security of the many guests, artists and company personnel due to assemble there." A UK sales and marketing convention is now to be held in London at the end of August.



COMMODORES

midnight magic

WHAT'S BEHIND OUR BLACK MAGIC ACT?

"Midnight Magic" is the astonishing new album from the Commodores, the most important black music act in the world.

After last year's sell-out tour, a number one single and a gold album, we confidently expect a demand for "Midnight Magic" which will have the stocks magically disappearing from your shelves.

That's why we're throwing £20,000

behind a national press and radio campaign to promote it.

The Commodores will be pulling a few tricks of their own to conjure up sales. They'll be magically appearing before your very eyes at three key venues during their forthcoming British tour.

Glasgow Apollo. Aug. 23rd.
Wembley Arena. Aug. 25th & 26th.
Stafford, Bingley Hall. Aug. 29th.



MIDNIGHT MAGIC. THE NEW ALBUM FROM THE COMMODORES.

STMA8032

NEWS

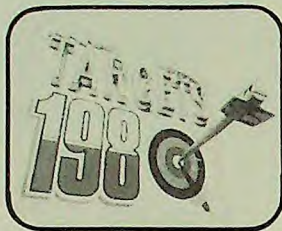
Berman confident of beating the doldrums

"TARGETS" IS United Artists' theme for 1980. In his opening speech at the United Liberty 1979 conference in Birmingham, marketing manager Howard Berman said: "You are about to hear for yourselves what is the finest and most exciting selection of new releases that has been presented at any United Artists sales conference."

"It will be a difficult marketplace next year. Only by having clearly defined targets for both ourselves as a company and only by pursuing those targets in a direct and single minded manner can we do the proper job."

Berman started his talk by outlining the changes that had taken place over the past year within UA.

"United Artists Records was completely taken over by EMI, who in turn sold 50 per cent of their music interests to Gulf and



Western's Paramount and certain colours in the UA musical spectrum, as presented at last year's conference, have since disappeared.

"However, I must make the point that it was, in every instance, a conscious decision on our part which led to each musical streamlining. It has taken a period of time, but we have, finally, swept the last unwanted vestiges of previous regimes away, in what one could term a 'gentle revolution'."

"With the benefit of hindsight, one can see that certain projects, for

whatever reason, did not work. In common with several other companies, certain projected major album releases did not happen.

"Furthermore, America as a product source, as, in fact the most important product source for us, almost dried up completely during the change-over in the company ownership there.

"And, some of our most important British acts found themselves in what can best be described as a 'musical watershed' in 1978.

"If all this sounds apologetic and defensive, that is not the intention. There have been some notable successes over the last twelve months. But it hasn't been an easy time. If 1978 was a watershed for some of our acts, it was even more of a watershed for us as a company. And hence our conference theme for 1980, Targets."



HOWARD BERMAN

Video threat to the future

JIM EVANS
reports from UA's
Birmingham Conference

1980 IS not going to be easy for the record industry. Prices are rising faster than incomes, which means in turn people have less disposable income available, less income to spend on non-essentials like records.

This was Howard Berman's message to his salesmen at Birmingham.

"All economic forecasts point to an actual fall in consumer spending — to the tune of five per cent on durables. This would seem to point to a music industry trend of being a smaller slice of a smaller cake.

"The situation is rather aggravated by problems unique to our industry. The most serious is the often-cited home-taping problem. The increase in lost sales through home taping is alarming. It is horrifying to think that some £170 million will be lost this year and £200 million next.

"In addition to this, there is the

up against over the next few years. I just want to make the point that we do not have a divine right to a share of people's disposable incomes — we have to earn it.

"And this brings us back to the music. It ultimately should be, and is, down to the music. We have to let the music capture the public's imagination, and having captured it, we as merchandisers have simply to direct that emotive response to an over-the-counter sale.

"I feel that rather than spending our time washing our dirty linen in a national press notorious for its lack of record industry understanding, rather than endlessly debating price structures and margins, we should instead be concentrating our collective efforts into making music fun again, into making people want to hear recorded music, in short, into making people want to go to a record store and make a purchase."

danger of the TV set! Not only does virtually every household in the UK have a television, but we are fast entering the video age in a very real sense — by which I mean that video is entering the everyday lifestyles of the non-specialist consumers. People can now utilise their sets as almost self-contained home-entertainment centres.

"More and more people are getting video machines. And pre-recorded software is increasingly becoming available through High Street outlets.

"I've spent some time on these problems not to be defeatist or pessimistic, but rather to outline what I feel we as an industry will be

Silver Spotlight launch

IN SEPTEMBER, Liberty-United launches the Silver Spotlight singles series, compiled from such labels as Dolton, Aladdin and Liberty.

Artists to appear on the series are Bobby Freeman, The Clovers, Amos Milburn, Dick & Dee Dee, Smiley Lewis, The Fleetwoods, Teddy Bears, Cher, The Falcons, Vicki Carr, The Olympics, Jan & Dean, The Ventures, The Crickets, Sandy Nelson and PJ Proby.

The first ten releases (two songs from each artist) come from Johnny Burnette, Fats Domino, Ricky Nelson, Bobby Vee and Eddie Cochran. Said Liberty-United's Pat Tynan: "With the current demand for Three Steps To Heaven by Eddie Cochran, it could well find its way back into the British charts, nineteen years after it was first released."

On the marketing plans for the series, Tynan stated: "The initial copies of all Silver Spotlight singles will appear in picture sleeves. We have also produced a counter display box, holding five of each of the ten titles. Alongside this, we will have matching display cards and posters. We will also take major ads in all trade papers and the various magazines of the rock 'n' roll appreciation societies."

KICK VAN Hengel, manager of the international department, having explained how they went about breaking UK acts abroad, told the conference: "It is important to recognise how profitable the world market is, as the UK market only accounts for 4 per cent of the total world market. Liberty-United has improved its performance abroad last year and in the year ahead will be especially concentrating on the secondary markets such as South America."

Future product summary

A SUMMARY of the product presented by Tim Chacksfield head of A & R:

Buzzcocks: Third album by this band provisionally titled *Another Kind Of Tension*. Produced again by Martin Rushent. Currently have a hit with *Harmony In My Head*. Will tour UK in October.

Stranglers: Fifth album to be called *The Raven* and to be launched with a gig in Lapland September 7-9. A single *The Duchess* will be taken off this album and released on August 10. They play Wembley with *The Who* on August 18.

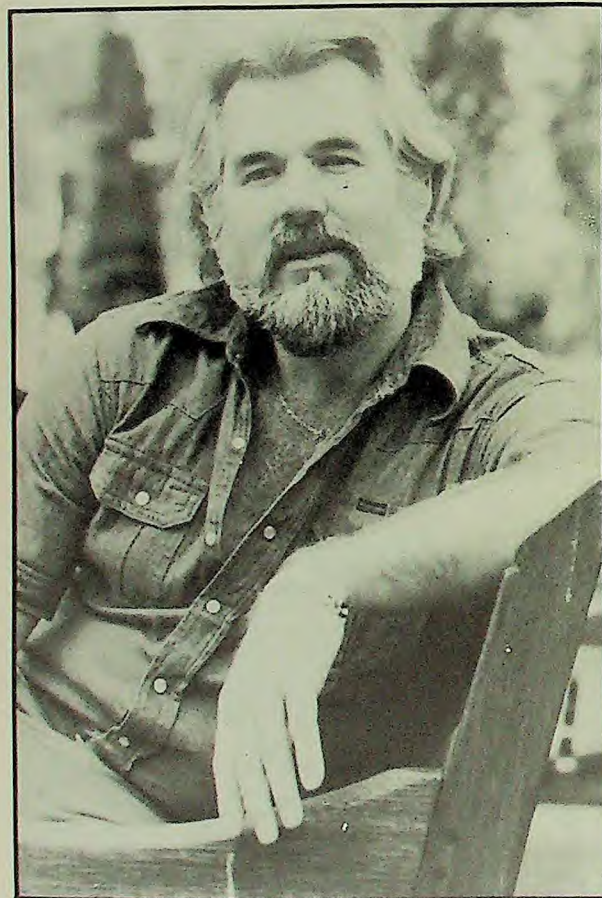
Hugh Cornwall: A November release date is planned for his first solo album, *Nosferatu* which was recorded in Los Angeles with *Robert Williams*.

Punishment Of Luxury: Debut album called *Laughing Academy*. Currently have a single out, *Secrets*, and will be playing the Reading Festival, Sci Fi Festival and touring through October and November.

Fischer-Z: Currently have a single out, *First Impressions*, taken from their debut album *Word Salad*, Next single: *The Crank*.

Deke Leonard: New album, *Before Your Very Eyes*, to be released in September.

Pix Pickford: Ex-member of the 'O' Band's next single will be *The Only Kind Of Love*, produced by Chris Well of Dollar and Gerard Kenny fame.



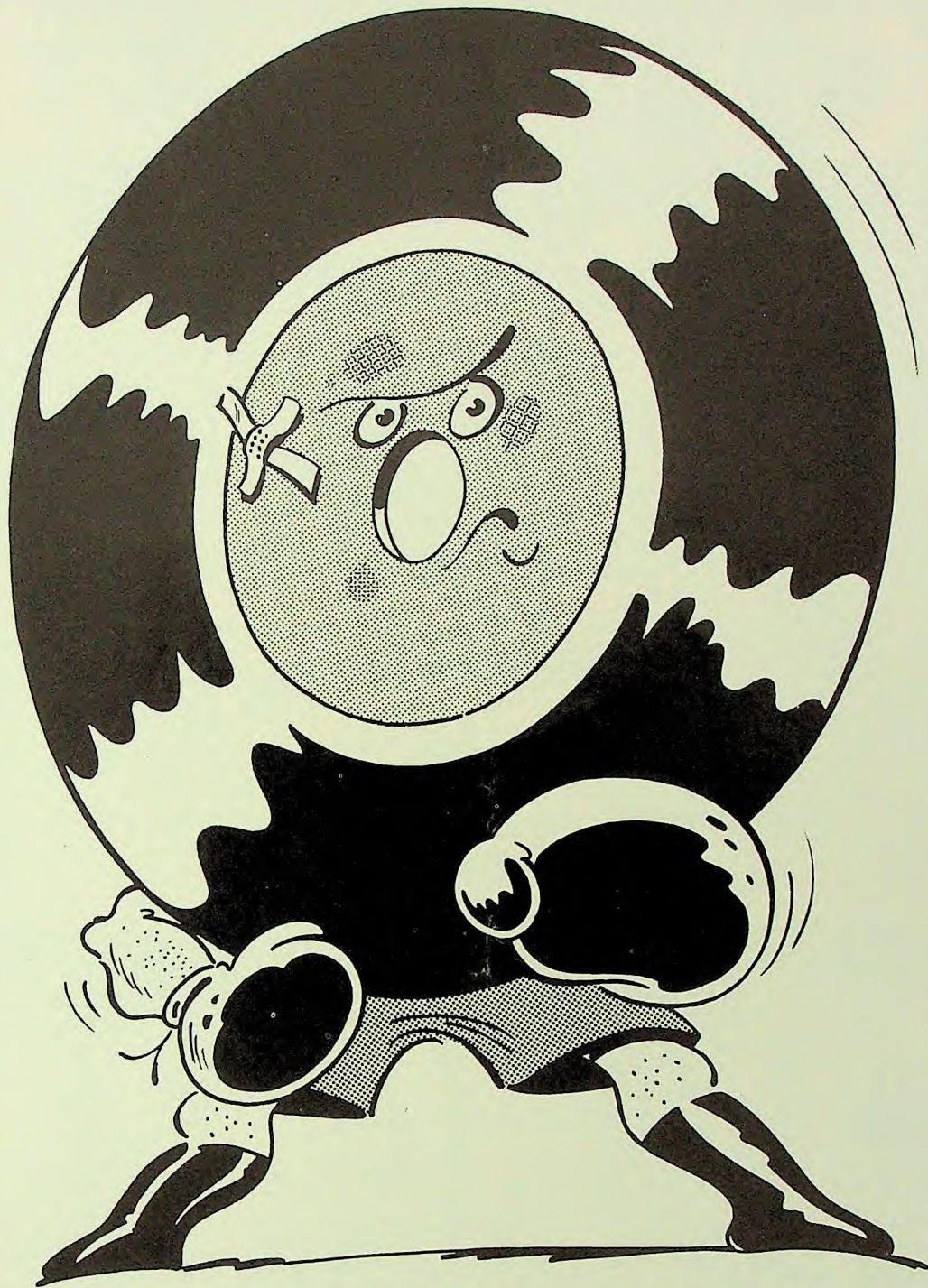
Rogers leads the autumn releases

LIBERTY-UNITED'S "major release" for the autumn is to be the Kenny Rogers Singles Album. It contains 14 tracks including *Ruby*, *Don't Take Your Love To Town*, *Lucille*, *The Gambler* and *She Believes In Me*.

Continuing the Liberty-United series of Singles Albums by past artists of which Eddie Cochran was the first release, the next three singles LPs will be by *Fats Domino*, *Ricky Nelson* and *Bobby Vee*. Nelson will be released at the end of this year and Domino and Vee in 1980.

In November Liberty-United launches a new series of albums called the *File* series and priced at £3.99. Twelve albums are scheduled and the first six will be: *Rockfile* — *Motorhead*; *Popfile* — *Very Best Of Jay & The Americans*; *Bluesfile* — *The Progressive Blues Experience*; *Souffile* — *The Greatest Hits Of Ike & Tina Turner*; *Reggaefile* — *Pick Up The Pieces*, *The Royals*; *Countryfile* — *The Very Best Of Jean Shephard*.

A compilation album, *Slim Whitman's Twenty Greatest Love Songs* is to be released in October.



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 PICTURE BAG

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RCA

TALENT

ONE OF the reasons the Boomtown Rats have done so well is because Ensign was known to dealers by their Danny Williams release of the Martini advertisement theme, according to Nigel Grainge.

Because with that record hitting the charts they were able to push themselves as a company. And although the Rats first single Looking After Number One was the first new wave single to be put on the BBC playlist it also reached number 13 because dealers had it in stock and Ensign, which was formed only two and a half years ago 'as a company with no direction' has one of the hottest acts in the business.

"The Martini thing really opened the door for the Rats," said Grainge, "because the general dealers knew who we were. We actually shut the whole office down for two days and we took a list each and phoned all the dealers. Even Geldof rang round. As we're such a small company it works like that."

The whole office is a small building in London's Seymour Place, and the company reached a turning point then, after spending a lot of money in signing the Rats and establishing themselves as an independent. But it was started by a Phonogram advance on the agreement that it would be licensed through them.

Nigel Grainge was head of A&R at Phonogram having worked his way up from his job as credit control clerk in 1970. But he found himself slightly discontented with the work he was doing there, which led to the forming 'N's Sign'.

"I left Phonogram because it reached the stage where I did everything in the place," he explained. "I would be with all the acts as the company argued that I was in charge of all masters. So it

With the Boomtown Rats' *I Don't Like Mondays* hitting number one in only two weeks, SIMON HILLS talks to the man behind Ensign Records, NIGEL GRAINGE.

A Martini launch for the Boomtown Rats

got to the stage where someone would say, right I've got a new Demis Roussos cassette, pick a single before you go home — in fact, I took it home for my mother to choose — and that's true!

"They've got a total of 150 acts — and you just can't do all of them. Then Island came in with a good offer which is when I first thought about leaving. I was offered head of A&R there.

"I hadn't had the offers people thought I was getting. But it became a case of Phonogram saying, 'Don't go, what can we do to keep you?' One of the alternatives was that I would leave completely and set up an independent licensed through Phonogram.

"It was at that time when the Rats tape came through. The tape was an incredible demo that Geldof brought in personally because they were interested in us through the connection of Phil Lynott of Thin



NIGEL GRAINGE: "I want to be in the music business because I have a lot to offer."

Lizzy.

"I told them they could go down the road and sign with Phonogram if

they liked because Ensign would be a risk. There was a gig on Saturday and a gig on Monday in Ireland — Virgin went on the Saturday, but they didn't move in quick enough. After the Monday gig we were up until five in the morning discussing how we were going to break the band and I think that's what did it. It was really our rapport and our relationship that ended with me getting the Rats."

It is only now that the company is making up some money on the huge investment on the Rats signing. But they kept other acts which have made them pockets of cash in various parts of the world — Lipstique sold about 60,000 worldwide, and they have done well with Light Of The World, a group of teenagers discovered through Chris Hill, the well-known DJ who works as A&R consultant at Ensign.

But Nigel Grainge admits that they are still basically a one-act

company. Something he wants to change, although he says they don't envisage having more than six main acts on their books. At the moment they hope to push songwriter/singer Roy Sunholm whose material is in the Bruce Springsteen vein and Kevin Brown an "ex-folkie who used to be with Kevin Coyne" who has put down tracks for his album to be recorded next month.

The only bad point for Ensign was their signing Robert Johnson, a prolific session guitarist, who Grainge ruefully remembers having hopes of being a major star.

"He took about four days to do four tracks which we got on a demo tape and decided to put straight on the album. After that it took nine months for him to do seven tracks, yet it was impossible for us to push him being based over in America. He could have been really big — the album sold 100,000 in America and 30,000 in the world."

But everything else is looking up for the company. Since May 1977 they've released 29 singles of which Nigel Grainge says 11 were chart entries, eight of which hit the top 30. Two singles are there now, *I Don't Like Mondays* is lodged firmly at No 1, while Eddie Grant's *Living On The Frontline* is still riding high as a one-off joint effort with Grant's own label, Ice Records.

"Ensign was a company with no direction," says Grainge. "It never had any direction."

But with a staff total of six including himself the lack of direction at Ensign is starting to earn money by diversing their acts sufficiently not to get locked outside when something is popular. And the man who started earning £19.10 a week at Phonogram as a credit control clerk in 1970 is still "music mad" — that's why he has set up Ensign.

