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MUSIC WEEK

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"INVALUABLE DEALER TOUR" —DATES SET

THE THIRD annual *Music Week Dealer Tour* will take place during September and October this year, and even before the dates were announced last week more than half of the exhibitors' stands had been booked.

Participating for the third year will be EMI Records and sales director Clive Swan enthused: "We regard this event as an absolute must for making contact with the dealer. It has been of remarkable value in previous years enabling us to meet a large number of dealers in a relatively short space of time.

"We must also thank *Music Week* for actually bringing down the cost to exhibitors by a massive 45 per cent — quite an achievement considering the rate of inflation!"

Dates: September 29, Bristol (Holiday Inn); October 1, Newcastle (Gosforth Park), October 2, Glasgow (Albany Hotel); October 6, Leeds (Queens Hotel); October 8, Manchester (Piccadilly Hotel); October 14, Birmingham (Albany Hotel); and October 16 and 17, London (Kensington Town Hall).

MW mailing service for dealers

ANOTHER NEW *Music Week* service aimed at oiling the wheels of communication between manufacturer and dealer makes its debut next week — the Dealer Mailing Pack. This will enable record companies to reach 99 per cent of Britain's record dealers (NOP Survey) by enclosing their usual dealer mailing information — new releases, deletions etc — within the centre pages of *Music Week*.

And dealers will benefit by receiving all their product information in one convenient package, making it easier to read, easier to file, and thereby streamlining ordering and stock control.

Watch out for the first Dealer Pack in next week's *Music Week* — exclusive to *Music Week* retail readers only.

Polydor set to scrap RRP

By TERRI ANDERSON

THE END of recommended retail prices on Polydor product is a certainty, almost five years after MD A. J. Morris was first quoted in *Music Week* as urging that the industry should drop it. And when Morris went on a personal search for dealer opinions on the matter last week he was given the wholehearted support of most of those he visited.

After a day touring the shops in Leicester — chosen because it is one of the more prosperous Midlands towns with a generally busy retail

trade — Morris told *MW*: "I am adamant that the whole thing will be settled within a few weeks, and the new system will go into operation. The support I got from the dealers has made it possible for me to tell all interested parties in the discussions about ending RRP that the trade is behind me in wanting it to be abolished."

Morris revealed that Polydor is fully prepared for the change to free retail pricing and the practical details involving all aspects of invoicing and royalty accounting through the Polydor computer have been discussed by himself and Bill Bryant, director in charge of factory and distribution.

With Polydor, Phonogram and WEA already on record as wanting to abolish RRP, and at least one other major manufacturer being

generally considered to be sympathetic to the idea, Morris could say: "On the day it is possible to make the change I believe 50 per cent of the majors will get rid of it at once."

Five years ago, when head of Phonogram, Morris called for the ending of RRP. "I believe that there would have been fewer problems in the industry generally if we had acted sooner — we could have avoided some of the trouble we've had with cut pricing and imports and we need not have had the trauma of cutting dealer margins. The benefits would have been enormous."

That the progress towards ending RRP has taken five years is, Morris points out, due to the big obstacle of mechanical royalty legislation — which meant that the percentage involved could not be changed

except by Parliamentary Bill.

The need, therefore, was for agreement on a way of altering the base price on which that percentage was calculated, to the satisfaction of manufacturers, artists and publishers. "It has," Morris explained, "taken all the people involved all this time to see the value of a free market and work out a new way of calculating the royalty."

These inevitably delicate negotiations have still to be completed, and no official reaction has yet come from any artists. But Morris felt: "All artists are already more than familiar with this idea, since it operates in all the major European markets — where they have changed from using RRP to calculating royalties on some other basis, though the basis chosen differs from country to country."



SURROUNDED BY dealers in Birmingham last week — Paul McCartney and new EMI Records (UK) managing director John Bush (to the right of McCartney). Sixty record dealers from all over the country were invited by EMI to hear a playback of Paul's second solo album, *McCartney II*, at Birmingham's Opposite Lock Club and Paul spent nearly two hours chatting to the dealers, their wives and girlfriends.

Video success lies with dealers—EMI

By SIMON HILLS

BERLIN: THE success of video is largely in the hands of the retailer according to two pundits at the Video '80 Conference held in Berlin last week, and both hailed the video disc as being a vital development in the future market.

From EMI Videograms, Gary Pownall explained that EMI sees the future of the mass market in the disc, but warned that the retailer must make a positive effort to sell

software now. And Martin Roberts, editor of the Video Cassette and CATV newsletter said that the video software market will experience hard times during its development, especially with the forthcoming battle of the disc systems.

Pownall said that he was happy with the way EMI's blank audio cassette sales force had introduced its pre-recorded software range, but added that many retailers could

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New piracy moves

A NEW move to combat the piracy of records and tapes has been initiated with a meeting between the Mechanical Copyright Protection Society, the British Phonographic Industry and representatives of 18 UK-based pressing plants.

Top men quit

From IRA MAYER

NEW YORK: Two top US music industry executives resigned last week — John D. Backe, president and chief executive of CBS Inc., and Jerry Greenberg, president of Atlantic Records.

Backe's resignation came abruptly following a special meeting of the 15 member board of CBS directors last Thursday. No reason was offered for the sudden departure.

● Jerry Greenberg has announced he will leave Atlantic Records on June 1 to form his own label, as yet unnamed. Leaving with him will be his brother, Bob, currently Atlantic's vice-president for West Coast operations. The new label will be distributed by Atlantic.

No replacement for Greenberg has been announced yet, but it is expected to be somebody from within the Atlantic/Atco/Cotillion family.

The gathering, chaired by Graham Churchill of the MCPS, was organised to explore possibilities of greater co-operation between these elements of the industry in the continuing campaign against piracy — and to decide a code of practice by the cutting rooms, galvanic processing and pressing plants.

A steering committee was appointed to this end comprising Monty Presky (Damont Records) as chairman; Paul Lyntone (Lyntone); Ray Young (PR Records); Nick Rose (Sound Manufacturing, Hayes); A. W. Lipinski (Statetune); A. C. Batchelor (Tam Studios); and Eddie Chilver (WEA Manufacturing).

The committee's brief is to meet during the next month, and report back to a general meeting with findings and suggestions for future joint discussions between plants and other music areas of the industry. This development is seen as an attempt to detect illegal product at an early stage before pressing orders are accepted and fulfilled.



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NEWS

Virgin issues soundtrack to 'Swindle'

THE MUCH-heralded Sex Pistols film, *The Great Rock 'n' Roll Swindle*, opens in London's West End at the London Pavillion and Classic, Oxford Street, on May 15 and Virgin is releasing a soundtrack album on June 6.

Entitled *The Great Rock'n'Roll Swindle*, it is a newly-compiled single album featuring songs from the film and not a re-issue of the previous double album of the same name.

The film, which has already been screened in the US, stars The Sex Pistols, Malcolm McLaren and Ronnie Biggs, and features music by the group. National cinema distribution is expected.

Coinciding with the film's debut Virgin is publishing a book, printed in newspaper format, entitled *The Great Rock'n'Roll Swindle — A Novel* by Michael Moorcock.