"I left Phonogram because it reached the stage where I did everything in the place"

SALLY OLDFIELD

You set my gypsy blood free
BRO 79. C/w *Water Bearer*



The follow-up to her hit single "Mirrors" is out now.
Limited edition special colour bag



Bronze Records Ltd. Available from EMI.

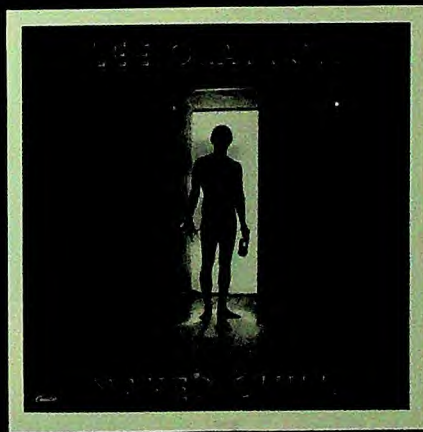
LEE CLAYTON

at The
Venue

as a special guest of
**Commander
Cody**

Fri 10, Sat 11, Sun 12.
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playing tracks from his new album



Naked Child

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with his band on stage
Billy Cox - Bass, Tony Newman - Drums
Phillip Donnelly - Guitar



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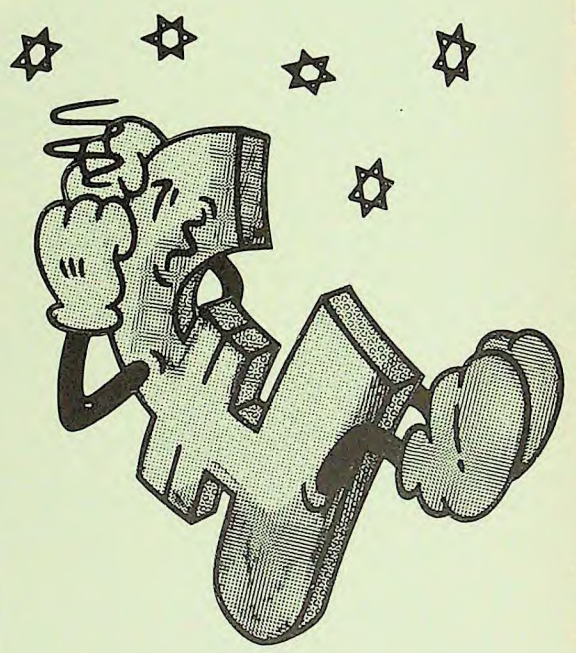


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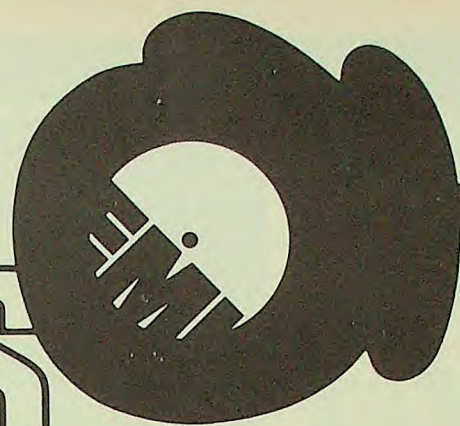
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- * EACH PACK HAS SPECIAL BASE RATE OF DISCOUNT
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RETAILING

Can mega-stores mega-profit?

by SIMON HILLS

AS THE industry and trade angrily blame each other for falling sales and profits, and record retailing is being generally viewed with gloom, Virgin's £1 million investment in its London megastore reaped £20,000 on its opening day — and figures have been consistent ever since.

While Virgin Records is signing up acts as fast as they can get them and starting to invest in America, Virgin Retail, headed by Steve Mandy, is doing its own investing. Over the past four years they have worked hard to establish superstores around the country and weed out their unprofitable shops — Hull, Bradford, Aberdeen, Leicester and Glasgow were axed.

Other shops have been converted into superstores, Bristol and Manchester especially have been reaping large profits by turning ordinary record shops into stores where the customer has a much larger choice with full back catalogue facilities and arrangements with promoters for tickets and paraphernalia like T shirts and badges. All make a profit and there are no "high street" Virgin shops left.

And the company has high hopes of the megastore succeeding with its vast turnover.

It is tempting to put down the success of Virgin's retail operations down to naivety as there has been no specific company policy to expand in

this way. But Virgin staff have all worked their way up from the days when the company simply comprised a few stores where they were just shop assistants. Yet they have an inherent feel as to the way Virgin should expand simply by building up their operations. Steve Mandy is Virgin retail managing director, Pete Stone is marketing director, Jon Webster is stock field manager and they all work closely with the co-owner of Virgin (along with Richard Branson) Nik Powell. All of them started as shop assistants at Virgin Records' stores.

Somehow, it is the people rather than the money that makes Virgin successful. And Virgin people are what Pete Stone sees as important.

"The idea of opening a megastore has been in the back of our minds for a number of years — I mean, we had the idea for a number of years. But we couldn't have a megastore three or four years ago because we didn't have the experience.

"We had to get our central management structure worked out in our shop structure. And there were ideas on shopfittings and stuff to be



"IT'S ALL mine!" Megastore manager Johnny Fewings outside Virgin's biggest baby in Oxford Street, London.

worked out. Four years ago Richard Branson had to move into Virgin acts because of the work involved. He had to work on the record business and hand the retail work over to someone else and Steve Mandy took over. We chose him not only because of his ability, but because it is very difficult to bring someone in from outside because they don't have the feel of how Virgin runs.

"First, they've got to find out the complexities of record retail and then become *au fait* with Virgin retailing. We find that their experience should come from starting at the bottom and working their way up. All of us started in Virgin stores as shop assistants, so obviously we've got all that basic knowledge of how Virgin operates. Anyone could know the basic structures — but the feel — that's another matter."

Even though Virgin is estimated to have spent £750,000 on the store, plus another £150,000 on promotion, it's surprising how much emphasis is put on the staff. Especially when the company has already spent £3.5 million on turning other stores around the country into superstores after which investment would appear to be their primary consideration.

Virgin doesn't work quite like that, because it sees its success as coming from a radical approach, in

the way it looks at the business and how best to exploit it. They were the first to introduce superstores and always had a reputation of stocking what the public wants. Pete Stone is bitter about back-catalogue albums which make up 50 per cent of Virgin sales. He finds them being deleted when, as he suspects, his are the only stores stocking them — and selling them.

And the megastore boast that "It's At Virgin" is really an extension of the principles behind their superstores. But why has it taken so long to introduce the idea?

"It's a high risk, but it's a logical step as far as we're concerned," says Stone, "we go from one thing to the next. Because we've developed the potential of our own staff, we've developed a strong management. We're tight in internal communication — we're continually talking to everyone. All the best ideas we've taken — they come from people in the shops."

All the four senior executives go round to various Virgin stores meeting the staff and trying to get to know them. And personnel officer Josephine Nester monitors every stage of the staff's careers — vital to Virgin development. Because as Virgin expands it needs staff not only to run it, but to be constantly in touch with the Virgin "feel".

The store is American-based in its design, with modifications to suit

British needs. American stores tend to be on the outside of town, because kids there tend to have cars and simply want to drive, buy and return with what they want. The idea is that you stock a fully comprehensive range with as much stock as possible on show — if the consumer sees, he or she is more likely to buy.

It's a major reason for the new London store's size — 13,500 square feet of it in all. It stocks between 12,000 and 15,000 albums titles worth about £300,000, all stored in five-tier dumper racks, where buyers not only see everything but the majority of stock is kept.

And there's coffee/snack bar run by an independent caterer, plus a central information desk and a ticket agency run by Harvey Goldsmith. On top of that there is a large video which runs at peak hours. And all this is on a site next door to that of the first Virgin shop, which opened ten years ago above a shoe shop.

"The site we found for the megastore was found by pure chance," insists Stone. "Sites are our biggest headache. Finding the right site at the right time is very nearly impossible. It's done by Nik and Steve — they've spent many a night just driving round looking for sites."

Now Virgin is looking at where to go next. They are even getting competent enough to go back to America and give the old hands a bit of competition, as well as plans to open the stores in Europe. It all really depends on the success of the Oxford Street project.

Already, Pete Stone is doubtful that they will open another one in the provinces because the market isn't there, he thinks, although they will continue with the (slightly) more modest superstore projects that have been so successful in Bristol and Manchester. In the provinces competition from Smiths, Woolworths and other stores bites much harder.

With all this expansion, is Virgin considering taking over existing companies?

"As part of our continual growth, that's not something beyond the realms of possibility," Stone explained. "Virgin always wants to do it all the best possible way."



Dismissal and the dealer

By A Lawyer

IT IS now fairly common knowledge that if a dismissed employee asks for written reasons for dismissal, these have to be given by the employer within 14 days.

If he does not do this and the employee goes to a tribunal, the employer can be ordered to pay two weeks pay to the employee — which is in a sense a fine on the employer for not providing the written reasons within the appropriate period.

This payment can be ordered

whether or not the dismissal was fair or unfair.

What is perhaps not so widely known is that the details to be given must be adequate and true.

Thus, in the past, when an employer dismissed an employee for, say, bad performance, he might have wished to be kind so as not to

hinder chances of obtaining other employment.

Or in a discipline case the employer may have glossed over the reason to prevent the employee being disqualified from receiving unemployment benefit.

In any letter or note dismissing the employee, the employer might use such phrases as "economic re-organisation" or "redundancy" when giving the reason for dismissal. This benevolence can now be extremely risky from the employer's point of view.

Cases have come up before the Employment Appeal Tribunal which has ruled that such statements, however well motivated, are, if untrue, not sufficient to save the employer from paying two weeks money.

Full details should therefore be given if these are requested by the employee.

A ruling has now been given which concerns the right of employees to have time off to perform public duties (services on a council school governing body, health authority etc). The employee should not be expected to make up the work he has not performed at some other time. Thus if he has two hours off one morning he should not be expected to put in this time during the remainder of the week, but there is no obligation on the employer to pay the employee for such time off.

**THE RECORD
WHOLESALEERS'
ASSOCIATION
IS
BEHIND
YOU**



WEA'S DEPOT at Alperton was invaded by Tubeway Army — well, one of them — with reserve battalions in the shape of the directors of Beggars Banquet Records. Numan toured the depot and was presented with gold and silver discs for the *Are Friends Electric* single and the *Replicas* album. Pictured (left to right) are Geoff Grimes, WEA licensed labels manager; Nick Austin, BB director; Mike Hitches, WEA operations manager; Numan; and Martin Mills, BB director.

GET IT RIGHT NEXT TIME

GERRY RAFFERTY
GET IT RIGHT NEXT TIME



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GERRY RAFFERTY
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Taken from the album 'NIGHT OWL' UAK 30238 Cassette: TCK 30238

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INTERNATIONAL

BERNARD DE BOSSON, general manager of WEA Filipacchi, has been with the company for eight years and is one of a total French WEA staff of 221. The company's pressing is done in Germany or in France on a custom basis and its sales reflect a 65 per cent international, 35 per cent local repertoire share.

However, there has been a significant increase in local repertoire sales during the past six months, raising it to 57 per cent of the total.

"We are selling a lot of back catalogues and our sales force is trained to sell catalogue material as well as the new releases," commented de Bosson.

"New releases account for only 30 per cent of our turnover."

The French record companies all operate a sale-or-return facility for the country's record retailers, with slight variations in terms between the individual companies. WEA Filipacchi permits one-third returns within three months of ordering.

Like his contemporaries, de Bosson is concerned about the depressed state of the current French disc market. He describes it as "drastically bad" and a sobering contrast to the past 15 years which have witnessed an average expansion of the market between 20 and 22 per cent each year.

The John Travolta-Bee Gees "mania" last year and the huge posthumous record sales of the late Claude Francois have not disguised the steep slump in the market pattern.

"I believe the main reason for the present situation is the removal of resale price maintenance on January 1 and the increases in prices

This is another in the series of features begun in Music Week's recent Focus On France in which the French and international music industry is examined through French eyes.

WEA boosts Rome fare

Edited by
NIGEL HUNTER

imposed by the record companies," declared de Bosson.

"I think most of the record companies have gone too far in this respect. The public will pay 45 or 50 francs for albums by Georges Brassens, the Eagles and other big names, but not for back catalogue. Prices differ between the various companies, and this is confusing to both dealers and the public. We must all give better service to our dealers because otherwise they will turn increasingly to wholesalers and one-stops.

"Here at WEA Filipacchi we're trying to keep things of practical size and aggressive."

De Bosson regards piracy and counterfeiting as major menaces to the market and thinks the French industry should be doing more to counteract and stamp out the illegal activities.

"SACEM is not co-operating as it should," he said. "The society only



WEA FILIPACCHI general manager Bernard de Bosson (centre) with artist relations manager Jean Francois Favari and Rod Stewart.

seems to be interested in getting top rates for its composers and authors and you can't even get through on the 'phone. We should dedicate all our energy to these problems.

"Home taping is another big

worry and none of the authorities seem very concerned about the long-range effects. There will be no creativity and no ability to recoup your investment — leave alone show a profit."

Tosh's reggae draws the crowds

SAN REMO: The increasing European interest in reggae music has been underlined and increased by the tour recently completed here by Peter Tosh.

The Jamaican singer began his European stint at the Pink Pop festival in Holland before 50,000 fans and followed up with dates in Lille, the Paris Pavilion, Lyon, Strasbourg, Zurich, Munich, Vienna, Cologne, Hamburg, Berlin, Stockholm, Roskilde, Brussels, and Montreux.

The Cologne gig was at the Stadthalle, which could have been sold out twice over and Tosh and his band played a second house to avoid disappointing the crowds outside.

His concluding Italian dates drew results which are reported to be the best in this country for four years, with 15,000 cramming into Bologna's Sportpalace, and sell-outs at Turin and Milan, the last unimpaird by a brief power failure. Tosh spent three days in Milan recording six TV shows, and finished his European dates here at the San Remo Festival.



LONDON: All smiles and affection between Françoise Pascal and RCA A&R man Bill Kimber after Françoise signed her RCA recording contract. Her first single for release on August 24 is *Woman Is Free*. Photo: Dick Barnatt.

Ruuskanen quits Finnlevy

HELSINKI: In a surprise decision Osmo A. Ruuskanen, local veteran music man, is quitting Finnlevy after nearly 25 years with the company.

He has been instrumental in launching rack-jobbing in Finland, plus a record club operation and more recently, TV-promoted records, notably the successful Finnhits series which, in nine volumes, has sold more than 800,000 units here.

Ruuskanen has worked on most facets of the music business, including production, international A&R, marketing and music publishing and recently has been Finnlevy marketing director.

He said: "I've seen the company grow from a staff of 15 in a record department at Music Fazer to a leading company in our marketplace, with some 200 employees in the Finn-Scandia group of companies.

"For me, though, the time has come for a change. The separation is amicable. My future plans are being worked out now, but I'll probably continue to be associated with the Finn-Scandia group in some way or another in future."

Satril goes Benelux

AALSMEER: Inelco Records & Tapes has signed an agreement to distribute repertoire from the London-based Satril label in the Benelux territories. The first release under the pact will be at the end of this month.

Satril artists covered by the agreement are Vince Cadillac, Neon Hearts, Godiego, Sandpipers, Mjke Redway, Mr President, JDK Band, Dance People, Stardust, Speedlimit, Kenny Lynch and Incognito.



PAUL SMITH and Theo Roos (third and fourth from left) of ASI surrounded by the company's first signing, the Flyin' Spiderz, who are, from left, Guus Boers, John Snep, Koos Cornelissen, Bart Brouwers, Henri Hoeymans and manager Leo Lintermans.

Flyin' Spiderz sign to WEA's subsidiary

HILVERSUM: Artists Services International, the new company created by WEA's branches in Germany, France and the Benelux countries, has signed its first act.

It is the Dutch rock band Flyin' Spiderz is a long-term one, and was Lintermans, and presently recording its first album under the deal at the Rockfield studios in Wales, produced by Laurie Latham of Ian Dury fame.

The ASI WEA deal with Flyin' Spiderz is a long-term one, and was finalised during the Montreux Jazz Festival at the first ASI board meeting attended by WEA European managing directors Sigi Loch (Germany), Ben Bunders (Benelux) and Bernard de Bosson (France). The debut LP will be released simultaneously in Benelux, Germany, France and the UK through the Workhorse production unit on the WEA label.

ASI was formed (Music Week

Semp has first UK release

PORT-OF-SPAIN, TRINIDAD: The Semp label will make its UK debut with its first UK-pressed releases in mid-August, comprising an LP called *Positive Vibrations* by Explainer and a 12-inch single combining straight and disco versions of Ah Tell She and *Love And Care* by Poser.

Semp, named after a feathered Trinidad bird, has been in existence for 10 years here under the joint managing directorship of David Beresford and Stan Chaman.

It operates its own recording studio and pressing plant, releases calypso, reggae, soca and cadence repertoire in the Caribbean and South America and distributes Virgin and Mojo produce here.

Mojo will distribute Semp repertoire in the UK, where Semp's London representative is Nicholas Smith (01-749 3533). Semp discs have been imported into the UK for some time, but with effect from the issue of the Explainer LP, master tapes will be flown over for UK pressing and release on a monthly basis.

Explainer is a calypsonian in the modern mould and his album has already sold 20,000 in the Caribbean and a further 10,000 in New York and the US east coast. Poser won this year's Trinidad carnival song contest with *Ah Tell She*.

Hammer deal

PARIS: The newly formed UK label Hammer Records has signed a distribution agreement for France with Ibach Records. The two-year pact was signed here by Hammer managing director Des Dolan and Ibach chief Andre Poulain. The first releases in France under the deal will be five albums in September featuring Fats Domino, Jerry Lee Lewis, Chuck Berry, Bobby Vee and the Platters.

Confident RS & M to carry on expanding

NATIONAL SALES house Radio Sales and Marketing has emphasised its emergence as a major operation to rank

alongside AIR Services and BMS. Having nursed LBC through troubled times to a state of healthy revenue, it has

quickly moved into the provinces and managing director, Dick Seabright, now declares his intention that RS&M shall carry on expanding.

The company has just prepared an audio visual presentation to promote the benefits to national advertisers of putting business the way of Sheffield based Radio Hallam — one of the most recent and perhaps most treasured captures. Explaining to me Hallam's defection from AIR, he says simply: "They wanted to make more money and we convinced them we could provide an increase in revenue."

Edited by
DAVID DALTON

Another recent acquisition, Wolverhampton based Beacon Radio, seems well pleased with RS&M's performance so far, declaring that initial targets have already been exceeded.

Having recently moved into spacious new premises it comes as a surprise when Seabright confidently predicts: "I can see us having to move to larger offices in a couple of years time."

He adds: "We would expect to take on four more big ILR stations in the future. We will be consolidating until the end of this year and then would expect to expand once more."

Virgin men blame radio for slump

BRAVING QUESTIONS from Brian Hayes and listeners on London's talk station LBC, Virgin's Chairman, Richard Branson, and managing director, Simon Draper,

criticised radio stations and the powers which appoint them for their part in present slump in the record business.

Draper said: "There aren't enough radio stations. There should be radio stations that are able to play long album tracks. The problem with the system at the moment is that you get groups who, instead of making music for music's sake, make music for the radio station's sake."

He added: "A lot of groups who produce short tracks feel that they have to compromise in order to satisfy certain DJs and panellists who decide what records are to be played. There is a lack of experimentation and an element of blandness."

Responding to a question on home taping from one listener, Draper revealed: "In our stores blank tape sales are increasing at a rapid rate. We might possibly place a levy on blank tapes and pay our artists a royalty on blank tapes sold in Virgin stores."

Capital reggae

A NEW approach to reggae and a new voice to present it comes to Capital in October. David Rodigan is not entirely new — he has been reggae reporter on Nicky Horne's Friday night magazine programme Mummy's Weekly — but from October he will present his own hour long weekend reggae programme Roots Rockers.

Also during the first two weeks of that month he will present a two week series of half hour shows titled This Is Reggae Music which will go out in Nicky Horne's Your Mother Wouldn't Like It slot.

These half hour specials will include Steel Pulse, Sound System Dub Conference, Sir Coxsane, Jah Shaka and the Mighty Fat Man.



OLD HAND Michael Aspel showing new boy John Sachs the studio ropes on his first day last week. Sachs, Capital Radio's latest DJ recruit, has joined the station from Swansea Sound, picked out from more than 500 hopefuls who apply to the London station each year. While he filled the equivalent of Aspel's morning slot for Swansea, Sachs will fill a floating role for Capital, dipping for ailing and holidaying presenters. His first stint was last Saturday's Night Flight (2am to 6am).

Jazz nights at Hallam

THE ACCENT is on jazz at Radio Hallam on Saturday nights during August.

A series called The Jazz Tapes was recorded during the recent jazz festival at Sheffield's Crucible Theatre, co-sponsored by Hallam. The result is four three-hour programmes running from 9pm and the first show — broadcast on Saturday — featured the Morrissey/Mullen Band, pianist Ralph Sutton and the Humphrey Lyttelton Band.

Performers to be featured in the coming weeks include Art Blakey's Jazz Messengers, the Gary Burton Quartet and the Ronnie Scott Quartet.

Swansea's royal praise

SWANSEA SOUND has received deserved praise from no less a personage than Prince Charles for its Landscape Project which will involve dozens of youngsters in a scheme to improve the environment during August. He says: "I think one of the great roles a local station can perform is in bringing to listeners' notice the sort of thing they can do in making them aware of the problems that can be tackled."

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CLASSICAL

THE SCOTTISH Baroque Ensemble, which has made three records over the past few years with CRD, has formed a new relationship with Harry Mudd's Abbey Records, making a fresh departure for the company.

Though not an exclusive contract, the SBE is making a series of three records covering all Mozart's music for string orchestra, plus a variety of other works for string orchestra.

The first record out last month, contains Mozart's *Eine Kleine Nachtmusik*, the *Adagio and Fugue K546*, and three early *Divertimenti*, K136-138 (ABY 809 £4.50).

The second Mozart disc is to be released in October, and the final one later in the year.

Founded in 1968 by the violinist Leonard Friedman, the Scottish Baroque Ensemble remains the only uncondensed group of its kind in the country. Its name, of course, is something of a misnomer as the musicians play repertoire of all ages.

In fact, when the Duke of Edinburgh (the SBE's patron) came to visit a SBE/Abbey recording session last month in the Signet Library, just behind St Giles' Cathedral in Edinburgh, he heard the orchestra play 20th century British music.

For in addition to the second Mozart disc, Abbey is bringing out a volume of English music comprising Britten's *Simple Symphony*, Elgar's *Serenade for Strings*, and the premiere recording of *Six English Lyrics* by Malcolm Williamson, Master of the Queen's Music, with Alexander Garden, the baritone who recently won the Kathleen Ferrier Prize, as soloist.

"The Duke of Edinburgh spent over an hour with us, watching the recording and talking to everybody — the musicians and the engineers," said Mr Harry Mudd.

"It was a serious, but informal meeting, with the Duke freely discussing how we decided what music to record and how we know it will sell," he added.

The decision of SBE to move from CRD to Abbey was obviously influenced by the fact that Abbey has begun to record more frequently in Scotland, partly because, despite the fact that its catalogue contains so much English music, the records seem to sell well in all the major Scottish towns.

"We felt that if we were receiving

Abbey diversifies with Baroque Ensemble disc



ABBEY'S AUTUMN releases also includes the first record made by the choir of Leeds Parish Church since 1975. Simon Lindley, master of music, conducts and the organist is Francis Jackson.

support in towns like Edinburgh, Glasgow, Perth, Dundee and Inverness, it would be reasonable for us to reciprocate by Abbey starting to look at worthwhile composers and players working in Scotland," explained Mr Mudd.

Abbey already had a couple of Scottish records on sale by the time the prospect of a continuing relationship with SBE came up. But there is another factor to this latest development.

In the first few years of its life, (it was founded twelve years ago by Mr Mudd) Abbey developed a reputation for recording young but extremely gifted musicians.

Abbey's working premise was to provide recording opportunities for British choirs other than the prominent collegiate bodies, and to foster the recording of British choral music, old and new.

But, by fortune in many instances, Abbey recorded some musicians on the threshold of big careers. The soprano Jill Gomez and the baritone Benjamin Luxon first began their recording life with Abbey. So did the King's Singers.

And, as reported in *Music Week* a couple of months ago, two records

made by James Galway for Abbey have now found new sales life having been subjected to the CFP marketing treatment following a licensing deal.

But the last five years or so have found Abbey concentrating increasingly on its central path of British choral music with its standard quota of hymns and carols, which sell surprisingly well. While some of Abbey's more esoteric releases will sell somewhere around the 500 mark — and that will take a few years — some of the carol and hymn records regularly top the 6,000 mark.

But while some of Abbey's releases have been very interesting indeed — such as the issue earlier this year of the first recording of Vaughan Williams' *A Vision of Aeroplanes* and other works (LPB 749), the company now feels more variety is necessary.

"We are planning to diversify and add more instrumental music to the organ and choral records," revealed Mr Mudd. The Scottish Baroque Ensemble records are a major part of this new diversification, although other projects are in the pipeline.

For the moment, however, the

autumn releases, apart from the new SBE records, will reflect Abbey as we have known it. The choir of Worcester Cathedral and orchestra (actually sections of the SBSC which is at last beginning to break into the recording world again, thanks partly to the work of Louis Fremaux) perform works by Boyce to mark the centenary.

The autumn release also includes the first record made by the Choir of Leeds Parish Church since 1975. The organist and master of the music at Leeds, Simon Lindley, conducts the choir in Liszt's *Via Crucis*, a work which recounts the Fourteen Stations of the Cross. The organist is Francis Jackson, and the record (LPB 813) also includes Elgar's magnificent setting of Psalm 48.

And there is a record of hymns with Worcester Cathedral Choir joined by the Three Choirs and a Festival Choral Society, and a volume of carols from Gloucester Cathedral Choir.

These will be the main additions this autumn to the Abbey catalogue which, not operating a system of deletions, now stands at about 160 discs.

New releases

SYMPHONY No. 5, Tchaikovsky, Philharmonia Orchestra, Riccardo Muti, ASD 3717. £5.40.

Muti takes a measured view of the *Symphony No 5* but that is not to say that this is pedantic at all. Above all, Muti has a very clear rhythmic control, and this results in some marvellous music, especially in a work like this — crisp rhythm makes far more impact than a real wallow in melody or the anguished harmony. This must be a stock item for virtually all classical sections, especially since he is now appearing in this country so often.

FOUR SCHERZI, CHOPIN, TAMAS VASSARY, PRIVILEGE 2535285, £2.93.

With performances like these, who needs full price releases. That is put rather glibly, but it has a very serious implication. I can't imagine coming across a much more thrilling performance of these works. Vassary is an extremely accomplished Chopin player, idiomatic in expression and technically breathtaking — there is one tiny slip at the top of a blistering run and it matters not one whit because the quality of the music making is so high. In a curious way it almost adds to the thrill. So why should one pay £5.40 or more instead of £2.93? Perhaps you wouldn't get such a rotten cover, but the music can only be equalled or different. Not better.

MR HENRY NOELL LAMENTATIONS, 1597, PSALMS AND SACRED SONGS. THE CONSORT OF MUSICKE, DIRECTED BY ANTHONY ROOLEY. DSLO 551 £3.99.

This is one of my favourite records of the year so far. Dowland wrote few sacred works so it is an unusual disc in the complete Dowland project undertaken by the Consort of Musicke. But in some of these pieces there is music of an extraordinary beauty, particularly the *Lamentations* of 1597 which are given marvellously expressive performances by Emma Kirkby, Glenda Simpson, Martyn Hill and other well-known singers.

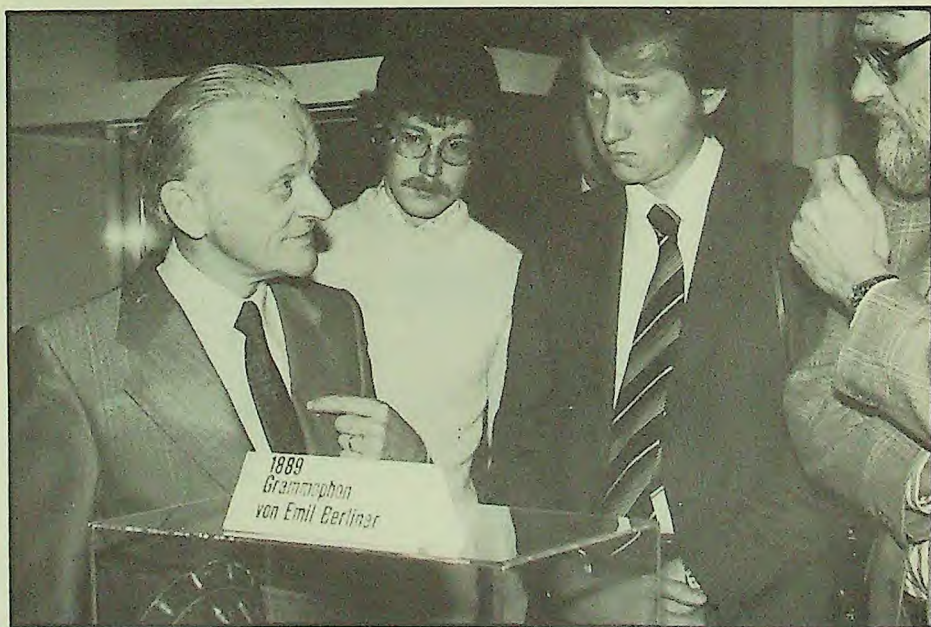
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Dealers in Germany

POLYDOR INVITED 45 of its top classical dealers on a three day visit to Germany last month to visit the head office in Hamburg, various German record dealers and the main factory in Hanover. In addition, the dealers met Dr Gerd Schottler, Head of Technical Development, Polygram Record Operations, who took them round the Information Centre at the factory containing historical equipment.

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5	PARALLEL LINES Blondie Chrysalis CDL 1192
6	SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols Virgin VS 2
7	VOULEZ VOUS Abba Epic EPC 86086
8	1 AM Earth Wind & Fire CBS 86084
9	OUTLANDOS D'AMOUR Police A&M AMLH 68502
10	LIVE KILLERS Queen EMI EMSP 330
11	THE BEST OF THE DOOLEYS The Dooleys GTO GTTV 038
12	BRIDGES John Williams Lotus WH 5015
13	NIGHT OWL Gerry Rafferty United Artists UAK 30238
14	LODGER David Bowie RCA BOW LP 1
15	MANILLOW MAGIC Barry Manilow Arista ARTV 2
16	COMMUNIQUE Dire Straits Vertigo 9102 031
17	STREET LIFE Cruaders MCA MCF 3008

35	B'SZ's B'SZ's Island ILPS 9590
36	BLACK ROSE - A ROCK LEGEND Thin Lizzy Vertigo 9102 032
37	BAD GIRLS Donna Summer Casablanca CALD 5007
38	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack Ronco RTD 2038
39	REPEAT WHEN NECESSARY Dave Edmunds Swansong SSK 59409
40	WELCOME TO THE CRUISE Judie Tzuke Rocket TRAIN 7
41	MINGUS Joni Mitchell Asylum K 53091
42	AT BUDDOKAN Bob Dylan CBS 96004
43	20 ALL TIME GREATS Roger Whitaker Polydor POLTV 8
44	THIS IS IT Various CBS 10014
45	CANDY O Cars Elektra K 52148
46	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols Virgin V 2086
47	SPIRITS HAVING FLOWN Bee Gees RSO RSBG 001
48	SONGBIRD Ruby Winters K-Tel NE 1045
49	RUMOURS Fleetwood Mac Warner Brothers K 56344
50	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears United Artists UAK 30231
51	THE UNDERTONES The Undertones Sire SRK 6071
52	A MONUMENT TO BRITISH ROCK Various Harvest EMTV 17
53	MANIFESTO Roxy Music Polydor POLH 001
54	FATE FOR BREAKFAST Art Garfunkel CBS 86082
55	NIGHTFLIGHT TO VENUS Boney M Atlantic/Hansa K 50498
56	PLASTIC LETTERS Blondie Chrysalis CHR 1166
57	IN THE SKIES Peter Green Creole 1PK PVLS 101
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ALBUM REVIEWS

No crock of gold from Rainbow

RAINBOW

Down to Earth. Polydor Deluxe POLD 5023. Produced by Roger Glover. Coming in a clear vinyl limited edition, this release is being backed with a considerable promotion from Polydor.

It features new vocalist Graham Bonnet, Don Airey on keyboards and Glover on bass as well as Blackmore's screaming guitar and Cozy Powell's drum thumping.

Heavy metal that'll be lapped up by the headbangers, though the music breaks no musical barriers and rarely shines above the average.

Top tracks, the less frantic Since You've Been Gone and No Time To Lose. Little else is memorable, but this LP will sell well.

CHIC

Risque. Atlantic K50634. Producers: Bernard Edwards & Nile Rogers. Certainly one of the most artistically and commercially successful disco groups around, crossing over into general pop appeal. Third LP definitely up to standard, classiness of the group taking the material above the formula-disco run, and it contains full version of the current Top 20 entry Good Times. Bound to sell very well.

SANDY CONTELLA

Between Two Hearts. EMI EMC 3299. Producer: Paul Anka. A new voice, one of America's most successful songwriters and producers, and Frank Sinatra's musical director, team up for Sandy Contella's debut LP. The producer is of course Paul Anka and the principal md is Don Costa. Contella himself has recorded before but this is his principal offering to the UK record market. The result is good easy-listening, and given radio exposure, Contella could well sell a few albums. Certainly he seems tailor-made for the TV and radio markets.

ROCKING DOPSIE & His Cajun Twisters

Hold On! Sonet SNTF 800. Excellent Cajun music from Louisiana featuring Dopsie on accordion and vocals. The band's currently playing a few UK dates which will help this LP. The music is so infectious. Other Dopsie albums available through Sonet are Zy-De-Blue (SNTF 761) and Doin' The Zydeco (SNTF 718).

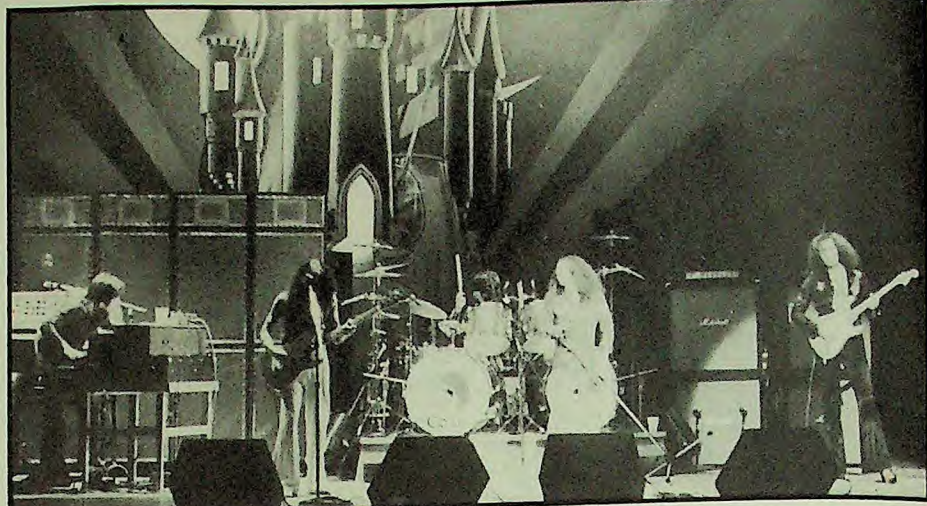


PETER TOSH

Mystic Man. Rolling Stones Records. CUN 39110. Producer: Artist.