In-depth ad drive for Elton album

A SUBSTANTIAL marketing campaign is planned for the new Elton John album, *21 At 33*. Rocket and Phonogram have devised an advertising campaign that overlaps into several differing markets. Press advertising takes in *The Sun*, *Daily Mirror*, *Daily Mail*, *The Observer* and *Sunday Times* as well as *The Daily Record*, *Time Out*, *Gay News*, *TV Times* and *Radio Times*.

There will be in-store and window displays with posters and display materials related to the theme on the sleeve. A single, *Little Jeannie*, has just been released. *21 At 33* is released on May 23, catalogue number HISP 126 (cassette: REWND 126). The album retails at £5.65 and the cassette at £5.80. The title, *21 At 33* is a reference to the number of albums Elton John has made and his age.



Decca TV album

DECCA GOES in for its first TV-marketed album since the company's takeover by the PolyGram group with the release of Ray Charles' *Heart To Heart*, a compilation of 20 of his hit records. Advertising for the album (London RAY TV1) will begin on May 16 in the Granada area, and may be spread to other regions. In addition dealers will be supplied with posters and point of sale material.



KEITH MICHELL was presented with silver discs for both the *Captain Beaky* album and single in his dressing room at Her Majesty's Theatre where he is appearing in *On The 20th Century*. Presenting was Polydor's Tony Adler, and as well as Michell, silver discs also went to Jeremy Lloyd, Jim Parker and Jonathan Rowlands.

MCA hits heavy metal market

MCA MAKES a bid for the heavy metal market with the May 16 release of a compilation album, *Precious Metal*, which carries a retail price of £3.99 for the first month. The LP contains tracks from Gillan, Tygers Of Pan Tang, Storm, Axe, Budgie, Steppenwolf, Wishbone Ash, Lynyrd Skynyrd, Gary Moore, Point Blank and New England. MCA is backing the release with full page ads in *Sounds* and *Record Mirror* as well as in tour programmes of heavy metal acts touring the UK in May. Shop promotion includes stand-up point of sale units, posters, till stickers, streamers and window displays.

LIBERTY-UNITED has planned a strong campaign to back the May 16 release of the new Whitesnake album, *Ready an' Willing*. A series of rock press ads will all mention the hit single *Fool For Your Loving*. The album has already been trailed in shops with a luminous window streamer which includes details of the bands UK headline tour which starts June 1 in Liverpool. A nationwide display campaign, with particular concentration on the tour towns has been confirmed. Fly posting and promotional visits to local radio stations have been lined up. An in-store video, featuring *Fool For Your Loving*, is available.

THE VAPORS' debut album due for release on Liberty United on May 16, includes their recent hit *Turning Japanese*, plus their next single to be released in June. Ads

will run in the rock press for a four-week period and there will be 300 shop displays. An in-store promotion film of the band is available.

A DOUBLE single featuring five P.P. Arnold cuts from 1967 and 1968 — all originally on the short-lived Immediate label — is the first in a series of re-releases by Virgin.

The two 45s are in a gatefold sleeve, and carry an RRP of £1.75. The five tracks are *First Cut Is The Deepest*, *Angel Of The Morning*, *The Time Has Come*, *Groovy*, and *Everything's Gonna Be Alright*. The last was never a hit, but copies of the original single have been changing hands for up to £10 apiece on the Northern Soul scene in recent years.

Further releases in this Virgin Immediate series will include cuts from *Amen Corner* and *Chris Farlowe*.

FORECAST EXCELLENT for "THE OTHER SIDE OF THE SUN"

The new single from *Jane's Jan*

UK APPEARANCES
Theatre Royal, Drury Lane 16th May
The Dominion 17th May

The Other Side Of The Sun
CBS 8611
taken from her album
Night Rains
CBS 83808

BPI round-up

Deacon warns of high grade bootlegs

THE BPI is worried about the numbers of high quality counterfeit tapes appearing on the UK market. BPI director general John Deacon commented last week, "We are very concerned that high grade counterfeits have started circulating again in the UK."

Deacon's comments followed a recent successful BPI court action against a distributor of counterfeit Beatles cassettes.

Iain Cameron Wallace of Unit 4, Hopewell Mills, Kippax, Yorkshire agreed in the High Court to pay the BPI £2,500 costs following the BPI's discovery that he was distributing "high grade" counterfeits of the Beatles cassettes 1962-1966 and 1967-1970. Wallace gave an undertaking not to knowingly handle counterfeit material again.

selling counterfeit cassettes at various retail outlets in London's Oxford Street.

Included in the product that he was handling were tapes by Santana, Cat Stevens and Paul Simon, plus the *Saturday Night Fever* soundtrack.

The tapes were found at the London Market, Westpoint, Marbles Market Arcade, Aristos and Downtown, which are all in Oxford Street. The court ordered an inquiry into damages and granted injunctions restraining Kiouritzides from handling counterfeit recordings. In addition, the court ordered him to name his supplier.

MEANWHILE, ANOTHER person appeared before the High Court after BPI solicitors found Elvis Presley bootleg LPs at his home.

AND GEORGE Kiouritzides of Beckenham Kent appeared in the High Court last week after BPI investigators had discovered him

In court Rex Martin of Cheltenham undertook not to make, sell or distribute bootleg recordings again pending a full trial.

Noble and Cokell join A&M board

MIKE NOBLE, director of A & R, and John Cokell, director of marketing, have been appointed to the board of directors at A & M, London with immediate effect.

Noble joined A & M in 1975 as A & R manager and has been particularly associated with the careers of Joan Armatrading and The Police. He is also responsible for the development of the UK roster both domestically and internationally.

Cokell joined the company in 1976 as marketing manager.

RODGER BAIN, general manager A & R at Phonogram has left the company after what a Phonogram spokesman described as "Coming to an agreement". Bain is planning to set up his own independent company, specialising in production and publishing. In a re-shuffle, **Jeremy Ensor** takes over as senior A & R manager, **David Bates** is appointed A & R manager. **Mark Woon** will continue as an A & R scout and **Stewart Coxhead** will continue to work in A & R while continuing as head of local promotion... **Howard Harding** is to head the newly formed public relations division of Bastable Advertising and Marketing. For the last five years, Harding has been press and publicity director of Arista Records. Prior to that he was general manager of Bronze, label manager at Cube and international promotions manager of Philips Records. Harding brings two clients with him to Bastable — The Blues Band and Larry Uttal's



new label, Earlobe Records... **Steve Jenkins** has rejoined Record Sales heading the local radio division. **Paddy O'Connell** and **John Jakubowski**, formerly at head office have returned respectively to Scotland and Plymouth to cover local media and retail outlets. **Sue Pearson**, formerly with UA, and **Gordon Hughes**, formerly with Tape 1, have joined the company at head office... **Clive May** has been appointed to the Thorn EMI corporate finance department in the newly created position of controller music, entertainment and leisure, where his duties will be complementary to those of David Purse, controller of the other Thorn EMI operating divisions, including the EMI electronics operation. May joined EMI from Coopers & Lybrand in 1965, and has worked for the company in Switzerland, returning to the UK last year as general manager, EMI group finance... **Les Lowe** to UK general manager of Bourne Music from a similar position at Decca's Burlington Music and Palace Music companies... Phonogram has a new manager in its promotion department, **Alvin Jordan** who has been

with CBS for the last six years, three years in regional promotion and three years in London promotion... **Theo Chalmers** to Cherry Red Music as general manager from Eel Pie Records... **Bill Tansley**, for the last three years general manager of D & J Arlon Enterprises, has been appointed a director of the company... **Stage One Music** has now been absorbed within its parent company, BK Music, and all enquiries and correspondence concerning Stage One should be addressed to John Bassett or Lorna Kirtland at BK, 7 Harley Street, London W.1. (01-636 1285)... **Alien Records** has moved to new premises at 109 New Bond Street, London W1. Telephone: 01-408 2350.