One of the giants of the reggae world, Tosh has backed himself up with an army of heavyweight musicians — Robbie Shakespear, Sly Dunbar, Mikey Chung — to produce an album that will certainly chart.

Despite slight disco overtones, Tosh hasn't done what many jazz musicians have and gone over the edge and retains his Rastafarian lyrical approach.



RAINBOW

PACO PENA

Live In London. Decca MOR 524. Producer: Raymond Few. Recorded during one of Pena's recitals in London's Queen Elizabeth Hall, this is a vivid example of flamenco guitar playing at its authentic best by one of the genre's most prominent and accomplished exponents. Burnett James' academic sleeve note is valuable too for those who like flamenco and want to know more about its origins. One to have around in the browsers for returning holidaymakers from Spain.

FRANCK POURCEL

Hi Fi Sound. EMI Note NTS 177. Producer: Claude Michel Schonberg. This album confirms Pourcel's place among the top three of international MOR with James Last and Bert Kaempfert. Using items like You're The One That I Want, Manhattan Skyline, the Star Wars theme, Mull Of Kintyre, Annie's Song, Copacabana and Rasputin, Pourcel distils a mellow mixture combining all the electronic gadgetry and power of the modern rhythm section with the traditional resources of a concert orchestra. One of the standout tracks is the discoed Amor Amor, and the LP should enhance Pourcel's established reputation as a strong seller in the MOR stakes.

VARIOUS

Classic Commercials. Decca SPA 555. A neat idea, with Decca producing from its classical resources the original pieces of music used for well-known small screen commercials lauding the products of Old Spice, Hovis, St Bruno and Hamlet cigars among others. By original we mean the actual classical excerpts from symphonies and operas, and not the adapted versions heard as the jingles. The sleeve illustrates the products in question, and this is a good stock bet if you have customers enquiring about music they heard on the box during the commercial breaks.

SLEEPY LABEUF

Downhouse Rockabilly. Charley CR 30172. Rockabilly at its best from the big man from Arkansas. Tracks include Mystery Train, Blues Stay Away From Me and Rock & Roll Ruby. His second album for Charly.

GREGORY ISAACS

Soon Forward. Front Line. FL 1044. Ten tracks, all written, arranged and produced by Isaacs, except Soon Forward which was produced by Sly Dunbar and Robbie Shakespeare. One of Jamaica's leading reggae vocalists, Isaacs has built up a strong following. The release of the title track as a 12" disco mix must help sales.

MISCELLANEOUS

Whitburn Brass — The Whitburn Burch Band. Neptune NA 112. A stirring selection of brass band music including Overture from The Barber Of Seville, the Lenzburg March, The Falcons and Send In The Clowns.

SACHA DISTEL

The Night, The Music And You. Pye NSPL 18606. Distel has moved to recording pastures new, and his last but one record company has seen fit to issue this compilation of love songs. With titles like Close To You, What Now My Love, Feelings and This Guy's In Love With You, and Distel's Gallic appeal, sales should be fair.

CAN

Lser LASL 2. Producers: Artists. Intentionally very different from Out of Reach, this first Laser release by Can is interesting; cleverly but fairly loosely constructed instrumental rock. Experimenting on several tracks with synthesiser/guitar rhythm sound which has enjoyable results. Includes Can Can single, previously out on Lighting.

3RD FESTIVAL OF 1,000 WELSH MALE VOICES

Songs From The Valleys. EMI Note NTS 171. Producer: Bob Barratt. **DUNVANT MALE CHOIR With A Voice Of Singing.** EMI Note NTS 175. Producer: Bob Barratt. A feast of Welsh singing from both albums, with a wide range of repertoire in both cases, including of course some Welsh language items. Safe stocking and display bets for all Welsh locations and anywhere else where there are expatriate Welshmen and women living or indeed anyone who appreciates male voice choirs.

**both albums.

PHIL KELSALL

The Blackpool Bounce. EMI Note NTS 176. Producer: Bob Barratt. A Wurlitzer organ specialist who has followed in the famous footsteps or organ stops of Reginald Dixon and Ernest Broadbent at Blackpool's well-known Tower Ballroom. Kelsall mixes modern songs with standards, and there's enough bounce in his style to ensure sales for shops with organ lovers among their clientele.

FAIREY ENGINEERING WORKS BAND

A Souvenir Of Memories. EMI Note NTS 167. Producer: E. Vaughan Morris. Recorded in Stockport Town Hall, and including compositions by several people such as Alex Mortimer and Harold Moss who have been associated with this famous brass band over its 42 years of existence. It used to be known as Fairey Aviation Works Band, but the change of name hasn't impaired its prowess under musical director W. B. Hargreaves, and this is a sure seller North and in other strongholds of brass band appreciation.

EDMUNDO ROS

The Early Years. Decca DPA 3059/60. A double album compiled by Count Christian of Rosenberg, whoever he may be, from material recorded by Uncle Ed between September 1944 and June 1958 and not previously released on LP. The familiar Ros sound is ideal for most of the tracks, although things like Gimpel Baynish Rumba should have been left buried deep in the vaults. It was a distinctive, well-drilled band, and the only Latin outfit to achieve lasting fame and longevity in the UK. Should sell on Uncle Ed's name and bring in some more pesetas to enable him to enjoy the Spanish sunshine to which he's retired.

**

Golden Fats Domino

FATS DOMINO
Golden Greats. Hammer HMR 9002

CHUCK BERRY
20 Golden Greats. Hammer HMR 9003

First album product from the newly formed Hammer label (available through Pye). The Domino LP has 21 live cuts including the favourites Blueberry Hill, My Blue Heaven and Walking To New Orleans. There is no indication on the sleeve as to where and when the recordings were made and the quality of reproduction is far from brilliant. Nonetheless it is a value for money LP. The Berry collection is well up to standard including Roll Over Beethoven, Sweet Little Sixteen etc. But again, some sleeve notes would be appreciated.

**



FATS DOMINO: Hands up, I didn't know the album wasn't going to have any sleeve notes.

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Radio 1

AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)
 ANGEL EYES — Roxy Music (Polydor POSP 67)
 BANG BANG — B. A. Robertson (Asylum K 13152)
 BEAT THE CLOCK — Sparks (Virgin VS 270)
 BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)
 BOOGIE DOWN — Real Thing (Pye 7P 109)
 BORN TO BE ALIVE — Patrick Hernandez (RCA GEMS 4)
 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
 CAN'T STAND LOSING YOU — Police (A&M AMS 7384)
 CONSCIOUS MAN — Jolly Brothers (United Artists UP 36415)
 DUKE OF EARL — Darts (Magnet MAG 147)
 GANGSTERS — Specials (Two Tone TT 1)
 GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)
 GIRLS GIRLS GIRLS — Candidate (RAK 295)
 GIRLS TALK — Dave Edmunds (Swan Song SSK 19418)
 GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)
 GOTTA GO HOME — Boney M (Atlantic K 11351)
 HERE COMES THE SUMMER — Undertones (Sire SIR 4022)
 I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)
 IF I HAD YOU — Korgis (Rialto TREB 103)
 IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7549)
 JUST WHEN I NEEDED YOU MOST — Randy VanWarmer (Island WIP 6516)
 KID — The Pretenders (Real ARE 9)
 LADY WRITER — Dire Straits (Vertigo 6059 230)
 LET'S SPEND THE NIGHT TOGETHER — Roger Chapman (Acrobat BAT 9)
 LINES — Planets (Rialto TREB 104)
 MY SHARONA — The Knack (Capitol CL 16087)
 OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)
 REASONS TO BE CHEERFUL PART 3 — Ian Dury (Stiff BUY 50)
 REGGAE FOR IT NOW — Bill Lovelady (Charisma CB 337)
 ROCK AROUND THE CLOCK — Telex (Sire SIR 4020)
 STAY WITH ME TILL DAWN — Judy Tzuke (Rocket XPRES 17)
 SUNSHINE HOTEL — Richard T. Bear (RCA PB 1470)
 SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)
 THE BOSS — Diana Ross (Motown TMG 1150)
 THE DIARY OF HORACE WIMP — Electric Light Orchestra (Jet 150)
 VOULEZ VOUS/ANGEL EYES — Abba (Epic EPC 7499)
 WANTED — Dooleys (GTO GT 249)
 WE DON'T TALK ANYMORE — Cliff Richard (EMI 2975)
 YOU NEED WHEELS — Merton Parkas (Beggars Banquet BEG 22)

RECORDS OF THE WEEK

Andy Peebles: THE LIFE OF RILEY — Zipper (Virgin VS 283)
 Simon Bates: BETTER NOT LOOK DOWN — B.B. King (MCA 515)
 Peter Powell: WAR STORIES — Starjets (Epic EPC 7770)
 Tony Blackburn: LINES — Planets (Rialto TREB 104)
 Kid Jensen: SAIL ON — Commodores (Motown TMG 1154)

Radio 2

ALBUM OF THE WEEK

David Hamilton: CALIFORNIA DREAMIN' — The Mamas and The Papas (St. Michael 2094 0101)

Radio Luxembourg

BULLETS

MONEY — Flying Lizards (Virgin VS 276)
 AIN'T NO WAY TO TREAT A LADY — Gonzales (Sidewalk SID 111)
 FEEL THE REAL — David Bendeth (Epic)
 GOTTA GO HOME — Boney M (Atlantic K 11351)
 LOST IN MUSIC — Sister Sledge (Atlantic K 13377)
 SEASIDE WOMAN — Suzy and The Red Stripes (A&M AMS 7461)

POWER PLAY

STREET LIFE — Crusaders (MCA 513)

TOP ADD ONS

- 1= STREET LIFE — Crusaders (MCA 513) RL, CR, C, H, O, T, Sc, RC.
- 1= BOOGIE ALL SUMMER — Dan Hartman (Sky 7741) R1, D, F, H, O, T, SC, Md.
- 3 GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301) RL, C, F, O, SC, Bb, Md.
- 4= JUST WHEN I NEEDED YOU MOST — Randy VanWarmer (Island WIP 6516) R1, PR, T, MX, Md, RL.
- 4= LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114) C, B, H, O, TV, MX.
- 4= IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7459) R1, B, F, PR, T, U.

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

GONE GONE GONE — Johnny Mathis (CBS 7730)
 IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7549)
 BEAT THE CLOCK — Sparks (Virgin VS 270)
 LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114)

Capital Radio

LONDON

CLIMBERS

IF I SAID YOU HAVE A BEAUTIFUL BODY — Bellamy Brothers (Warner Brothers K 17405)
 STREET LIFE — Crusaders (MCA 513)
 BACK OF MY HAND — Jags (Island WIP 6501)
 SEASIDE WOMAN — Suzy and The Stripes (A&M AMS 7461)
 LOST IN MUSIC — Sister Sledge (Atlantic K 11337)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: COME BACK WITH THE SAME LOOK IN YOUR EYES — Barbara Dickson (Epic EPC 7713)
 Richard Park: BOY OH BOY — Racey (RAK 297)
 Dougie Donnelly: SEASIDE WOMAN — Suzy and The Stripes (A&M AMS 7461)
 Jeff Cooper: SAD EYES — Robert John (EMI America EA 101)
 Bill Smith: STREET LIFE — Crusaders (MCA 513)
 Tim Stevens: EVERYBODY NEEDS SOME MUSIC — Orleans (Infinity INF 114)

CURRENT CHOICE

MONEY — Flying Lizards (Virgin VS 276)

ADD ONS

BETTER NOT LOOK DOWN — B. B. King (MCA 515)
 GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)
 ANGEL EYES — Roxy Music (Polydor POSP 67)
 BANG BANG — B. A. Robertson (Asylum K 13152)
 LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114)
 AS LONG AS I'VE GOT YOU — Sutherland Brothers (CBS 7746)
 GANGSTERS — Specials (Two Tone TT 1)
 PUT YOUR BODY IN IT — Stephanie Mills (20th Century T582)
 LINES — Planets (Rialto TREB 104)
 ROCK LOBSTER — The B'52's (Island WIP 6506)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: WASN'T IT GOOD — Cher (Casablanca CAN 156)
 Phil Easton: WAR STORIES — Starjets (Epic EPC 7770)
 Johnny Jason: STREET LIFE — Crusaders (MCA 513)
 Dave Eastwood: DROP EVERYTHING AND RUN — Mud Carrere CAR 117)
 Norman Thomas: HOTHEAD HANDSHAKE TREMBLE — Charlie Fawn (Warner Brothers/Hansa K 17430)
 Billy Butler: FIRST IMPRESSIONS — Fischer Z (United Artists BB 305)
 Mark Joenz: HOT NIGHTS IN PARIS — Sandy McLelland (Mercury HOT 1)
 Kevin Curtis: LIFE IN THE CITY — Isley Brothers (Epic EPC 7757)

ADD ONS

HERSHAM BOYS — Sham 69 (Polydor POSP 64)
 BANG BANG — B. A. Robertson (Asylum K 13152)
 HOLLYWOOD HECKLE AND JIVE — England Dan and John Ford Coley (Atlantic K 11334)
 LONELIEST MAN IN THE WORLD — Tourists (Logo GO 360)

Downtown Radio

BELFAST

HIT PICKS

John Paul: BETTER NOT LOOK DOWN — B. B. King (MCA 515)
 Trevor Campbell: PEPPERMINT TWIST/TUTTI FRUTTI — Late Show (Decca 13851)
 Michael Henderson: CHARLINE — Wallenstein (Gem GEMS 8)
 Eddie West: ANGEL EYES — Roxy Music (Polydor POSP 64)
 Lynda Jayne: EVERYBODY NEEDS SOME MUSIC — Orleans (Infinity INF 114)

ADD ONS

THE LIFE OF RILEY — Zipper (Virgin VS 283)
 TV IS KING — The Tubes (A&M AMS 7462)
 BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)
 BACK OF MY HAND — Jags (Island WIP 6501)
 EQUINOXE PART 4 — Jean Michel Jarre (2001 896)
 LOST IN MUSIC — Sister Sledge (Atlantic K 13377)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: HOLLYWOOD HECKLE AND JIVE — England Dan and John Ford Coley (Atlantic K 11334)
 Steve Hamilton: THE LITTLE GIRL IN ME — Judy Cheeks (Ariola ARO 164)
 Bill Torrence: OH WHAT A NIGHT FOR ROMANCE — Stephanie De Sykes (Ariola ARO 176)
 Brian Ford: BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)
 Jay Crawford: WORLDS APART — The Sinceros (Epic EPC 7758)

ADD ONS

SEASIDE WOMAN — Suzy and The Stripes (A&M AMS 7461)
 STRUT YOUR FUNKY STUFF — Frantique (Philadelphia PIR 7728)
 GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)
 SAY IT AIN'T SO JOE — Gary Brooker (Chrysalis CHS 2347)
 HERSHAM BOYS — Sham 69 (Polydor POSP 64)
 IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7459)
 STAR — Nazareth (Mountain TOP 45)
 SATURDAY NIGHT — Herman Brood (Ariola ARO 173)
 I KEEP IT TO MYSELF — No Dice (EMI 2957)
 T. V. IS KING — The Tubes (A&M AMS 7462)
 BRING THE FAMILY BACK — Billy Paul (Philadelphia PIR 7456)
 RAINBOW CONNECTION — Kermit (CBS 7496)
 RECEIVING END — London Zoo (Zoom ZUM 12)

MUSIC WEEK

A&M's TOP 5 SINGLES

- 1 POLICE
Can't Stand Losing You A & M AMS 7381
- 2 SUPERTRAMP
Breakfast In America A & M AMS 7451
- 3 DICKIES
Paranoid A & M AMS 7368
- 4 **NEW** JOE JACKSON
Is She Really Going Out With Him? A & M AMS 7459
- 5 STYX
Renegade A & M AMS 7446

IN THE CHARTS
NOW!

REALITY

'BOOGIEDOWN'

(GET FUNKY NOW)

12" 12P109 7" 7P109



RECORDS

GET IT NOW!