Stiff price rises

STIFF RECORDS has "with reluctance" announced details of price increases for its product. The RRP of Stiff singles moves from 96p to £1.15. EPs will now be £1.40 from £1.05 and 12" singles will now carry RRP of £1.70 from £1.49. The new prices take effect from June 1 and dealer margin remains at 33 per cent.

Step sign to Epic



SEVEN PIECE soul band *The Step* have signed to Epic Records and will release their first single later this month. The band have only been together a couple of months, but have already been asked to write ten songs for the soundtrack of the upcoming movie, *Con*.

MUSIC WEEK

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Japan \$122.

EMI Ire caretaker

From **PAT PRETTY**

COINCIDING WITH the end of a two-month strike at EMI Ireland, Brian Jeffery has been given responsibility for the management of the company here until a new general manager is appointed.

Brian Dockery, formerly managing director of the Irish company, is to be assigned new duties within EMI music.

Jeffery has a total of 20 years' experience with EMI music operations, including service in Denmark and South Africa, and is currently director of business development for EMI Music International.

Jankel signs solo deal

CHAS JANKEL, former co-writer and musical director for Ian Dury's Blockheads, has signed a long-term recording deal with A & M. He is currently producing his first album under the deal.

WEA HAS signed London-based band The Expressos. A debut single, *Hey Girl* (K18246), is set for May 23 release.

CHERRY RED, the London



independent label, has signed controversial band The Dead Kennedys to a worldwide recording deal. The band are currently in the studios recording their first album which is scheduled for July release. A single, *Holiday In Cambodia*, is set for UK release in late May.

THE ACCIDENTS, a new Essex group, have signed to Hook Line 'n' Sinker Records. An album, *He Kissed Me On The Apocalypse*, is due shortly.

BIRMINGHAM HEAVY metal band Quartz have signed to Logo for a worldwide licensing deal excluding the US. An album, *Live Quartz* (MOGO 4007), is released June 13 to tie in with a nationwide UK tour.

ACTOR/WRITER James E. Myers has concluded several album deals with President and Rollercoaster Records. Myers is currently celebrating the 25th anniversary of his song, *Rock Around The Clock*.

EX-TRAFFIC star Jim Capaldi has signed to Key Records for a five-year deal. Key will be promoting and administering Capaldi recordings through a series of licensing deals.

Major new venue for Nottingham

AFTER VIRTUALLY 10 years with no major rock concert attractions, Nottingham is now able to offer touring bands a venue with a capacity of three and a half thousand.

Way Ahead Entertainment and Nottingham Ice Stadium are to present concerts at the city's Ice Stadium and negotiations are already under way for the first concerts this summer. A spokesman for Way Ahead says: "The young people of Nottingham have needed a concert hall for a long time and the Ice Stadium will immediately put the city back onto the touring circuit and into the top league of major venues."

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DON'T TELL ME EMI 5053

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New Single

EMI

Already Playlisted on Radio One & Luxembourg AND NOW Paul Burnettes Record of the Week.

Mike Batt and Bob Geldof Ivor Novello Awards

MIKE BATT and Bob Geldof dominated the Ivor Novello Awards, this year presented by the British Academy of Songwriters, Composers and Authors and sponsored by the PRS, at the Grosvenor House Hotel.

Batt collected three awards, two

for Bright Eyes (Most Performed Work and Best Selling A Side) and one for Caravans (Best Film Song, Theme or Score). Bright Eyes is published by April Music and Watership Productions and Caravans by April Music and Ibcx Music.

Geldof's I Don't Like Mondays triumphed in two categories — Best Pop Song and Outstanding British Lyric. The song is published by Sewer Fire Hits and Zomba Management and Publishing.

The other winners were The Logical Song by Rick Davies and Roger Hodgson, published by Rondor Music (London) (Best Song Musically and Lyrically); Nunc Dimittis by Geoffrey Burgon, the theme of Tinker Tailor Soldier Spy, published by J. & W. Chester and Edition Wilhelm Hansen London (Best Theme for a Radio or TV Production); War Of The Worlds by Jeff Wayne, published by April

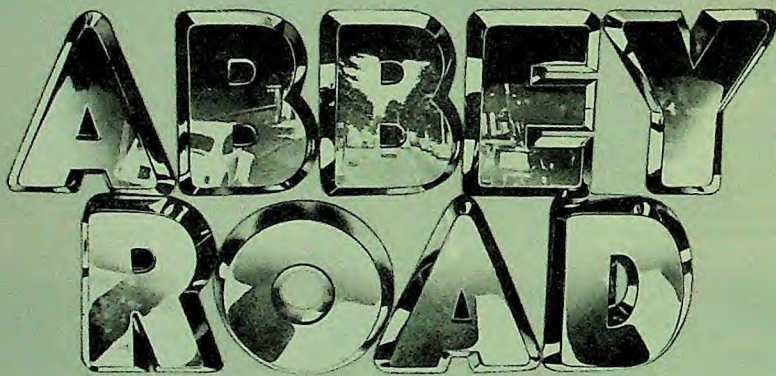
Music, Jeff Wayne Music and Leeds Music (Best Instrumental or Popular Orchestral Work); We Don't Talk Anymore by Alan Tarney, published by ATV Music (International Hit of the Year), and Songbook by Monty Norman and Julian More, published by ATV Music (Best British Musical).

Life Achievement awards went to two veteran songwriters, American E.Y. "Yip" Harburg, whose trophy was accepted on his behalf by composer-MD David Rose due to Harburg's illness, and Ireland's Jimmy Kennedy.

The award for outstanding services to British music went to Sir Robert Mayer, the centenarian, whose trophy was accepted by PRS general manager Michael Freegard, Songwriter of the Year was Ben Findon, and a special award for outstanding contributions to British music went to Paul McCartney.

EMI dispute

PRODUCTION AND distribution at EMI's Hayes factory were brought to a standstill last week following action by the unions who are seeking a 24 per cent wage increase. At press time the factory was "working to rule" and an EMI spokesman added that "Both management and unions are talking." Until the dispute is settled, it seems that both production and distribution will continue to be disrupted.



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ENGINEERED AND CO-PRODUCED IN STUDIO 3 BY TONY
CLARK AND HAYDN BENDALL + + CUT FROM DIGITAL
MASTERS BY NICK AND CHRIS ON VMS 80 LATHE + + + +

CONGRATULATIONS PAUL + + STILL COMING UP + +
THANKS EDDIE JIM AND MARK FOR SENDING CHRISTMAS
IN THE BACK OF A COLD VAN IN GLASGOW + + + +

WATCH THIS SPACE FOR DAVID PATON + + + +

KEEP BREATHING DOWN THEIR NECKS KATE + + GREAT
NEW ALBUM FROM STUDIO 2 NEARLY READY + + THANKS
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PRT & RCA plans

PLANS FOR the British PRT/Pye Records company and American RCA Records to come together in some sort of joint operation in the UK were being taken a stage further this week as RCA executives flew in to London for more detailed discussions.

But both sides stress that they are also talking to other companies and the PRT/RCA venture will only go ahead if both companies can agree on financial arrangements.

It seems that discussions are centred on RCA and PRT sharing common facilities, such as pressing, distribution, sales and possibly accounting rather than an outright takeover by either side.

Last week RCA managing director Jack Craig issued a statement to staff in which he said that the company was exploring opportunities to strengthen its position in the market place, and he went on to stress: "Our strategy does not include taking a minor position in any possible venture with another record company."

● Magnet Records managing director Michael Levy, whose name has been linked to the PRT/RCA talks, said last week: "An approach has been made. I am not prepared to make any further comment except to say that I run a successful record company."

Mechanics engineer label

LEADING CORNISH band The Mechanics are partners in a new label, Riviera Records, which is launched this week with their own single, I Don't Wanna See Your Picture.

Also involved are the owner of Sawmill's Studio in Cornwall, producer Tony Cox, and his wife, songwriter Lesley Duncan. Publisher Ron McCreight's RMO Music company is also associated with the label which will be pressed and distributed by PRT/Pye via a

special arrangement with Sonet.

National promotion will be handled by RMO and regional promotion by Riviera. Promotional plans for the first single include a support spot for The Mechanics on the current Steve Gibbons Band tour.

As well as being an outlet for The Mechanics' own material, Riviera Records will also release product by other West Country acts. The label is based at Golant, Cornwall (Tel: 072683 3337).

Tribunal hears PPL's case

THE ASSOCIATION of Independent Radio Contractors has "shifted its case at every stage" of the Performing Right Tribunal, currently investigating the level of needletime payments to be made by Independent Local Radio companies.

That was the accusation levelled by David Calcutt, counsel for Phonographic Performance Ltd, during his closing speech. Calcutt outlined 15 criteria he wished the Tribunal to consider and pressed PPL's claim for a payment of nine per cent of net advertising revenue from established stations.

Earlier in his own succinct summing up, Musicians Union general secretary John Morton advised a more simple approach, asking the Tribunal to disregard all considerations except one: the paramount factor in determining a fair rate is the value to the radio stations of the right to broadcast records, he said. In assessing this value he asked the Tribunal to take into account the performers' interests and submitted that the rate should remain as it is — on a sliding scale up to seven per cent of net advertising revenue.

One thing is certain — the needletime payment will be expressed in terms of a percentage. This became clear early last week when AIRC failed to gain leave to amend its original pleading to take account of the possibility of a needletime payment expressed in terms of a lump sum, as is the BBC payment.

Double D takes on Pinnacle

DAVE DEE'S Double D Records has taken on Pinnacle distribution, in addition to its existing deal with Tandem, for The Sweat's single, Why'd You Have To Lie? (D DEE 002).

"We have added Pinnacle for this record in order to give it as much coverage as possible at retail level," said Dee.

Pink Floyd

EMKA PRODUCTIONS Ltd, on behalf of Pink Floyd, wish to make it clear that the design for the album The Wall, which won a Music Week award as best full price pop sleeve earlier this year, was entirely that of Gerald Scarfe and Roger Waters. The design was originally credited to Scarfe, Waters and Cream Creative, according to information supplied by Cream.

Video

FROM PAGE ONE

make more effort to promote them.

"This new product has to be explained to people, which is why the dealer is so important," he said. "Dealers have performed well, but if I have any anxieties about them, it is because they become used to product selling itself. If I make the distinction that they are for sale, rather than being sold, you can probably see what I mean.

"We look to the dealer to earn our continued loyalty. The public expects extensive information about what the contents of videos are, we spend a lot of effort and money doing so, and we expect our dealers to do the same.

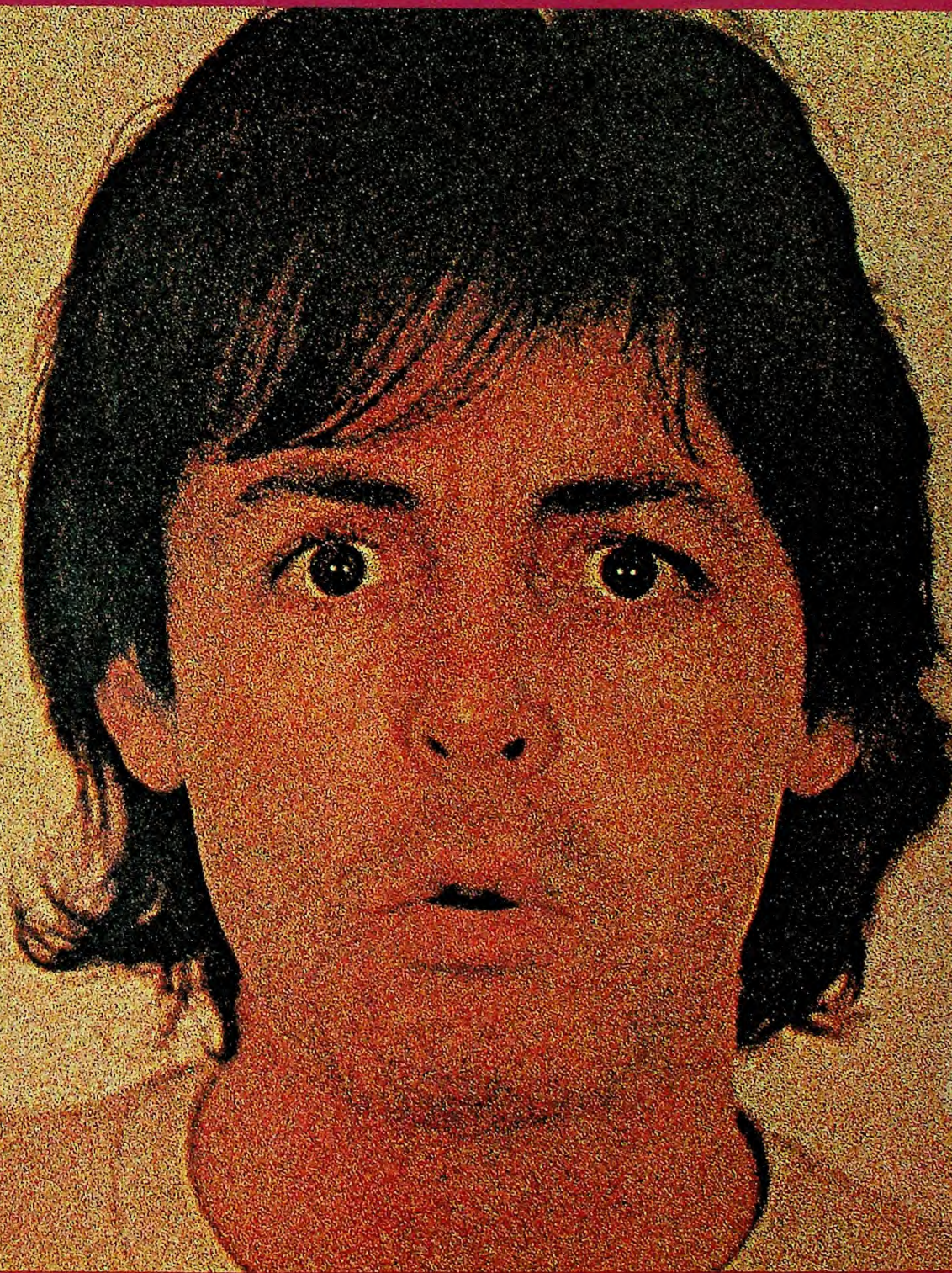
"The other thing we say to them is don't be greedy. We are selling a cassette at £40 including VAT and we pay the dealer £10.43. We end up with £8.50 which contributes to all our running costs, production and

profit. We say don't push too hard for sale or return — it virtually destroyed the record industry in the US."