FLORENCE
FABNER



SINGLES CHART

TOP 75 SINGLES

WEEK ENDING AUGUST 11 1979

- 1 DON'T LIKE MONDAYS
Boomtownt Rats ● Ensign ENY 30
- 2 WE DON'T TALK ANYMORE
Cliff Richard EMI 2975
- 3 ANGEL EYES/VOULEZ VOUS
Abba Epic EPC 7499
- 4 CAN'T STAND LOSING YOU
Police ○ A&M AMS 7381
- 5 WANTED
Dooleys ○ GTO GT 249
- 6 REASONS TO BE CHEERFUL
Ian Dury & The Blockheads Stiff BUY 50
- 7 HERSHAM BOYS
Sham 69 Polydor POSP 64
- 8 THE DIARY OF HORACE WIMP
Electric Light Orchestra Jet 150
- 9 GIRLS TALK
Dave Edmunds Swan Song SSK 19418
- 10 BORN TO BE ALIVE
Patrick Hernandez Gem/Aquarius GEM 4
- 11 BEAT THE CLOCK
Sparks Virgin VS 270
- 12 MY SHARONA
Knack Capitol CL 16087
- 13 BREAKFAST IN AMERICA
Supertramp A&M AMS 7451
- 14 AFTER THE LOVE HAS GONE
Earth Wind & Fire CBS 7721
- 15 GOOD TIMES
Chic Atlantic K 11310
- 16 IF I HAD YOU
Korgis Rialto TREB 103
- 17 DUKE OF EARL
Darts Magnet MAG 147

- 35 **KID**
The Pretenders Real ARE 9
- 36 LIGHT MY FIRE/137 DISCO HEAVEN
Amii Stewart Atlantic/Hansa K 11278
- 37 BOOGIE DOWN
Real Thing Pye 7P 109
- 38 THE BITCH
Olympic Runners Polydor POSP 63
- 39 **NEW** GOTTA GO HOME
Boney M Atlantic/Hansa K 11351
- 40 MAYBE
Thom Pace RSO 34
- 41 GIRLS GIRLS GIRLS
Kandidate RAK 295
- 42 THE BOSS
Diana Ross Motown TMG 1150
- 43 YOU NEED WHEELS
Merton Parkas Beggars Banquet BEG 22
- 44 **NEW** TEENAGE WARNING
Angelic Upstarts Warner Brothers K 17426
- 45 HERE COMES THE SUMMER
Undertones Sire SIR 4022
- 46 CONSCIOUS MAN
Jolly Brothers United Artists UP 36415
- 47 MONEY
Flying Lizards Virgin VS 276
- 48 YOU NEVER KNOW WHAT YOU'VE GOT
Me & You Laser LAS 8
- 49 PARANOID
Dickies A&M AMS 7368
- 50 BABYLON BURNING
Ruts Virgin VS 271
- 51 LADY WRITER
Dire Straits Vertigo 6059 230
- 52 SPACE BASS
Slick Fantasy FTC 176
- 53 GOING THROUGH THE MOTIONS
Hot Chocolate RAK 296
- 54 DO ANYTHING YOU WANT TO
Thin Lizzy Vertigo LIZZY 4
- 55 **NEW** ROCK LOBSTER
B52's Island WIP 6506
- 56 D.J.
David Bowie RCA BOW 3
- 57 I WILL SURVIVE
Billie Jo Spears United Artists UP 601
- 58 **NEW** LOST IN MUSIC
Sister Sledge Atlantic K 11337

WAKIN' UP

NEW SINGLE
Falling in Love
 (with only you)

CHS 2548

Chrysalis



Pop Culture



A tasty hunk o' rock
 from



FR 13851

new single
Johnny Mathis

18	27	STAY WITH ME TILL DAWN	Judie Tzuke	Rocket XPRES 17
19	7	ARE FRIENDS ELECTRIC	Tubeway Army	Beggars Banquet BEG 18
20	6	SILLY GAMES	Janet Kay	Scope SC 2
21	15	BAD GIRLS	Donna Summer	Casablanca CAN 155
22	18	LADY LYNDIA	Beach Boys	Caribou CRB 7427
23	29	MORNING DANCE	Spyro Gyra	Infinity INF 111
24	41	GANGSTERS	Specials	2 Tone TT 1
25	30	OOH WHAT A LIFE	Gibson Brothers	Island WIP 6503
26	16	C'MON EVERYBODY	Sex Pistols	Virgin VS 272
27	44	BANG BANG	B. A. Robertson	Asylum K 13152
28	20	CHUCK E'S IN LOVE	Rickie Lee Jones	Warner Brothers K 17390
29	31	SWEET LITTLE ROCK 'N' ROLLER	Showaddywaddy	Arista 278
30	66	IS SHE REALLY GOING OUT WITH HIM	Joe Jackson	A&M AMS 7469
31	42	JUST WHEN I NEEDED YOU MOST	Randy Vanwarmer	Island WIP 6516
32	NEW	ANGEL EYES	Roxy Music	Polydor POSP 67
33	32	HARMONY IN MY HEAD	Buzzcocks	United Artists UP 36541
34	39	ROCK AROUND THE CLOCK	Telox	Sire SIR 4020

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
 Top 75 compiled for Music Week and BBC based upon 260 from a panel of 460
 conventional record outlets by the British Market Research Bureau Ltd.

59	38	NIGHT OWL	Gerry Rafferty	United Artists UP 36512
60	43	UP THE JUNCTION	Squeeze	A&M AMS 7444
61	NEW	GONE GONE GONE	Johnny Mathis	CBS 7730
62	65	I'M A SUCKER FOR YOUR LOVE	Teena Marie	Motown TMG 1146
63	46	SINCE I DON'T HAVE YOU	Art Garfunkel	CBS 7371
64	28	DEATH DISCO	Public Image Ltd	Virgin VS 274
65	52	LET'S GO	Cars	Elektra K 12371
66	NEW	IF I SAID YOU HAVE A BEAUTIFUL ...	Bellamy Brothers	Warner Brothers K 17405
67	48	LIVING ON THE FRONT LINE	Eddy Grant	Ice/Ensign ENY 26
68	50	STRANGLE HOLD	UK Subs	Gem GEM 5
69	62	RING MY BELL	Anita Ward	TK TKR 7543
70	54	STAR	Mazareth	Mountain TOP 45
71	57	BRING THE FAMILY BACK	Billy Paul	Philadelphia PIR 7456
72	NEW	STRUT YOUR FUNKY STUFF	Frantique	Philadelphia PIR 7728
73	61	I WAS MADE FOR LOVIN' YOU	Kiss	Casablanca CAN 152
74	72	SUNDAY GIRL	Blondie	Chrysalis CHS 2320
75	64	PLAYGROUND TWIST	Siouxsie & The Banshees	Polydor POSP 69

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Gone, Gone, Gone,
new single



AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114)
Roger Moffat: THE SIDEBORD SONG — Chas and Dave (EMI 2983)
Johnny Moran: IF I SAID YOU HAD A BEAUTIFUL BODY — Bellamy Brothers (Warner Brothers K 17405)
Colin Slade: THE DOCK OF THE BAY — Sammy Hagar (Capitol CL 16083)
Ray Stewart: AMANDA — Waylon Jennings (RCA PB 1596)
Bill Crozier: BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)
Martin Kerner: ROCK LOBSTER B'52's (Island WIP 6506)
Maggie Mash: STREET LIFE — The Crusaders (MCA 513)

ADD ONS

THIS TIME BABY — Jackie Moore (CBS 7722)
MY BABY SHE'S GONE — Rocking Dopsie (Sonet SON 2191)
BACK OF MY HAND — Jags (Island WIP 6501)

Metro Radio

NEWCASTLE

ADD ONS

MORNING DANCE — Spyro Gyra (Infinity INF 111)
EASY AND FREE — Lindisfarne (Mercury NEWS 1)
BOY OH BOY — Racey (RAK 279)
SEPTEMBER WHEN I FIRST MET YOU — Barry White (20th Century BTC 1045)
BEAT THE CLOCK — Sparks (Virgin VS 270)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: HOT NIGHTS IN PARIS — Sandy McLelland (Mercury HOT 1)
Keith Rogers: GOTTA GO HOME — Boney M (Atlantic K 11350)
Greg Bance: LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114)
Bernard Mulhern: DESIRE WIRE — Cindy Bullens (United Artists UP 36515)
Tony Valence: THERM WARFARE — Heatwave (GTO GT 253)
Tony Gillham: BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)
Nigel Rennie: B.S.U.R. — James Taylor (CBS 7773)
Stuart St. Paul: MORNING LOVERS LIVE FOREVER — Hedda (Pye 7P 113)

ADD ONS

MAKE BELIEVE LOVERS — Anita Ward (TK TKR 7551)
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists UP 301)
DIRTY WATER — The Inmates (Radar ADA 44)
STREET LIFE — Crusaders (MCA 513)
WAR STORIES — Starjets (Epic EPC 7770)
TV IS KING — The Tubes (A&M AMS 7462)
SEASIDE WOMAN — Suzy and The Stripes (A&M AMS 7461)

Piccadilly Radio

MANCHESTER

ADD ONS

HERSHAM BOYS — Sham 69 (Polydor POSP 64)
JUST WHEN I NEEDED YOU MOST — Randy VanWarmer (Island WIP 6516)
YOU NEED WHEELS — Merton Parkas (Beggars Banquet BEG 22)
MONEY — Flying Lizards (Virgin VS 276)
GIRLS GIRLS GIRLS — Candidate (RAK 295)
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7459)

Radio Tees

TEESSIDE

ADD ONS

DROP EVERYTHING AND RUN — Mud (Carrere CAR 117)
KISS YOU ALL OVER — Millie Jackson (Spring 2059 091)
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7459)
JUST WHEN I NEEDED YOU MOST — Randy Vanwarmer (Island WIP 6505)
LOST IN MUSIC — Sister Sledge (Atlantic K 11337)
YOU NEVER KNOW WHAT YOU'VE GOT — Me and You (Laser LAS 8)
JUDAS — Voyager (Mountain TPO 40)
STREET LIFE — Crusaders (MCA 513)
BOOGIE ALL SUMMER — Dan Hartman (Sky 6641)

Radio 210

THAMES VALLEY

ADD ONS

TURN OFF THE LIGHTS — Teddy Pendergrass (Philadelphia PIR 7749)
REGGAE FOR IT NOW — Bill Lovelady (Charisma CB 337)
BETTER NOT LOOK DOWN — B. B. King (MCA 515)
LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114)
GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)
AT SEVENTEEN — Janis Ian (CBS 3498)
LOST IN MUSIC — Sister Sledge (Atlantic K 11337)
IN THE SKIES — Peter Green (PVK PV 24)
GOTTA GO HOME — Boney M (Atlantic K 11351)
EVERYBODY NEEDS SOME MUSIC — Orleans (Infinity INF 114)

BBC Ulster

ADD ONS

AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)
THE BOSS — Diana Ross (Motown TMG 1150)
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7549)
THE MAIN EVENT — Barbra Streisand (CBS 7714)
BACK STREET BAND — Geraldine (Coma CUT 3)
EQUINOXE PART 4 — Jean Michel Jarre (Polydor 201 896)
AMERICAN HEARTS — Billy Ocean (GTO GT 244)
THE FOOL — The Softrock (Monarch MON 1)
IN THE SKIES — Peter Green (PVK PV 24)

BBC Blackburn

HIT PICKS

Jude Bunker: REASONS TO BE CHEERFUL PART 3 — Ian Dury (Stiff BUY 50)
Nigel Dyson: COME BACK WITH THE SAME LOOK IN YOUR EYES — Barbara Dickson (Epic EPC 7713)
Kath Dutton: ANGEL EYES — Roxy Music (Polydor POSP 67)
Phil Scott: BOY OH BOY — Racey (RAK 297)
Ken Snowdon: GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)

Manx Radio

Andy Mac: BABY'S REQUEST — Wings (Parlophone R 6027)
Sue Richardson: YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)
Mike Reynolds: JUST WHEN I NEEDED YOU MOST — Randy Vanwarmer (Island WIP 6516)
Tony Myles: LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114)
Dave Eager: NEVER GONNA BE THE SAME — Ruth Waters (Polydor POSP 56)
ROCK AROUND THE CLOCK — Telex (Sire SIR 4020)

BBC Medway

PRESENTER PICKS

Don Durbridge: COME BACK WITH THE SAME LOOK IN YOUR EYES — Barbara Dickson (Epic EPC 7713)
John Thurston: FALLING IN LOVE — Florence Warner (Chrysalis CHS 2348)
Mike Brill: HOLLYWOOD — Gardner and Boulton (Gem GEMS 7)
Dave Brown: BOOGIE ALL SUMMER — Dan Hartman (Blue Sky 7741)
Ian Pearson: THE AMERICAN WAY — John Glover (Electric WOT 36)
Tony Valence: ROCK ON — Raydio (Arista ARIST 285)
Richard Masters: GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)

ADD ONS

JUT WHEN I NEEDED YOU MOST — Randy Vanwarmer (Island WIP 6506)
FRENCH BREATH — Eldorado (Ariola ARO 165)
LOVE'S GOTTA HOLD ON ME — Dollar (Carrere CAR 122)
BALLADE POUR ADELINE — James Last (Polydor 2042 126)
OH WHAT A NIGHT FOR ROMANCE — Stephanie De Sykes (Ariola ARO 176)

BBC Leicester

Lee McCarthy: JUST WHEN I NEEDED YOU MOST — Randy Vanwarmer (Island WIP 6516)
Dennis Coath: TIME WILL TAKE CARE OF EVERYTHING — Lou Rawls (Philadelphia PIR 7500)
Colin Webb: QUIETLY AND SOFTLY — Catherine Howe (Ariola ARO 174)
Mick Smith: IF I SAID YOU HAD A BEAUTIFUL BODY — Bellamy Brothers (Warner Brothers K 17405)

BBC Scotland

Jimmy Mack: B.S.U.R. — James Taylor (CBS 7773)
Tom Ferrie: STREET LIFE — Crusaders (MCA 513)
Rhythm & News: TIME WILL TAKE CARE OF EVERYTHING — Lou Rawls (Philadelphia PIR 7500)
Nightbeat: BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)

ADD ONS

GOTTA GO HOME — Boney M (Atlantic K 11351)
REASONS TO BE CHEERFUL PART 3 — Ian Dury (Stiff BUY 50)
ANGEL EYES — Roxy Music (Polydor POSP 67)
AT SEVENTEEN — Janis Ian (CBS 3498)
SEPTEMBER WHEN I FIRST MET YOU — Barry White (20th Century BTC 1045)
BETTER NOT LOOK DOWN — B. B. King (MCA 515)
THIS TIME BABY — Jackie Moore (CBS 7722)
EVERYBODY NEEDS SOME MUSIC — Orleans (Infinity INF 114)
IF I SAID YOU HAD A BEAUTIFUL BODY — Bellamy Brothers (Warner Brothers K 17405)
HOLLYWOOD HECKLE AND JIVE — England Dan and John Ford Coley (Atlantic K 11334)
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)

Radio Wales

Mike Flynn: YOU REALLY ROCK ME — Nick Gilder (Chrysalis CHS 2332)
Claire Vincent: NIGHT DANCIN' — Taka Boom (Arista)
Richard Rees: ROCK LOBSTER B'52's (Island WIP 6506)
Dan Damon: LIFE OF RILEY — Zipper (Virgin VS 283)
MORNING DANCE — Spyro Gyra (Infinity INF 111)
AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)
CAN'T STAND LOSING YOU — Police (A&M AMS 7481)

'The possible consequences of the change of attitude towards imports are frightening, but it is to be hoped that whatever the court's ruling they will allow a fair degree of play in the rope that otherwise could strangle the retail trade.'

REX ANDERSON
Dealer Magazine
July 20 1979

We are trying

THE RECORD WHOLESALERS ASSOCIATION

18	18	RUST NEVER SLEEPS Neil Young and Crazy Horse	Reprise K 54105	59	63	THRIBUTE TO THE MARTIANS Steel Pulse	Island ILPS 9568
19	15	GO WEST Village People	Mercury 9109 621	60	51	MADE IT THROUGH THE RAIN Gerard Kenny	RCA Victor PL 25218
20	27	20 GOLDEN GREATS	Capital EMTV 1	61	75	52ND STREET Billy Joel	CBS 83181
21	25	DO IT YOURSELF Ian Dury	Siff SEEZ 14	62	61	DYNASTY Kiss	Casablanca CALH 2051
22	30	MORNING DANCE Spyro Gyra	Infinity INS 2003	63	45	COOL FOR CATS Squeeze	A&M AMLH 68503
23	17	BACK TO THE EGG Wings	Parlophone PCTC 257	64	70	CAVATINA John Williams	Cubel/Electric HIFLY 32
24	36	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510	65	53	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
25	NEW	EXPOSED Mike Oldfield	Virgin VD 2511	66	68	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	CBS 10012
26	20	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222	67	NEW	BOP TILL YOU DROP Ry Cooder	Warner Brothers K 56691
27	23	RICKIE LEE JONES Rickie Lee Jones	Warner Brothers K 56628	68	-	A NEW WORLD RECORD Electric Light Orchestra	Jet JETLP 200
=27	32	SKY Sky	Ariola ARLH 5022	69	-	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEEZ 4
29	19	LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001	=69	54	LEMON POPSCICLE Various	Warwick WW 5050
30	24	DIRE STRAITS Dire Straits	Vertigo 9102 021	71	66	TUBULAR BELLS Mike Oldfield	Virgin V 2001
31	26	THE KIDS ARE ALRIGHT The Who	Polydor 2675 179	72	-	SECRETS Robert Palmer	Island ILPS 9544
32	46	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400	73	67	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
33	34	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419	74	-	RHAPSODIES Rick Wakeman	A&M AMLX 68508
34	44	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100	75	-	INFLAMMABLE MATERIAL Siff Little Fingers	Rough Trade ROUGH 1



HIGHWAY TO HELL
AC/DC



RISOUÉ
Chic

Atlantic K50628

Atlantic K50634



TEENAGE WARNING
Angelle Upstarts



SHOOTING STARS
Dollar

Warners K56717

Carrere CAL111

AVAILABLE IN DIFFERENT COLOURED SLEEVES

SQUEEZE

for **TONES**

Includes
Hit Singles
"UP THE JUNCTION",
"COOL FOR CATS"
and
"GOODBYE GIRL."

ALBUM
AMLH 68503

AM RECORDS

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TONES STYLED TO MATCH YOUR EYES

Patti Smith Group

New Album

'WAVE'

Album: SPART 1086
Cassette: TCART 1086

ARISTA

Produced by Todd Rundgren

ON THE WAY UP

It's the Disco Convention

...and that's not the name of a band

THE TOP 250 people in the disco business will all be assembled in the same place on Tuesday, October 2 — if Surrey promoters Robin Nash and Paul Wheeler have their way.

The two brothers, better known for turning Frenchies discotheque into one of the most talked about in the country, are staging the British Discotheque Convention at Frenchies in Camberley at 8pm on October 2 — largely as a result of talks with CBS Records' disco man Greg Lynn.

Lynn has long believed that the need for factions of the industry to stage their own restricted

Edited
by
JERRY GILBERT

promotions could be obviated with a pooling of resources and ideas and the British Discotheque Convention, says Robin Nash, is to assemble all the recognised contributing figures within the discotheque scene with a purpose of putting faces to names; to openly discuss a broad spectrum of topics aided by a panel of professional, if not slightly controversial figures; to enjoy first class food and drink and be

entertained by a top cabaret.

The panel will consist of Chris Hill, Robbie Vincent, Ian Levine, Adrian Webb, Gary Jacobs (a solicitor), James Hamilton, Froggy and Greg Lynn. The capacity will be 250 and if successful the venture could lead to a second, larger convention in the Midlands before Christmas.

Robin Nash, who is known for his forthright views, told *Music Week*: "It's time people kicked a few arses in the business and time the business got organised. It's the resident, professional jocks we want here and once the 250 tickets have gone, that's it."

Tickets are priced at £5.50 (inc VAT) available from the British Discotheque Convention, Perham, Old Lane Gardens, Cobham, Surrey. But the promoters stress that they reserve the rights to turn down "unsuitable" applications. "We've deliberately slagged down the DJ associations", says Robin Nash and we hope we will get the response from the right people up and down the country."

Sheppey hot spots

THE PLACE of the moment appears to be Leysdown on the Isle of Sheppey. A plush new discotheque called Stage 3 opened on July 12 and follows the New York style of discotheque, with lighting engineer and DJ recruited from Studio 54.

At the same time Radio Medway DJ Tony Valence and the notorious Wild Wax Show can be seen at Leysdown's New Island Hotel. The Wild Wax Show is playing a regular Tuesday night residency at the club and now Tony Valence, who owns the club, plans to make a full length film about rock and roll singer Eddie Cochran.

Says Tony: "I don't want to make

a film like the Buddy Holly Story. I want to break new ground... it will be titled Born To Rock."

Says George Smith, Tony's partner at the Leysdown Hotel: "The big question is Who will play the lead role? The most popular choice among our regular Tuesday night rock and roll crowd is Shakin' Stevens, but the best idea is probably to hold auditions. We also have to find someone suitable to play Gene Vincent, who was a close friend of Eddie Cochran."

Anyone interested can contact the New Island Hotel, 116 Leysdown Road, Isle of Sheppey (Tel: 079-581-496) providing they have an Equity card and can sing and play guitar.

DATES FOR YOUR DIARY:

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



FOLLOWING HER successful week of personal appearances and radio and TV work to promote her No. 1 single Ringle My Bell, Anita Ward presented CBS' Disco Promotions lady Loraine Trent with a framed album sleeve thanking her for all the hard work put in during that hectic week.

DISCO TOP 50

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

- 1 (2) GOOD TIMES, Chic (Atlantic K11310)
 - 2 (3) BAD GIRLS, Donna Summer (Casablanca CAN 155)
 - 3 (9) SPACE BASS, Slick (Fantasy FTC 176)
 - 4 (15) I'M A SUCKER FOR YOUR LOVE, Teena Marie (Motown TMG 1146)
 - 5 (11) GET ANOTHER LOVE, Chantal Curtis (Pye 12P 5003)
 - 6 (6) SILLY GAMES, Janet Kay (Scope SC2)
 - 7 (10) BORN TO BE ALIVE, Patrick Hernandez (Gem GEMS 4)
 - 8 (1) BOOGIE WONDERLAND, Earth, Wind & Fire & The Emotions (CBS 7292)
 - 9 (19) OOH! WHAT A LIFE, Gibson Bros (Island WIP 6503)
 - 10 (13) I'VE GOT THE NEXT DANCE, Deniece Williams (CBS 7399)
 - 11 (8) WE ARE FAMILY, Sister Sledge (Atlantic K11293)
 - 12 (4) AIN'T NO STOPPIN' US NOW, McFadden & Whitehead (Phil. Int. PIR 7365)
 - 13 (18) BOOGIE DOWN (GET FUNKY NOW), Real Thing (Pye ????)
 - 14 (22) STRUT YOUR FUNKY STUFF, Frantique (Phil. Int. PIR 7728)
 - 15 (—) MORNING DANCE, Spyro Gyra (Infinity INF 111)
 - 16 (5) RING MY BELL, Anita Ward (TK TKR 7543)
 - 17 (20) THE BOSS, Diana Ross (Motown TMG 1150)
 - 18 (12) LIGHT MY FIRE, Amil Stewart (Atlantic/Hansa K11278)
 - = 19 (14) LIVING ON THE FRONTLINE, Eddy Grant (Ensign ENY 26)
 - = 19 (17) BRING THE FAMILY BACK, Billy Paul (Phil. Int. PIR 7456)
 - = 21 (23) SUNNY SIDE OF THE STREET, Savoy (EMI 2951)
 - = 21 (30) MOWTOWN REVIEW, Philly Cream, (Motown)
 - 23 (—) HEAVEN MUST HAVE SENT YOU, Bonnie Pointer (Mowtown TMG 1145)
 - 24 (—) GROOVIN' YOU, Harvey Mason (Arista AROST 12 270)
 - 25 (30) LA BAMBA, Antonia Rodriguez (Magnet 12 MAG 149)
 - 26 (—) MAKING' IT, David Naughton (RSO 32)
 - 27 (7) H.A.P.P.Y RADIO, Edwin Starr (20th Century TC 2408)
 - 28 (—) THE BITCH, Olympic Runners (Polydor POSPX 62)
 - 29 (—) AFTER THE LOVE HAS GONE, Earth, Wind & Fire (CBS 7721)
 - 30 (26) DANCE WITH YOU, Carrie Lucas (Solar FB 1482)
 - 31 (—) YOU NEVER KNOW WHAT YOU GOT, Me & You (Laser LAS 8)
 - 32 (28) STARS, Sylvester (Fantasy FTC 177)
 - 33 (29) STREET LIFE, Crusaders (MCA 513)
 - 34 (27) MAKE MY DREAM A REALITY, GQ (Arista ARIST 12 263)
 - 35 (25) GOOD GOOD FEELIN', War (MCA 418)
 - 36 (24) BEST BEAT IN TOWN, Switch (Motown 12 TMG 1148)
 - 37 (21) HOT STUFF, Donna Summer (Casablanca CAN 151)
 - 38 (23) MAKE YOUR MOVE, Joe Thomas (TK TKR 7544)
 - 39 (—) CRANK IT UP, Peter Brown (TK TKR 7545)
 - 40 (—) WHEN YOU WAKE UP TOMORROW, Candi Staton (Warner Bros K17370)
 - 41 (—) DANCIN' AT THE DISCO, Lax (Pye Int. 12P 5002)
 - 42 (—) WHY LEAVE US ALONE, Five Special (Elektra/Asylum K12368)
 - 43 (—) DANCER/DANCE TO DANCE, Gino Soccio (Warner Bros/RFC K17357)
 - 44 (—) YOU GONNA MAKE ME, Jones Girls (Phil. Int. PIR 7361)
 - 45 (—) EVERYBODY HERE MUST PARTY, Direct Current (Sidewalk SID 110)
 - 46 (—) WHAT WE GOT IT'S HOT, Central Line (Mercury 6007 225/9198 398)
 - 47 (—) UNCHAINED MELODY, George Beanson (Warner Bros K17409)
 - 48 (—) NIGHT DANCING, Taka Boom (Ariola ARO 172)
 - 49 (—) GIRLS GIRLS GIRLS, Kandidate (RAK 295)
 - = 50 (—) EARTHQUAKE, Al Wilson (RCA FC 9399)
 - = 50 (—) MIDNIGHT GROOVIN', Light of the World (ENY 29)
- From this week the Disco Chart is extended to a top 50. The chart is compiled by *Disco International* from playlist returns from mobile and club DJs and sales returns from selected retailers.

buzzcocks

vocals
HOWARD DEVOTO

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STUDIOSCENE

THERE IS obviously a limit to how much can be physically fitted onto the 112 or so square inches on each surface of an LP. That limit has been stretched by up to a third as a result of new and technically advanced disc cutter design.

The home of the first of these computer controlled cutting lathes in the UK is CBS studios in London. With installation and gremlin chasing now complete the newly fitted-out cutting room is open for commercial work.

When CBS chief technical expert George Balla — a man not known for awarding superlatives to pieces of electronic invention — describes something as "the most sophisticated equipment in the world" it is fair to expect something interesting.

The something interesting, which dominates the cutting facility, is the combination of the Neumann VMS-80 computer controlled lathe and the MCI JH-110M programmable pre-listen tape machine. The design of cutting lathes has needed no drastic alteration, just refinement, over all the years that LPs have been manufactured. But the new Neumann is a stride into the space

CBS cutter puts more grooves per inch per ILP

age where design and function are concerned. Its sister machine, at Teldec Studios in Berlin, draws the same kind of appreciative noises from technicians and sound engineers there as the CBS cutter does in its UK home. Balla, who points out that where buying cutting equipment is concerned there is really very little choice of manufacturer — with Scully and Neumann competing against each other, but with no others in the field — chose the Neumann because of its technical advancement and because it was possible to have a complete set of compatible modules including tape machine, desk, command module and lathe.

What this new computerised equipment means in practical terms is that there is a choice of more level, or longer playing time (up to 30 per

cent more) on the laquer. Because the micro-processor-controlled equipment constantly thinks and listens ahead of its cutting action the shape of the next section of groove is known to the computer which then decided just how closely each groove can be "nested" to the preceding one, to use the space most economically while avoiding any risk of curves touching.

Because all this is handled by the

Edited by
TERRI ANDERSON

machine itself, after the master has been played through and the computer instructed, the cutting engineer can, as Balla says,

"concentrate on reproducing the producer's intentions when the recording was made." The engineer need not spend his time watching the cutting the head and the lacquer, but can become the real last link in a creative chain.

As Balla comments: "We can now use the human element for the human part of the job, the creative side." The human element has, conversely, been firmly removed from the electronic part of the job. The computer rejects any mechanical faults on the tape before the lacquer is completed, so only perfect cuts find their way down to the pressing plant.

The need to check the progress of the cutting visually may have been reduced to insignificance, but as Balla demonstrated during a recent session of testing, there will always be times when the engineer wants to check up with his eye. A small videoscreen displays the groove, much magnified of course, but a microscope is, as usual, constantly trained on the surface. One of Balla's own modifications to the new Neumann has made it possible for the engineer to locate the right section of cut that he wants. The microscope tracks slowly across the lacquer in synchronisation with the progress inwards of the cutting head.

Balla, an expatriate Hungarian, has always apologised for his English, refusing to believe that not only is it impeccable it is also usually more expressive than that of most technical boffins. The MCI tape machine, which also earns his approval, he describes as "specifically developed for disc cutting; the driving force of the sound towards the cutting lathe."

CBS aims to offer the most advanced and most perfect disc cutting possible at the moment, and to this end the lathe's speed is crystal controlled; rumble has been eliminated by use of self lubricating teflon and bronze bearings; and the

whole lathe floats on a neoprene pad.

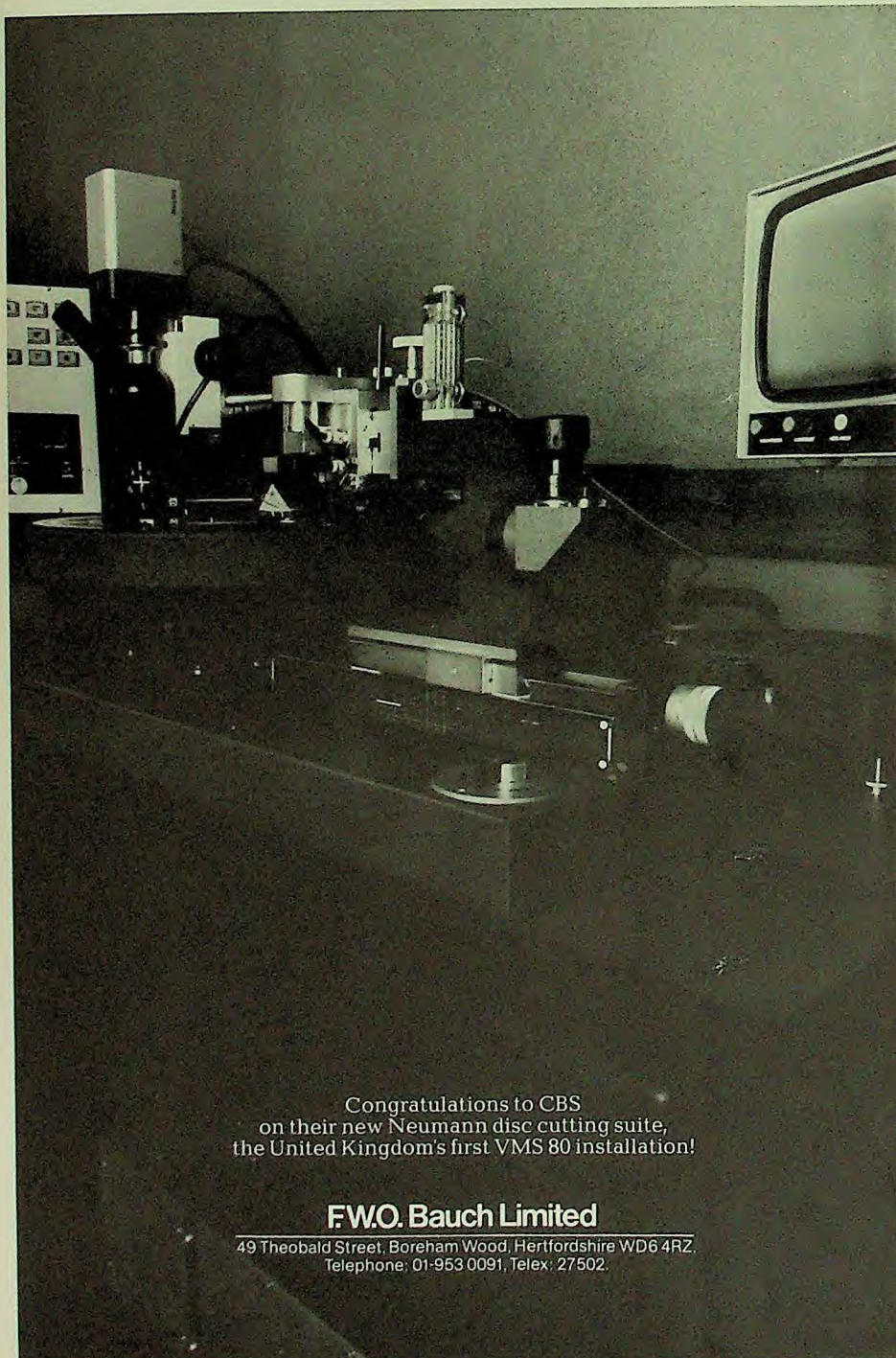
Lathe turntable speed is crystal controlled, eliminating any possibility of speed fluctuations as a result of mains current fluctuations.

Cutting head movement is servo and crystal controlled and, as Balla often emphasised, because it is so clearly the most important aspect of the new technology as far as artist, record company and producers are concerned, the computer allows a choice. Either more level (so that the grooves must be further apart) or longer playing time. This is particularly useful a choice on recordings where there is a great dynamic range anyway. Reducing it to layman's basics Balla concludes, "You can have it longer, or louder."

The list of refinements eventually becomes bewildering for the non-technician — a clock which measures every second that the cutting stylus is in use, so allowing for the first time an accurate picture to those who have to buy said styluses of how long they function under ordinary wear and tear; facilities to test the efficiency of the cutter by the effect of a specially angled light on the surface of the lacquer; and, vitally for an international company like CBS (or any other which brings in masters from abroad for cutting and pressing) the ability to do AB comparisons between original foreign pressing and copy master from which the new laquer is being cut. Balla points out, rather unbelievably, that in AB comparison the human ear can pick up on a one-thousandth variation in pitch.

A final note on the versatility of the new CBS suite; it is offering tape to disc, tape to tape, disc to disc and disc to tape reproduction. Lines into the studios also allow, should there be any call for it, direct-to-disc recording.

If anyone is asking whether CBS has managed to equip an audio facility without any toys in it, the answer is no. Amid all the impressively technical and impressively expensive equipment is a £20 electronic calculator, set into the console top, which serves as stopwatch, added and subtractor, and alarm clock — and being a musical calculator the alarm can be set to play a tune. In keeping with CBS's long association with producing fine classical records, that alarm tune is at the moment a snatch of Beethoven's Ninth Symphony.



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COUNTRY

One important lesson to be learnt (were it not known already) from the recent appearances of top grossing acts Roy Clark, Barbara Mandrell and the Oak Ridge Boys is that there's one hell of a gap in the public's acceptance of country music these days — and it all depends upon which side of the Atlantic you're living.

It all boils down to that old, familiar "What is and what isn't" country music argument.

The artists' appearance in London, at the Dominion Theatre on July 12, was part of a "mini" European tour presented by Tulsa's powerful Jim Halsey organisation in association with MCA Records, the company that now has produced the greater part of the Halsey roster following the sale of ABC Records. The other stopovers on the tour were concerts at the Montreux Jazz Festival and in Brussels.

Messrs. Clark, Mandrell and the Oak Ridge Boys currently rank among the hottest acts on the US country music scene but, to many European ears, their sounds may be many leagues away from what was once recognisable as country.

Roy Clark — a multi-skilled entertainer whose talents take in the areas of singing, comedy and guitar and fiddle instruments — reputedly goes out for \$40,000 per night and is as well known in the Las Vegas nightclub circuit and on television as he is before strict country audiences; the four-strong Oak Ridge Boys (Bill Golden, Joe Bonsall, Duane Allen and Richard Sterban), together with their four piece band, have developed from gospel music roots to emerge as an aggressive, visual act that cuts across from contemporary country rock 'n' roll; and petite Barbara Mandrell, an exceptionally talented musician who leads a musically imaginative band, presents material from many differing sources. In the past she's had US successes with soul songs such as Do Right Woman, Do Right Man and Woman To Woman, while her most recent release, If Loving You Is Wrong, another soul song, broke into the American pop Top 20 as

Edited
by
TONY BYWORTH

well as topping the country charts.

The concert at Montreux — the first country show ever to be staged at the annual Jazz Festival, which had been arranged several months earlier between Jim Halsey and the Festival's organiser, Claude Nobs — clearly proved that there is a difference in what is accepted as "country" between the two continents.

The opening acts — banjoist Buck Trent, fiddle lady Jana Jae, legendary country/blues musician Clarence "Gatemouth" Brown and specially invited Montreux guests Doc and Merle Watson — all received highly enthusiastic response from the 2,500 strong audience at the Casino Theatre.