Martin Roberts said: "The consumer sometimes acts predictably, but often he surprises us. While the dealer is in the midst of this developing industry, he is the one who must satisfy the needs of his customers. If he makes a mistake, it can result in lost profits and a general dissatisfaction."

One of the surprises that the customer has sprung upon the industry is the uptake of old movies on video cassette. (The American consumer now has a choice of thousands of pre-recorded cassettes.) Yet even with the companies supplying them making a profit, Roberts added that it will be the video disc that will ultimately become the real mass market.

ON HIS OWN



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PCTC258

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NEWS



HOT GOSSIP, recently signed to DJM, paid a visit to the CBS telephone sales team. Pictured (back row, l to r) are Floyd, Kay Evans (assistant manager CBS telephone sales), Steve Bott (sales manager DJM Records). Front row: Jane, Warwick Coulson (manager CBS telephone sales), Kim, Virginia and Roy.

On Camera

JIMMY RUFFIN, back in the British and American charts with *Hold On To My Love*, his first single for RSO, made a brief trip to London last week to appear on *Top Of The Pops*. During his stay he paid a visit to the RSO Records' offices to meet with (l to r) Ashley Newton (creative services manager), Arthur Sheriff (head of promotion) and Alexander Sinclair (director RSO Publishing). *Hold On To My Love* is a track from Ruffin's forthcoming album, *Sunrise*.

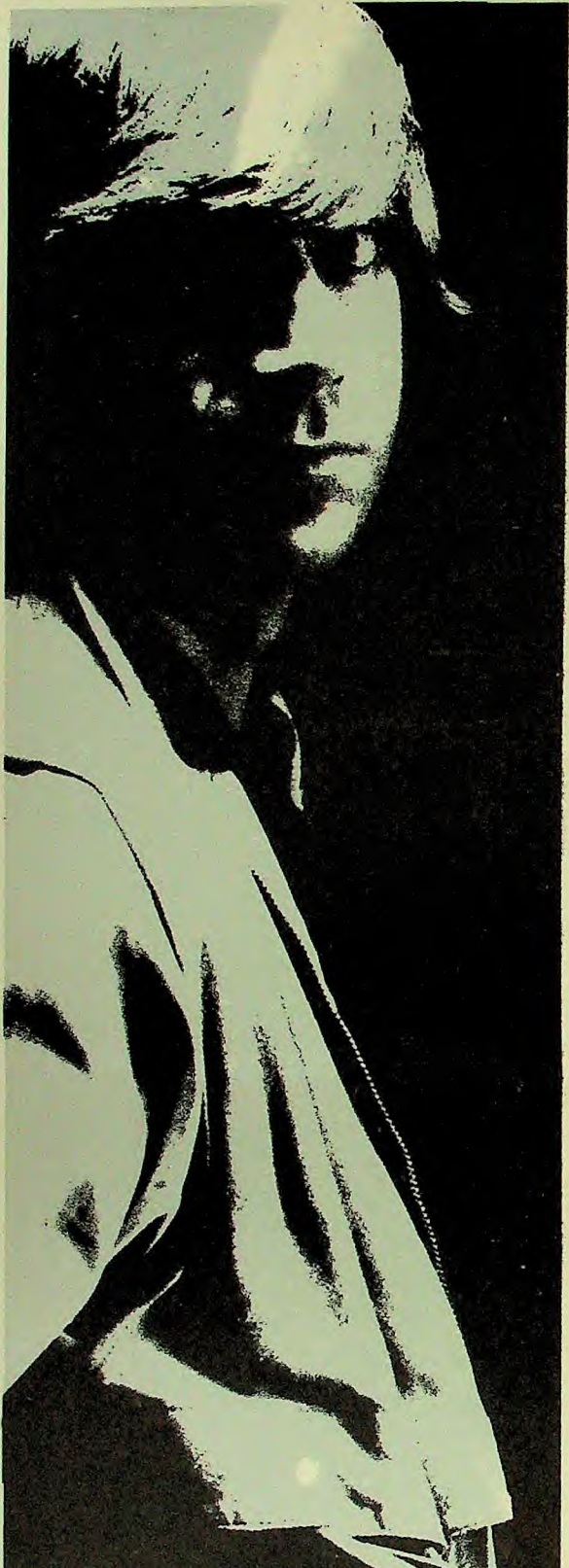


CHAIRMAN OF the Barn Group of companies, Chas Chandler fronts a revolutionary new concept instigated by Arrogant Adams, the latest signing to his Super Singles series. The new concept involves the artiste buying T-shirts for the record company and thus preventing them from dumping a mass of junk shirts all over the group and media. Pictured (l to r) Chas Chandler, George Peckham (disc cutter engineer, Barn), Suzie Ching (PA to Chandler), John Bassett (Arrogant Adams' manager), Paul Plant (tape operator), Dave Garland (recording engineer), Joss Sanguin (tape room engineer), Chester Kamen (guitarist and co-writer). Front: Arrogant Adams himself.

RECENTLY FORMED pressing company PR Records has just celebrated its 250,000th pressing. On press at the time was the new Topic release *A Cut Above* (12TS410) by folk artists June Tabor and Martin Simpson. Topic directors Tony Engle and Tony Russell, together with the artists were presented with a special silver disc to mark the occasion. Pictured (l to r) are: Ray Young (PR Records general manager), Tony Russell (Topic), June Tabor, Martin Simpson, Bill Dedman (PR production control), Tony Engle (Topic MD).



RCA MANAGING director Jack Craigo played host to Grace Slick at a buffet reception in the company's London offices recently when the singer was in town for a one week promotional visit coinciding with the release of her first solo album since leaving Jefferson Starship last year. Pictured (l to r) are Shirlee Stone, press and public affairs manager, Skip Johnston, Ms Slick's manager, Grace Slick, Derek Everett, creative development director, Craigo, and John Howes, commercial marketing manager.



JUSTIN HAYWARD

NEW SINGLE
Night Flight
produced by Jeff Wayne

FROM THE FORTHCOMING ALBUM



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Whitesnake

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TUE. 3RD JUNE ● SOUTHAMPTON, GAUMONT	TUE. 10TH WED. 11TH JUNE ● BIRMINGHAM, ODEON	FRI. 20TH JUNE ● BRADFORD, ST. GEORGES
WED. 4TH JUNE ● BRISTOL, COLSTON HALL	FRI. 13TH JUNE ● MANCHESTER, APOLLO	SAT. 21ST JUNE ● SHEFFIELD, CITY HALL
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RETAILING

Edited
by
TERRI ANDERSON

Oval making hits but little money

ACTS LIKE Ian Dury and Lene Lovich have slipped through Oval's fingers — but then, it isn't a company that is geared to spending huge advances on new acts, and pushing them into the charts.