But when Barbara Mandrell made her appearance, certain sections of the audience soon made it clear that they were not prepared to accept her country/pop crossover performance and greeted her act with whistles and bouts of booing. The same happened with the Oak Ridge Boys and, when it was time for Roy Clark to make his appearance, he opened up with the words: "I hear you're a really nasty audience" and proceeded to foreshadow all of his usual routines and sat in on sessions with Doc Watson, Gatemouth Brown and 15-year-old banjo wizard Jimmy Hensley. Clearly it was a compromise of the much praised Clark performance, but the decision thoroughly established the entertainer with the Montreux ticket buyers.



BACKSTAGE AFTER the Dominion Theatre show in London on July 12 are, left to right, Jim Fogelsong, president of MCA, Nashville; Roy Clark; Jim Halsey and Roy Featherstone, managing director of MCA, London.

"The Montreux audience was clearly out of touch with what modern day country music is all about" Joe Bonsall, tenor singer with the Oak Ridge Boys, later commented. "These were the top American country acts they were watching... the Oaks were named group of the year and have six number one records to prove it; Barbara Mandrell was recently named Top Female Country Artist; and Roy Clark has been named Entertainer Of The Year on many occasions.

"The Montreux audience wanted to tell us otherwise — they wanted to tell us that country music is all fiddles, banjos and steel guitars. Perhaps that's their idea of what it's

all about, but it's a concept that's 15 years out of date."

Bonsall added, however, that the greater part of the audiences applauded the acts enthusiastically and that the rudeness only emerged from certain sections of the auditorium.

In London, at the one-night stand (July 12) promoted by Derek Block Concert Promotions, the situation was entirely different and, although the show did not attract a capacity crowd, a highly receptive reaction reigned throughout the whole of the concert's four hour duration.

But, in Britain, a similar problem still remains regarding the problem of promoting contemporary country acts through the media outlets. As more and more country artists find that success lies in the crossover country/pop/rock realms, so less of their records are being played on Britain's country radio shows. Yet few are getting the exposure on the pop programmes. So a whole middle area of music remains virtually unnoticed and, hence, a reason for the non "sold out" attendance at the Dominion Theatre.

Nevertheless, all parties concerned with the recent tour are convinced of the artists' commerciality in Europe, none more so than the artists themselves who made the trip, at their own time and expense, in order to further their careers internationally. In the case of Barbara Mandrell the visit meant giving up a holiday, leaving only another 10 free days until the end of this year.

"I've always believed in the international market and this round of dates has further helped us to establish our artists' identity with European audiences," commented manager/agent Jim Halsey. "With the continual assistance from the record companies and promoters, I firmly believe that a lot of the successful country acts will be able to build substantial careers outside of the United States".

Stuart Watson, marketing manager at MCA Records, also feels that the trip helped to put the artists on the map and states the Oak Ridge Boys are currently whipping up a

great deal of radio attention with their current single Sail Away.

"We're getting exceptionally good plays with Sail Away and, if we can get a hit, obviously we've got the Oak Ridge Boys away," said Watson. "Another main area we're looking into is television and I feel this is the avenue that's best suited for Barbara Mandrell. At the moment we're talking about a special for here but the problem, as her schedule is so hectic in the States, is tying her down to a date.

"Television is also a natural medium for Roy Clark, as was already proven with his special shown here a few months ago while, on stage, he's more suited to cabaret surroundings. Then, with Gatemouth Brown, it's a whole different area as we're crossing into the blues idiom".

Similar enthusiasm is shared by Jef Hanlon, director of Derek Block Concert Promotions: "Of course we're totally committed to these artists and we will be continuing to work with them," explained Hanlon. "We see Roy Clark as an all round entertainer with very wide appeal while we consider the Oak Ridge Boys possessing enormous potential. Ideally we would like to get the Oaks back in a rock tour situation."

Continued promotion is clearly assured for Messrs. Clark, Mandrell and the Oaks — but what of the other "hot" acts in the United States working under the title of contemporary country? The gap of what the different audiences accept as country still exists. In Britain that acceptance has got to start with the music's initial media outlets, all too often just a little too narrow-minded to the contemporary workings.



PICTURED LEFT to right at the reception for visiting artists are: Mark Ellerbee, Bill Golden, Barbara Mandrell, Richard Sterban, Buck Trent, Jana Jae, Joe Bonsall, BB King, Yvonne Brown, Don Breland, Clarence "Gatemouth" Brown and Garland.

**DATES FOR YOUR
DIARY:**

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

New Marksman

TOMMY SANDERSON Jr. has been appointed professional manager of Marksmen Music, reporting to director Hedley Leyton. Sanderson, who took up his new post last month, has previously worked at Decca, Private Stock and Chrysalis Music. He will be exploiting the full Marksmen catalogue, including copyrights by Barry Mason, Alan Hawkshaw, Tony Sadler and Martin Cook.

April's 'great move forward' in corporate reorganisation

Edited by **NIGEL HUNTER**

THE INTRODUCTION of a new collective identity, CBS Songs International, for its worldwide music publishing activities by CBS Records International marks a reorganisation and shift in corporate responsibility aimed at increasing the impact and potency of the CRI publishing arm.

The change will bestow greater independence upon the various April Music branches, whose managers will now report either direct to newly appointed CBS Songs International vice president Harvey Shapiro in New York or to a regional executive instead of to the local CBS Records managing director. The CBS Songs International chain of command is completed by CRI administration vice-president Norman Stollman, who reports to international president Dick Asher.

The April Music chiefs in the UK, Canada and Australia will report direct to Shapiro, and the rest of the chain will answer to newly appointed CBS Songs Europe regional vice president Jeremy Pearce, based in Paris, or to another new appointee, George Tavares, CBS Songs Latin America regional director, based in Coral Gables, Miami. The April Music identity is expected to be retained locally in the UK at least beneath the new CBS Songs International umbrella.

"I believe this to be a great move forward for CBS music publishing," commented April Music UK MD Len Beadle, referring to the change which took effect on August 1. "I have been advocating such action since I joined the company."

"I think CRI has made the move at the right time, making sure that its administration is strong before letting the child separate from the mother. The new name gives us a worldwide corporate identity and can only help build the organisation into the world's leading music publishing conglomerate."

Beadle drew attention to the growth of CBS in the UK since it began its independent operation here 15 years ago, and predicts a similarly impressive future for its music publishing activities.

"With the general softening of the record marketplace, I feel that music publishing is destined to play a significant role in the music industry," Beadle added. "Already the wheel is turning back to the days when publishers were a primary source of talent."

DATES FOR YOUR DIARY:

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

Carlin to look after Jupiter

JUPITER MUSIC, the UK publishing company formed by German record producer/writer/publisher Ralph Siegel, will be administered here by Carlin Music.

Siegel Musikverlage is one of Europe's leading production companies with chart toppers in Germany, Israel, Sweden, Japan and Denmark and hit singles in 10 other major territories. Its Jupiter Music offshoot will publish copyrights of original material released in Europe on Siegel's two labels, Jupiter and Jeans. At present product from the two labels is released in the UK through individual record licensing deals with major labels, including CBS, Magnet, Phonogram and Arista.

Jupiter hit discs here have been scored by Silver Convention and Dee Dee Jackson. Among current artists affiliated with the company are Genghis Khan, Peter Alexander, Katja Epstein, Demis Roussos, Penny McLean and Ramona Wulf. The latter two are former members of Silver Convention.

"This is a very major deal for us," commented Carlin vice president Paul Rich. "Siegel is a human dynamo, and to be involved with him has to be exciting. Although up to now his main success has been outside the UK, I predict it won't be very long before the whole thing explodes into a very major happening in the UK market."



COLIN TOWNS (centre), keyboards player with the Ian Gillan Band, is the first songwriter to be signed by the newly formed Neon Music headed by Bruce Welch (right) and Brian Oliver. As well as writing much of the Gillan band book, Towns composed the soundtrack score for Full Circle starring Mia Farrow and the forthcoming Night Cruiser. He is holding the specially-made neon sign presented to the company by Welch's fellow Shadow, drummer Brian Bennett, to mark its launch.

"This one has got what it takes and shows the potential to bring the name B. B. King into the Top 20 at long last." DAILY STAR.

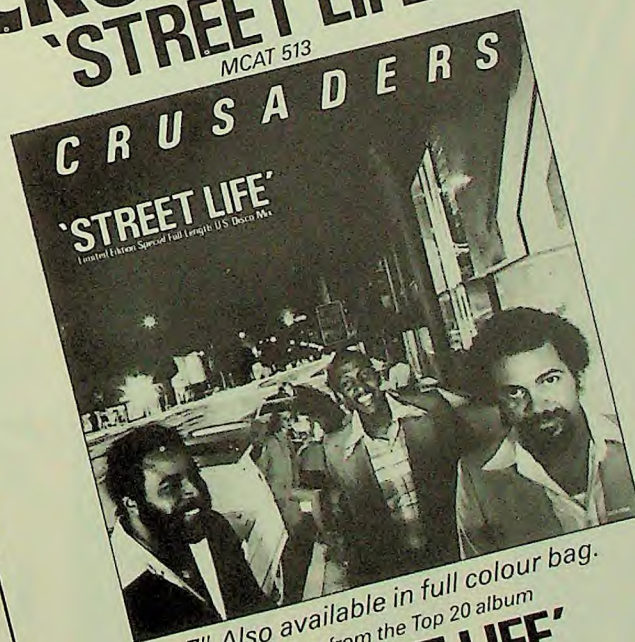
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L
 LASER LOVE, Your Love Is Alive, AFTER THE FIRE. CBS 7769 (C)
 LET'S GO, School Is Out (For Summer), JOHNNY STORM. Pye 7P 128 (A)

LISTEN TO THE BUDDHA, Disco Town, OSSA. United Artists BP 311 (E)
 LONG TIME, Take It Easy, KIM CLARK. CBS 7749 (C)
 LOVE ATTACK, Dancin' Place, AMBER AND THE DEEP SOUTH DANCE BAND. London LHLZ 10572 (S)

M
 MAN FROM UNCLE, Too Much Commotion, MOSKOW. Rialto TREB 107 (S)
 MOONLIGHT DANCING, Try It On, ALIKI. Epic EPC 7768 (C)
 MUSIC OF THE DAY, You Baby On My Mind, PETER COMBE. Voyage VOY 1 (P)

O
 OPERATOR, Bounce Right Back, HEARTBEAT. Chancery CH 42 (Plastic Fantastic)
 OUR REGGAE MUSIC, Our Reggae In Dub, BROWN SUGAR. Decca F 13857 (S)

P
 PAPER DOLLS, Pen Pals, SCREAMS. Infinity INF 109 (C)
 PATCH ME THROUGH, I Should've Seen It Coming, ROTOR. Ariola ARO 186 (A)

R
 RADIO'S ON, I'm Sleeping Over, PROMISES. EMI 2985 (E)
 ROLLER DISCO, Take Us On A Trip, BROADWAY. RCA PB 5177/PC 5177 (R)
 RUNAWAY DREAMS, Leave Me The Way You Found Me, GREG ADAMS. Epic EPC 7742 (C)

S
 SAIL ON, Quick Draw, COMMODORES. Motown TMG 1154 (E)
 SAXOPHONE MAN, A Foggy Day In London Town, DAVEY PAYNE. Stiff HORN 1 (E)
 SECRET LOVE AFFAIR, You And I, MADELAINE KANE. Pye International 7P 5007 (A)
 SOFT SPOT, Danny Done Grow'd Up, KENNY DUKAYNE. Ariola ARO 178 (A)
 SOMETHING FUNNY, Dub Funny Something, WAILING SOULS. Island WIP 6522 (E)
 SORRY SEEMS TO BE THE HARDEST WORD, Holding You, DENISE NOLAN. Pye 7P 126 (A)

T
 THAT LITTLE GIRL, Friends Of Tomorrow, THE REGULARS: CBS 7712 (C)
 THE DICTATOR, Snogging The Roxy, YOUR HERO. Laser LAS 10 (W)
 THE SHAPE OF THINGS TO COME, The Mood I'm In, THE HEAD BOYS. RSO 40 (F)
 2-1 (I BET YA) 2-1 (I Bet Ya) Instrumental, U.S. OF A. Island WIP 6504/12 WIP 6504 (E)

V
 VIDEO KILLS THE RADIO STAR, Kid Dynamo, BUGGLES. Island WIP 6524 (E)

W
 WALK AWAY, Nothing Gained, MARIE PIERRE. Trojan TRO 9057 (C)
 WHERE HAVE ALL MY FRIENDS GONE, Instrumental, RICHARD HENRY DEE. Pye 7P 119 (A)
 WHEN YOU'RE NUMBER 1, I'll Remember You, GENE CHANDLER. 20th Century TC 2411/TCD 2411 (R)



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MUSIC WEEK FACT SHEETS COMPILED BY TONY JASPER

SINGLES		COMMENTS	
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY
RIKKI NADIR The Polaroid Charisma CB 339 (Phonodisc)	July 27	None	Basic company servicing with follow-up, press hand-out sheets. AB: Termed the punk "punk" with first single for four years. Last Charisma appearance Nadir's Big Chance, released as LP 1975, now deleted. Artist supposedly admired by Johnny Rotten.
THE REZILLOS I Can't Stand My Baby / Wanna Be Your Man Sensible FAB 1 (Scotia/Bonaparte)	August 3	Top Of The Pops (17, 1978, 8 weeks). Destination Venus (43, 4 weeks, entered November 25, 1978)	Traditional style Razillos sleeve, lettering, with band pic on back sleeve plus record details. Strength in promo terms lies in this being early recording (before Sire, eventual demise of band) with demand from fans for re-issue, originally small quantity run. AB: One of better bands from new wave scene, much admired but group problems, gained endless consumer new wave — fanzine coverage, particularly lead girl, Fay Fife.
TOYAH Victims Of The Riddle (Vivisection) Safari SAFE 15 (Pye)	August 3	None	Major campaign with above single serving as "taster" — will feature in new record form AP (Alternative Play), 7", 33rpm, priced £1.50, running for 20 minutes, entitled Sheep Farming In Barnet (SAP 1), thick board, full laminated, full colour pic sleeve. Above 45, black/white bag with gruesome pic on front to expand disc theme. AB: Soon in new film The Tempest, in Quadrophonia, recent American Days, ICA. Gained recent press News of the World, Aged 21, preparing band, London Music Machine (August 17) Private PR, Judy Totton Publicity (01-229-4162)
THE TUBES TV Is King A&M AMS 7462 (CBS)	July 27	Prime Time (34, 1979, 10 weeks, entering April 28)	Recent tour, extensive consumer music press coverage, with general journals prone to dwell on so-called excesses of band's choreography, TOTP, on mentioning new album Rama Lama (Chiswick CVK 3910). AB: From London Brighton. Once part of Rocky Sharpe And The Razors. Half of that band formed Darts, other half The Replays. Three singles. One album.
VOYAGER Judas Mountain TOP 46 (Phonodisc)	August 3	Half Way Hotel (33, 1979, entry May 26, 8 weeks)	Major ad campaign on recent LP, Halfway Hotel with posters, stickers, displays. Band much publicised via various publicity offices. Recent London gig at the Venue for media. Music press reviews of recent concerts, interviews. TOTP on last 45, This 45 in colour bag, from LP (IOTPS 124). AB: From Newbury, Berks base. Four guy group with songwriting credits shared.
FAT LARRY'S BAND (FLB) Lookin' For Love Tonight Fantasy FTC 179 — 7" (EMI) Fantasy 12FTC 179 — 12" (EMI)	August 3	Centre City (31, 1977)	Disco concentration, clubs — magazines/journals. Usual fine press follow-up with enthusiastic but knowledgeable notes. 12" limited version. AB: Man behind Slick, Philly Cream. Contact for band 1978 but Larry previously drummer with Deltonics, then Blue Magic. This band WMOT productions. Off The Wall first LP, Fantasy/Stax. 10 piece band.
ROCKY SHARPE AND THE REPLAYS Love Will Make You Fall In School Chiswick CHIS 114 (EMI)	August 3	Imagination (39, 1978, six weeks), Rama Lama Ding Dong (17, 7 weeks, entering Jan 6, 1979)	Considerable press from previous hits with good airplay. TOTP appearances. Gigs around country. 45 in colour bag featuring group on front with back mentioning new album Rama Lama (Chiswick CVK 3910). AB: From London Brighton. Once part of Rocky Sharpe And The Razors. Half of that band formed Darts, other half The Replays. Three singles. One album.
BOMBERS Let's Dance Flamingo FM4 (EMI) — 7" Flamingo 2 FM 4 (EMI) — 12"	August 3	Get Dancin' (37, 7 weeks, entry May 5, 1979)	Major disco push, clubs — disco journals. Basic servicing to media. Already import sales. Recent UK tour with further dates planned in immediate future. TOTP on last 45. AB: Secora release for Flamingo (marketed via Maged) with production under established George Lagios, Pat Dessario. Front girl singers American with Canadian session musicians. On tour UK latter replaced by Creole band Honkey. One Stateside LP, West End, Bombers 1, not issued here.
GARY BROOKER Say It Ain't So, Joe Chrysalis CHS 2347 (Phonodisc)	July 27	With Procul Harum, 6 hits, 1967 onwards with Pandora's Box (16, 1975)	Considerable mail-out with concentrated activity, photos, biogs. Very promising early airplay. R1, Luxembourg, Piccadilly, Downtown, Orwell, Swansea, 210 Plymouth, 45 in pic bag with artist, front-back, latter from LP (No More Fear Of Flying ICHR 1224). AB: Once member of Paramonts, singles Parlophone 1963-1965, found major success with Procul Harum, debut May 1967, Whiter Shade of Pale. Numerous 45s, albums, recently turned solo.
PATTI SMITH Dancing Barefoot Arista ARIST 281 (Phonodisc)	July 27	Because The Night (5, 1978, 12 weeks), Frederick (63, 1979, 3 weeks, entering June 21)	Considerably larger market for lady since Because The Night although some sections consumer music press dislike what they believe is increased commerciality. Recent features pop media. Considerable company activity over recent Wave LP (SPART 1066). Bag for 45 shades of blue with lady on front sleeve. AB: Cult New York lady, former pop writer, writes poetry, speaks messages in songs, concerts. Born 1946, Chicago. Encouraged to write by then boyfriend Allen Lanier, Blue Oyster Cult.
STARJETS War Stories Epic EPC 770 (CBS)	August 3	None	Heavy effort from all CBS quarters with new signing, featured CBS, News June 29, UK gigs with dates alongside Still Little Fingers. LP issued June 29, Starjets (EPC 83534) with first single from 10 Ten Years. AB: From Belfast, with one time UK cult following, found interest via Muff Winwood, CBS A&R