But its record is impressive. With his Radio London Honky Tonk show, Charlie Gillett played tapes of Dire Straits, Elvis Costello, Darts and Graham Parker resulting in impressive successes for all of them. Those artists are all available on Oval's Honky Tonk Demos album — a fine slice of Seventies' rock 'n' roll history.

And, more recently, the company released Holly and The Italian's Tell That Girl, resulting in ecstatic press reviews and a signing to Virgin. The

result of all this is great for prestige, yet leaves Oval's role confused and its finances tight.

It is run by Gillett, Gordon Nelki and marketing man, Garrell Redfean — a new arrival to help the company keep a certain distance from its product and to try and give it a commercial boost.

"We are interested in individual musicians who have a quirky streak of their own, but are commercially appealing and keep what they do on the ground," says Gillett. "Ian (Dury) and Lene (Lovich) have proved that it works."

"People do get influenced by the music business and they make a caricature out of themselves. But stardom is a by-product of what we do — not a goal. We are an alternative and are more interested in the actual process by which the

By
SIMON HILLS

music is made — so we sacrifice marketing departments and so on.

"Bobby Henry is an example. We started with him simple as a writer with a heap of demos and then we tried to get the musicians together as a whole. Motown has always been one of our models, where people do everything, appear on other people's records and become involved right through the process."

Both Gillett and Nelki have difficulty in describing their role in the business, other than being fascinated by it and the process by which music is made.

Their office consists of a spartan basement in Clapham with two chairs, a pile of tapes and a stereo system. They play a couple of unmixed tapes by ex-Squeeze bassist Harry Kalkoulli and a new signing Kevin Armstrong, both different, yet both laying an experimental streak over contemporary pop themes.

Perhaps the most straight signing is Bobby Henry, a Scot who writes six songs in a year — sadly managing to avoid success as easily as he puts down melodies.

Oval started back in 1974 with the release of a compilation of music from Louisiana including Johnny Allen's Promised Land when they were distributed by Virgin — later doing a deal with A&M, and now back to independence simply putting product out through Pinnacle.

Their flirtation with Dury started

when they managed Kilburn and the Highroads and with Lene Lovich when she appeared with one cover version on tape — later presented to Stiff and released on the B-side of Lucky Number — and a lot of sessions playing in Bobby Henry's band.

"Managing the Kilburns was an educational thing in many ways and is an essential apprenticeship into the music business," says Kelki. "We watched somebody destroy the Kilburns when it came to recording as they would put the drummer in and make him record the whole track by himself, then the brass player, and so on."

"It was the way people produced then, where an unsigned band was pushed into the box and expected to play — which is a total mockery."

As a result of this education, Oval now tries to use eight-track studios to achieve a sound that suits relatively inexperienced bands and an economy to create pure sound as well as financial gains. Gillett recalls the time when they would be scrounging studio time from Virgin and Island early in the morning when no one else was using it. But it still had to be paid for and Oval simply could not stand those overheads.

The deal with A&M was made so that A&M would have an influx of talent "from the streets", while it

Stardom is a by product of what we do, not a goal

could help Oval's financial constraints. It finished because the functions of the two companies were not really compatible, according to Gillett. The hits didn't materialise for A&M, while the artists Oval had signed developed differently to how they expected.

Stiff has been the natural company to take up Oval product, and there have obviously been some close liaisons between Dave Robinson and the company, and when Nelki and Gillett describe the deals with their acts it is easy to see why.

"Most artists that move on have come to us demanding thousands of pounds to sign up," says Gillett. "Holly and the Italians asked if we wanted to put the one single out, which we thought would be fun. Lene simply came in and did things with Bobby, but it was another case where Stiff had the money to say to Lene, 'we can put an album out now.' We got a couple of thousand pounds for it."

"Lene was different to Holly," continued Nelki, "because Holly came in with 10 songs that she had demoed, and her bass player was very organised and acted as her manager. With Lene we had one song, that was a cover version which we took to Stiff and Dave (Robinson) said let's put it out as it is. Then she wrote the Lucky Number."

"Up to then," said Gillett, "we thought she would be doing cover versions. But we used to think of her as a star. We couldn't work out why she was wandering around without a record contract!"



THE IMPACT which can be achieved by giving a full window to one LP is being assessed at the moment by Our Price. Its shop in Charing Cross Road, London normally uses several different albums in its displays, but it has decided to use the new Sky album as a test on singular display — and the results, the shop reports, have been very good.

TALENT

Edited
by
CHRIS WHITE

UK Subs suffer a 'wall of silence'

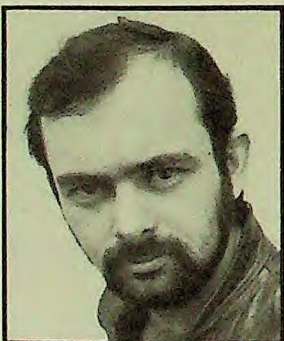
WITH FOUR Top 30 singles during the last eight months and two albums under their belt — the latest of which, Brand New Age, is already in the LP chart — Gem Records' UK Subs could be said to have established themselves as one of Britain's most promising new bands.

Yet two people in particular with a vested interest in the Subs — David Simone, managing director of their record company Gem and Michael Phillips of Ramkip Management — remain amazed at the wall of silence which often greets the band's releases from both Radio One and radio stations around the country.

Simone admits: "It is frustrating and it is like knocking your head on a brick wall. The truth of the matter is that the whole basis of the band and their record success is that they are a working band, always on the road and always going out and playing for the fans."

UK Subs are touring throughout May and will have just one day off in four weeks. This year they will play at least 140 live dates. Last year when they signed to Gem they actually did 215 gigs.

Manager Phillips first came across the band when he was working for a PA equipment hire company in



MICHAEL PHILLIPS: He came across the band while he was working for a PA equipment hire firm in South London.

South London. That was two years ago and after checking them out in a Tooting pub he became closely involved with their career, eventually becoming their manager.

He recalls: "They must have been about the only punk band at that time who were not signed up to a record label and yet they were selling out gigs at the London Lyceum. They had done a live track on the Farewell To The Roxy album, but otherwise everyone was shying away."

"We went into the studios, made a tape and touted it around the companies — and it was Gem's A&R man, Hugh Stanley-Clarke, who had

seen the band down at the Marquee, who eventually signed them."

David Simone adds: "They did make a single for City Records which sold 33,000 copies through independent distribution. I realised that if they could sell that many records through something which virtually amounted to a one-man operation, then there was a lot more potential via a company like Gem Records."

Both Simone and Phillips feel that there is still a vast punk following and that is the market that the UK Subs aim their music at.

"But they are still only reaching a minority audience and if radio producers gave the band a fairer crack of the whip, which they do, deserve because of their proven success in the charts, then they could reach a much bigger public," Simone adds.

The band have already played gigs in the US and their records have broken in such international marketplaces as Japan, France and Italy.

Simone adds: "We all try to give the UK Subs' fans value for money. For instance, all their singles have had at least three tracks, been pressed in coloured vinyl and picture-bagged. The new LP is pressed in see-through vinyl. The band also do a lot of charity gigs and like to do afternoon matinees so that the younger kids can get to see the shows, while only charging £1 for what amounts to two sets."



BARBARA DICKSON has had plenty to celebrate recently, with the success of her album and the single January February. Epic marked the two achievements with a media reception in Knightsbridge. The lady is pictured with CBS managing director David Betteridge (left) and CBS chairman Maurice Oberstein.