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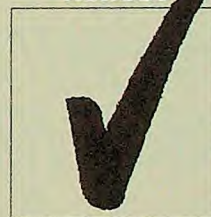
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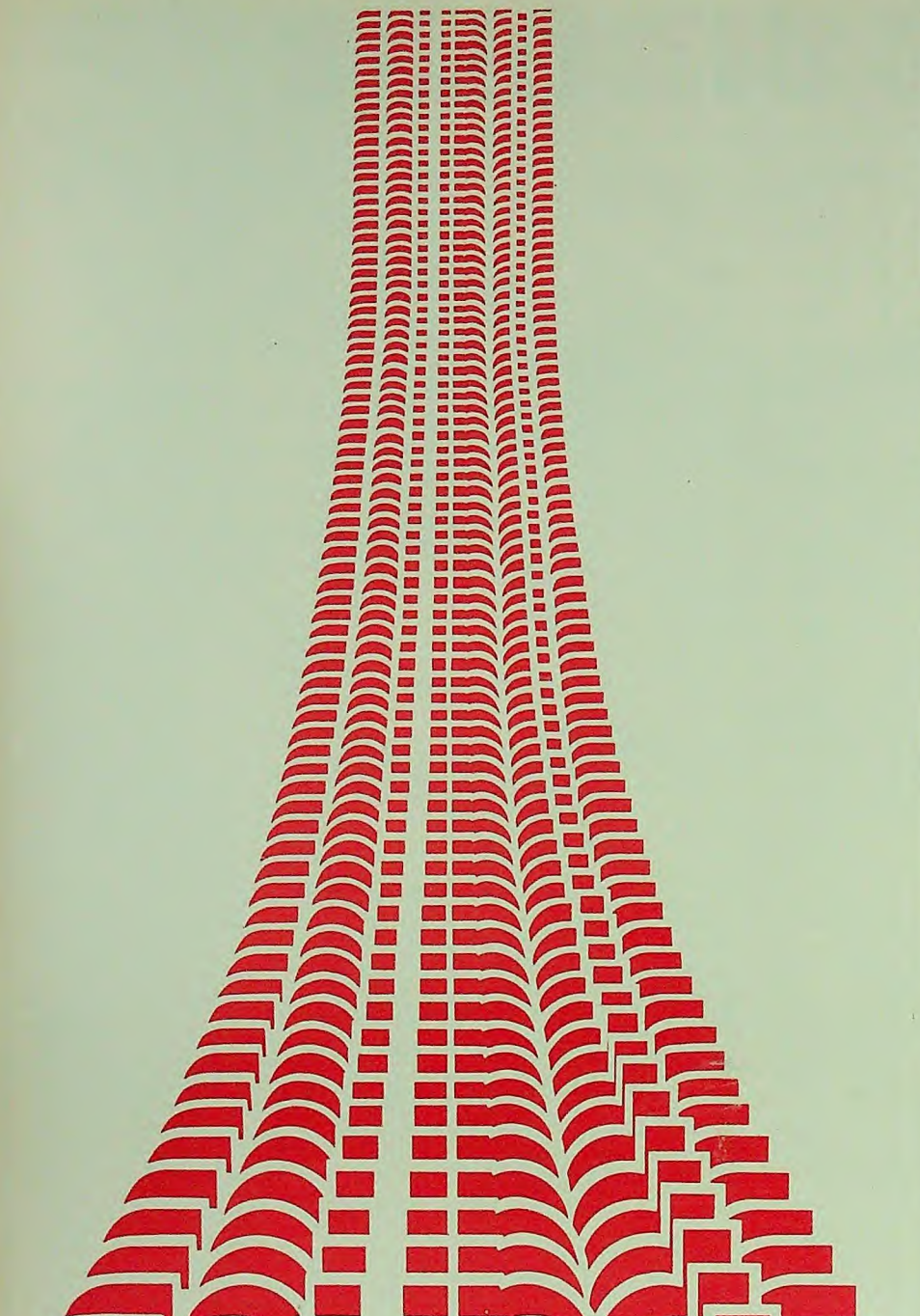


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PERFORMANCE

Festival: Knebworth

PLAYING FIRST on the bill at a festival such as Knebworth is never easy. It's early in the day (at least for rock music) and the punters are still pouring into the site. Nonetheless, the experienced Fairport Convention played an entertaining, varied set, arousing ripples of appreciation around the park.

The Commander Cody Band, with a line-up much-altered since the days of Commander Cody and His Lost Planet Airmen, livened things up with their own particular blend of rockabilly, rock, boogie and country sounds. The Commander, the eccentric George Frayne, remains the star of the act, with his earthy, menacing vocals and his acrobatics. Their songs feature California cops, trucking, cocaine busts, and are frequently in lighter vein. High spots where I Wanna Rockabilly Funeral When I Die and Lone Ranger which featured some excellent sax playing. The band encored with Riot In Cell Block No. 9.

Southside Johnny and The Asbury Jukes were in terrific form. The little man with the shades and the big voice gave his all as they powered through songs old and new. The best received were Talk To Me, Got To Get You Offa My Mind and Fever. Throughout, the arrangements were spot-on and the standard of musicianship very high. Ideal festival music which, unfortunately, was not over-appreciated by an audience waiting for Led Zeppelin. Southside and the Jukes are now signed to Phonogram for the UK and will be returning for a series of dates here in October.

Chas and Dave aren't really a festival band. While their excellent set at the Courage brewery pub the Copper got everyone singing along, tapping their feet and having a good time, the estimated 200,000 at Knebworth were indifferent. Although they were much more in the mood for 10-minute laid back boogie songs, Chas & Dave gave a good set of their own East London variety with Shotgun Boogie kicking off the set, followed by the excellent Rabbit, A Miserable Saturday Night and Gertcha — still making very little impression on the crowd.

Todd Rundgren was a different kettle of fish. He appealed with his electronic, technical set of basic songs. Dressed in a yellow jump suit with split sides he won the audience over with his personality and a very, very high standard of playing — "I get the feeling that some people want to do some boogieing tonight," he announced. Last Of The New Wave Riders was about the best number — a new one — featuring his whining surging guitar as well as the other new One Shot In The Dark. We've always found Rundgren rather flat, but on this showing the unsigned star will be back on vinyl soon.

Led Zeppelin are Led Zeppelin. They entered with Page's singeing guitar burning through The Song Remains The Same. How right, but they were exceptional, Plant still strutted around like the clichéd stallion, while Page played his biting abrasive guitar licks as fast and as thoughtfully as ever.

Most of the material (thankfully) was from their third album onwards as they played the Celebration Song, Kashmir and Nobody's Fault But Mine with an assurance that gave the impression of their just finishing a tour — some hope. For singing, Misty Mountain Hop came over strongest, with Plant pushing his voice as it should be pushed, while the rest of the band kept it straight. The keyboard solo on No Quarter was, as ever, long and dull as was Jimmy Page's efforts with the violin bow and had it not been for the stupendous lighting.

Surrounded by moving lasers

surrounding him like a transparent pyramid, as he stood alone under an ultra-violet spot with the violin bow in fluorescent red.

But for all that, the only tasters we got from the new album, which Plant kept repeating should have been out two weeks ago, were the excellent boogie number Hot Dog with Plant's voice charged with a full echo and In The Evening, which didn't have so much character but it sounded good with a synthesized effect on Page's guitar.

Zep have great songs, they played a great set except they strung every number out for far too long — and extravaganzas can get boring if they are the same as they were four years ago. They finished with the inevitable Stairway To Heaven — magical, with Plant left speechless at the end. 'Too Much' was all the man could utter.

The encores were inevitable — Rock 'n' Roll, strong as ever and Whole Lotta Love not quite so strong.

The Song remains the same. Just one point. For those who tried to get the car out of the site the evening turned very sour, but not as sour as it was for those who had to wait until five in the morning for trains that were promised to run all night.

SIMON HILLS
& JIM EVANS

Maddy Pryor: The Venue

THE CRUNCHING sound of artistry colliding with commercial necessity is reverberating more loudly than ever through the business in these lean days. The lovely sound of Maddy Pryor's pure, vibrant singing kept the Venue audience very happy on Sunday night, but that was the night that she learned from manager Tim Hart that her contract as a solo artist had been ended by Chrysalis.

Just to hone the ironic edge of things a little sharper, it was on the same evening that she and two other former members of Steeleye Span — bassist Rick Kemp and drummer Nigel Pegrum — were presented with silver discs for the last Span LP, Rocket Cottage. Producer Mike Batt, making the presentations, remarked with rueful humour.

"The first LP I produced for Span went gold very quickly; the second has gone silver very slowly". Maddy Pryor's solo recordings have shown that her fine, clear voice can perform other kinds of songs than traditional, and that she has greater potential yet as a solo singer. But there appears to be no way, this side of Utopia, that any of that can appear on a balance sheet.

The first half of her generous set showed the old Maddy (though not doing the easy thing and singing the old songs). In plain, demure dress she performed songs which were closer to the dramatic ballad of the folk-rock days than to anything else — the lilting Acapella Stella, two measured and emotional ballads her own song about Spain as viewed by Elizabeth II. A quick change into silk blouse and dungarees then signalled a change of mood and style, with such offerings as a lightly bluesy number reflecting on the evils of drink, the trad-jazz-tinted Baggy Pants, two rather dramatic songs dealing in different ways with the perennially popular subject of rape, a nicely different life-of-a-band-on-tour song which looks at things with sympathy for all small hotel night porters, and many more including encores — which only stopped because GLC regulations prevented band and audience from being there all night. Someone really ought to sign that girl up...

TERRI ANDERSON

DOOLEY'S DIARY

Lord Rosehill's scoop

A NEW work composed by **John Dankworth** had its world premiere last week, performed by Dankworth along with **Julian Lloyd Webber** (cello), **Kenny Clare** (drums), **Paul Hart** (bass) and the **Myrha Saxophone Quartet**.

Now, you might expect the venue for this auspicious event to have been the Festival Hall, **Ronnie Scott's** or somewhere

equally prestigious. In fact it took place in the open air, on a balmy evening in the depths of the lush Sussex countryside in the grounds of Lord Rosehill's Queen Anne stately home.

The 24-year-old Lord Rosehill spends the winter months tending the several hundred acres of the Fair Oak Estate which his father the Earl of Northesk handed over to him when he took up tax refuge in the Isle of Man. But during the summer he devotes most of his time to promoting weekend

cultural events in the open air theatre he has established adjacent to his house.

His Dankworth scoop came about through **Julian Lloyd Webber** who appeared at Fair Oak last year and when asked to return this year revealed that one of his ambitions was to perform a piece written by Dankworth. This was commissioned and Fair Oak Fusion — "an unashamedly all-music composition employing a variety of different musical styles and composing techniques" — duly delighted the ears of the privileged few hundred people who packed the natural amphitheatre.

Neither jazz nor classical in its content, the piece, an interesting melange of styles, could easily find itself a public should it become committed to vinyl.

Lord Rosehill — an unassuming young man and about as opposite to your usual image of a peer of the realm as you could wish — has plans to bring more musical stars to his unique concert setting.

RCA'S CHIEF studio engineer **Peter Norman** was host at a party gathering last week to celebrate the opening of RCA's new custom recording studio which has been installed in the company's headquarters at 1 Bedford Avenue, WC1. Designed by **Jack Edwards**, of Glendale, California, the new facility comprises two master cutting rooms with **Neumann** lathes; an editing/dubbing studio; and a cassette sub-mastering suite. Monitoring is **KBL** and **Tannoy** throughout.



THIS DEBONAIR gent propping up a lamp-post outside **Buck House** is none other than **Mr Ken Evans**, erstwhile **Anchor Records MD** and now a **Radio Two** producer, who was on his way to take tea with the **Queen** at one of her traffic-numbing garden parties. We get to a few ligs in this business but this one has to cap the lot. Well done Ken!

Dog-eared LP for Thrope

PETER COOK's hilarious **Here Comes The Judge Live In Concert** album which is believed to parody the summing up in the **Jeremy Thorpe** trial allegedly contains a signal inaudible to the human ear.

According to publicist **Martin Lewis**, who helped put together the album which was recorded at the recent **Amnesty International** charity concert, the signal can only be heard by animals and is said to be a silent tribute to **Norman Scott's** dog **Rinka**.

Although **MW** staff may occasionally look a little dog-eared, we cannot confirm that the signal is in fact there but we have sent a review copy down to **Battersea Dog's Home**. On second thoughts maybe we should have consulted **HMV's Nipper?**



WE DON'T think we dare ask for suggestions for a caption for this picture. The official story is that **Jasper Carrott** became overwhelmed with emotion on being presented with a silver disc for his album **The Best Of Jasper Carrott and DJM MD Stephen James' tie** came in handy for a blow.

PROVING THAT it can organise a piss-up in a brewery (not that anyone ever doubted it) **EMI** last week took its courage, literally, into its own hands and invited the media along to the **Courage and Courage** brewery pub **The Copper** to launch the new **Chas and Dave** album **Don't Give A Monkey's** and single **The Sideboard Song**.

Those who lived to tell the tale say that it was a splendid occasion with wholesome East End fare such as jellied eels, welks, prawns and pie and mash on hand for those who could face it, followed by a guided tour of the brewery.

More than one guest got a little over-tired and emotional and were heard to be humming: "Heaven I'm in heaven . . .".

THE **EMI** ad on the back page of the current **Private Eye** for the **Shostakovich Lady Macbeth** album is genuine — even the **Lunchtime O'Boulez** quote " . . . amazing balls-up . . . gigantic cock-up" — and shows that even big corporations have a sense of humour in view of **Eye's** less than flattering references to **EMI's** classical department.

WE HAVEN'T heard the last of major company reorganisation — we live in changing times and "rationalisation" is likely to lead to more jobs being lost before the summer is out . . . There are also some startling rumours around at the moment regarding possible moves by at least four record company chiefs . . . Meanwhile, we understand **Bhaskar Menon** has decided to accept the invitation to head the proposed **EMI/Paramount** joint company — always assuming the deal is consummated before the end of August deadline.

APART FROM the main prizes at the **Music Week/Phonogram** golf tournament on Sunday, there were a number of "other" prizes including a weekend for two in Paris won by **Ian Stuart-Manning** for the worst tee-off; champagne to singer **Allan Love** "for a terrible round borne with unflinching cheerfulness" and clock radios to **Ed Stewart** (worst dressed man), **Stewart Tosh** (for travelling the greatest distance to the event — from New York), and **Patrick Lovet** (best dressed golfer — he's **Bill Martin's** doctor) . . . Commiserations to **Johnny Speight**, prevented from competing in the tournament by "flu and congratulations to his last minute replacement, **Elektra/Asylum's Stewart Horner** who won the celebrity prize, and to **Mike Cooper** of **Leeds** who won the dealer prize for a second time.

THE FORTHCOMING **Magnus** jazz festival at **Wembley** in October will see **Chris Barber** and wife **Ottile Patterson** working together for first time in seven years . . . **EMI's** ad agency deserves some sort of prize for getting the most words into a double page spread in this week's issue, but will win no friends among dealers with its clever copy line, "Record Imports Can Seriously Damage Your Wealth" . . . On same day **CBS** decided to cancel **Madrid** sales convention the **Basque** terrorists announced they were giving up the bombing . . . A & R men chasing five piece rock group **The Small Hours** managed by **Tony Gourvish**.

BON VOYAGE to **DJM's Ronald Cole** who left the company last week to emigrate to Israel — he will spend a few months becoming acclimatised and then hopes to land a job with one of Israel's biggest record companies . . . American impresario **Alexander H. Cohen** has picked up North American rights to the musical revue **A Day In Hollywood, A Night In Ukraine** . . . **CBS** has acquired world rights for soundtrack of **Star Trek — The Motion Picture** . . . A daughter to **Magnet's Brian Reza** and wife **Joan** . . . A son to **LFI's John Halsall** and wife **Eva** . . . **Richard Digance** apparently besieged by **Continental TV** producers after wowing **Cambridge folkfest** . . . **MW** editor **Rodney Burbeck** scooped his own paper last Tuesday by announcing the **Ariola/Arista** deal in his fortnightly inside-the-record-business spot on **LBC's After Eight**.

YESTERDAYS

FIVE YEARS AGO
COMMENTING ON appointment of **Ken East** as managing director of **Decca Records**, **Sir Edward Lewis** jokes: "I've been waiting 45 years to find someone — I only took the job for three months." . . . **CBS** sets up new division, **CBS Manufacturing**, under managing directorship of **Maurice Oberstein** . . . The American-based **Paramount-Ember** label, a joint enterprise between **Jeffrey Kruger's Ember Enterprises Inc.**, and **Paramount Pictures**, debuts in the UK via **Pye** distribution . . . **Mama Cass** dies suddenly in London flat . . . **Nick Heath** leaves **Robbins Music** to form own company **Firework Music**.

TEN YEARS AGO
CONTRARY TO previous policy, **Decca** announced it is to move into album releases on cassette and 8-track cartridge, and with other major companies gearing up for a drive into the tape market, a battle between the cartridge and cassette configurations is forecast . . . **Steve Gottlieb** appointed to new post as chief UK representative of the managements of **Philips** in Holland and **DGG** in Germany . . . **Shapiro Bernstein** to launch own **Middle Earth** label through **Pye** . . . **John Wilkes** appointed **Decca** press officer . . . **Willie Morgan** joins **Musicaland** chain as buyer and assistant to director **Alan Firth**.

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