Maunkberrys seeking new pop talent

MAUNKBERRYS IS on the look-out for "new and interesting" pop talent to showcase every Monday evening.

The West End night-club, haunt of a lot of music business people, has previously booked newcomers to the business and given them important exposure, and is now on the look-out for more names.

Maunkberrys director Mavis Hudd said: "We've just about exhausted the list of names that we originally booked to appear at the club on a Monday evening — now we'd like to audition some new acts."

"What we are looking for are acts who are new, interesting and different, and who will also suit the intimate atmosphere which the club has." Ms Hudd can be reached at 221-3847.

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Dutch tape sales down

From SUE BAKER

AMSTERDAM: According to RCA, sales of pre-recorded cassettes were down by 32 per cent last year, mainly because the record companies do not give enough attention to the marketing of tapes.

Quality is not a strong point, and inlay card information is virtually non-existent. RCA says that several record companies will be launching cassette campaigns in the coming months to encourage dealers to stock large quantities in return for special discounts.

This merely passes on the problem of marketing to the retailers, and the only real solution is to treat cassettes as a separate product and not as a companion line to LPs.

Consequently, RCA is initiating a campaign, including TV and radio commercials and point-of-sale displays, with the sole aim of promoting cassettes.

'Ineffective' CCO reaches deadlock

LONDON: The Caribbean Copyright Organisation, established jointly by the Performing Right Society and the Mechanical Copyright Protection Society with assistance from Holland's BUMA/STEMRA, has been largely thwarted to date in its efforts to become a regional society for the licensing of performing and mechanical rights throughout the West Indies.

Incorporated in Jamaica in 1974, the CCO's first objective was to design and implement a programme for licensing mechanical rights in the area, but, according to the MCPS, "its efforts met with violent opposition from the local recording industry. Despite visits by senior executives from PRS and MCPS, and discussions with leaders of the music industry, particularly in Jamaica, it has proved impossible to obtain agreement for a scheme of

licensing mechanical rights in the area".

The MCPS attributes the main reason for "this regrettable situation" as being the widespread uncertainty about the status of foreign (non-West Indian) works in the West Indies now that the constituent countries have all assumed constitutional independence. New copyright legislation which would remove this uncertainty is under consideration by the governments of the major islands, such as Jamaica and Trinidad, but so far no new law has been enacted.

CCO continues to exist in this stalemate, but is ineffective at present so far as the collection of royalties in Jamaica and Trinidad is concerned. The MCPS states that it is continuing its efforts to collect royalties in these two countries and the smaller West Indian territories.



HOLLYWOOD: Rupert Perry, Capitol Records vice president of A&R, has been appointed chairman of a newly-formed EMI Music International repertoire committee, which will co-ordinate, review and direct EMI Music's A&R resources and activity in the US and UK. EMI Music Worldwide chairman and chief executive Bhaskar Menon (centre) is seen with, from left, committee members Don Grierson (Liberty-United US A&R VP), Brian Shepherd (EMI Records UK A&R director), Perry, and Graham Fletcher (Liberty-United Records UK A&R head). The other committee member is Guy Marriot, EMI Music Europe and International business affairs director, who will also act as secretary.

Israeli sales plummet

From BENNY DUDKEVITCH
JERUSALEM: A recent survey held by the Israel Consumer Council has revealed that, in the six months since October 1979, record sales in Israel have dropped by 50 per cent in a market aggravated by an inflation rate of 120 per cent. Hardest hit are imported records, whose sales dipped by nearly 60 per cent during this period.

Retailers, who have done exceptionally good business over the last few years, mainly with foreign pop music, are now complaining of a serious sales slump. The main loss is occurring on imported record sales, the average cost of which per LP is between £5 and £7 in a country whose average income is a third less than that in the UK.

Ronnie Braun, CBS Records director of marketing, claims that, whereas in the past the average buyer would take two records at every purchase, the second purchase is now being lost.

His estimate is that locally produced records have suffered a 50 per cent drop in sales, although top-selling LPs like ELO's Discovery, Abba's Greatest Hits, Vol. 2, and Pink Floyd's The Wall have lost

only about 20 per cent of their former potential.

Locally produced records are between 40 and 50 per cent cheaper than imported LPs, and those people formerly in the habit of buying imported product are now being obliged to buy local pressings. A locally produced LP costs approximately £2.50, and those with gatefold sleeves average out at £3.

The record companies and the retail outlets are now trying to revive sales through special campaigns. The big companies like CBS, Litratone (Phonogram), and the General Music Company (WEA) have instituted schemes such as a specially reduced Record Of The Month and direct selling through credit card organisations, which are a relatively new phenomenon in Israel.

Many retailers have announced special discounts, notably on back catalogue product, but the depressing sales picture goes on. The only areas not affected are jazz and classical music, where record sales have always constituted five to six per cent of the total market, and the pirate cassette market continues to flourish.

Eurovision win gives Irish industry a timely boost

From PAT PRETTY

DUBLIN: Ireland's Eurovision win has proved a timely morale-booster for the local music industry. In the wake of a tough Budget and rises in VAT and bank rates, dealers are facing a summer of belt-tightening.

However, national attention is now excitedly focused on the music business and singer Johnny Logan, whose performance of What's Another Year has provided the Irish market with a new star.

Logan's looks, personality and musical ability make him highly promotable. The 25-year-old singer was born in Australia, but is the son of Irish tenor Patrick O'Hagan.

Victory at The Hague plunged him into a heavy follow-up schedule, with flights to Switzerland for TV, London for Top Of The Pops, Germany for more TV, and then back to London for the Val Doonican Show, followed by RTE's Late Late Show here in Dublin, with tours in Spain and Argentina impending.

To mark his win, the Talbot car firm presented Logan with a free gift on Irish TV — a 1.6 Solara in advance of the model's launch date here.

What's Another Year had already been turned down by the Castlebar Song Contest, where songwriter Shay Healy met and teamed up with Logan. The record version was produced by Bill Whelan, and recorded in Dublin's Windmill Studios.

THE TWO-month strike which shut down EMI in Ireland has ended through negotiation. One of the casualties of the stoppage was The Green Crow Caws, a record made for the 100th anniversary of the birth of playwright Sean O'Casey.

Directed and produced by Sean Murphy, the music and poetry collection is sung and read by Abbey Theatre actor John Kavanagh. Some of the music is based on traditional airs, and some of it is original, written by Paul Brady who did most of the arranging as well as playing piano, mandolin, flageolet synthesizer, harpsichord and guitars.

Brian Jeffery has assumed responsibility for the management of EMI (Ireland) Ltd. here until a new general manager is appointed, and former managing director Brian Dockery will be assigned new duties within EMI Music.

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Severn Sound is all set to be the pacemaker

AFTER ONLY a few weeks in his position as managing director of Severn Sound, Graham Moon has been outlining his plans for the new Gloucester-based ILR station which should be on air by the end of 1980.

Although the station will be one of the smallest in the country, Moon wants to attack the main areas of programming and, in particular, marketing, with force.

Moon claims that Severn Sound will become the ideal test market station in ILR and in order to substantiate the statement he will be commissioning one of the most sophisticated marketing research projects on the area in order to have a complete consumer profile on the local population.

This exercise, according to Moon, will be one of the most extensive ever

carried out by any ILR station, including Capital. The research, on all aspects of local commerce, industry, spending, income, trends and so on, will be carried out by an independent agency, and will be updated on a regular basis.

achieve a 10 per cent penetration of the potential audience by time of the first JICRAR research, and expects the audience to level off at 55 per cent after two to three years of broadcasting.

Moon claims that Severn Sound

By GRAHAM HUGHES

In order to validate audience research figures, three dipstick surveys are to be commissioned before the spring 1981 JICRAR national research is carried out. The first local survey will be made four weeks after the station goes on air, one prior to Christmas and the third in early 1981.

Moon hopes the station will

be serving the needs of the advertiser both locally and nationally through the station's back-up marketing services. The national sales agency, yet to be chosen, can expect to have a great deal of marketing information given to it rather than have to provide it.

The daytime mainstream music output will be based on Top

40/MOR with specialist music such as folk, jazz and country, which all have a strong local tradition, having their own programmes.

The internationally famous Three Choirs Festival, which is held in turn at the cathedrals of Gloucester, Hereford and Worcester, will eventually have an important role to play in Severn Sound's arts programming but so too will other local music and arts festivals.

Moon suggests that co-production programmes such as the broadcasting of important concerts such as the Bournemouth Symphony Orchestra appearing at the Gloucester Leisure Centre could be produced with 2CR (Bournemouth) for example.

Drama production, one of the station's original strong points in its application to the IBA, should commence by mid 1981 when an additional studio will be built. Moon confidently boasts that if any other station wants a hand with their drama, Severn Sound will have all the necessary expertise on hand. Local playwright, and Severn Sound director, Dennis Potter has given the radio copyright of his plays to the station.

The loudest show

RADIO VICTORY is claiming the ILR network's "loudest" programme now that late show presenter Bill Padley's Monday night slot is devoted to Heavy Metal. Between 9pm and 10.30pm programme controller Jack McLaughlin is said to flee the country but he reports that "local response has been tremendous".

News in brief...

JEREMY ROBINSON has been appointed programme organiser at BBC Radio Birmingham, in succession to Bryan Harris who was recently promoted to manager of Radio Cleveland. Robinson joins Birmingham from BBC Radio Bristol where he was a senior producer.

RADIO HALLAM stages a four day International Jazz Festival at Sheffield's Crucible Theatre starting on May 28. Among the artists performing this year will be Stephane Grappelli, George Chisholm and John Dankworth. Representing America will be trumpeter Clark Terry and saxophone veteran Bud Freeman, plus a debut British appearance by the Pharaoh Sanders Quartet. Also in the line up for this event, co-sponsored by the Jazz Centre Society, are the Morrissey Mullen Band, the Midnite Follies Orchestra, Digby Fairweather, the Brian Lemon Trio and the Dave Brennan New Orleans Band.

NEW INFORMATION officer at the IBA is Paul Kopel. Formerly a press officer for British Shipbuilders, he replaces James Conway who has become the authority's London area officer.

CAPITAL DJs Alan Freeman, Roger Scott, Mike Smith, Graham Dene, Dave Cash and David Rodigan have all made promo jingles for hospital radios and the ILR station is offering a copy of the tape to any hospital station within its listening area.

Capital to be Makin' Waves

CAPITAL RADIO aims to chart the development of music over the past 10 years with a 17 week series called Makin' Waves — A Soundtrack For The Seventies.

A Capital spokesman says: "Not since the Beeb's Story Of Pop has anything so comprehensive as this been tackled." Executive producer of the series is the station's head of music, Tim Blackmore, who worked on The Story Of Pop when at the BBC, and the producer is David Briggs. The programmes are compiled by John Pidgeon.

In each hour long programme, starting at 3pm on Sunday, May 18, presenter Alan Freeman introduces a different topic made up of about 50 per cent talk and 50 per cent illustrative music.

The series begins with The Legacy Of The Sixties with contributions from Rod Stewart, Roger Glover and Jimmy Page among others, followed by Singer

Songwriters with Van Morrison, Don McLean, Stephen Stills, Graham Nash and Jackson Browne.

Topics for future programmes will include the growth of the independent record companies, soul in the Seventies, the changing role of women in rock, glamour and glitter rock, what happened to the Beatles after the Beatles, old wave (the state of music in 1975/76 before punk), two programmes on punk and its developments, electronic music, heavy metal, the survivors such as Pink Floyd and the Bee Gees, how pop was revitalised in the Seventies, plus some crystal ball gazing into the Eighties.

To accommodate the new series, Mike Smith's UK Top Thirty programme will be squeezed into the 2pm to 3pm slot.

The series is currently being offered to the rest of the ILR network.

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SHAY HEALY

Writer of

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- * 'Dallas/The Waltons' [TV Souvenir] - **THE BOBBY PATRICK BAND** [MONZA 004] [pic sleeve]
- * 'Revolving Boy' - **URGE** [CDO 681] - In demand Rock 45/Airplay
- * 'Sledgehammer' - **SLEDGEHAMMER** [New no. STRONG 1] - Heavy metal [pic sleeve]
- * 'Rock on Tommy' - **CANNON & BALL** [SRT80429] - Comedy disco.
- * 'Burning Up' EP - **NORMAN NARDINI & THE TIGERS** [TIG 001] Quality US Rock [pic sleeve]
- * 'School' - **STRIPE** [OUT 001] - In demand Heavy Metal.
- * 'Tick-Tock' - **STUBBZ** [DD 002] - Commercial Rock 45/Airplay [pic sleeve].
- * 'In The Goodnight Hour/Calling On Moscow' - **PROPAGANDA** [IND 1] - Commercial Rock.
- * 'Swindon This is Swindon' EP - **VARIOUS ROCK BANDS** [RED 00001] - pic sleeve.
- * 'A.E.I.O.U.' - **PEDI & THE LIONS** [DD001] - Pop/Rock. Radio One plays [pic sleeve].
- * 'Here Come The Dollops' **THE DOLLOPS** [PEEP010] - Kiddies project.
- * 'Lonely Joe' [Tribute to Joe Meek] - **ROBB SHENTON** [STG 1] - Regional airplay.
- 'The Letter Song' - **Q-TIPS** [SHOT 1] - Heavily promoted 45 [pic sleeve].

- * 'Build Up' - **ROCKHOUSE** [KOOL 37] - Popular UK Rock N' Roll 45.
- * 'Woolly Bully' - **GANGSTERS** [BB26] - Disco Ska.
- * 'Run To Her' - **JOHNNY COPPIN** [RO03] - Contemporary. from a group who recently had sessions on the Kid Jensen Show.
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- * 'Midnight Hour/Bare Footin'/You Don't Know Like I Know/Time Is Tight/I Can't Turn You Loose/Roadrunner.' - **SKA CITY ROCKERS** [BEAT 12-1]
- * 'If It's Love That You're Looking For.' - **TEDDY LINCOLN** [CAM 1201] - featured in all the reggae charts.
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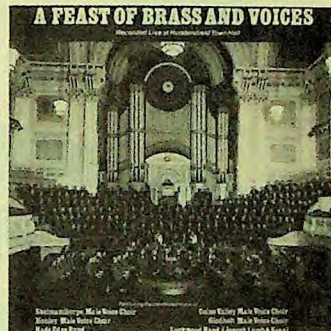
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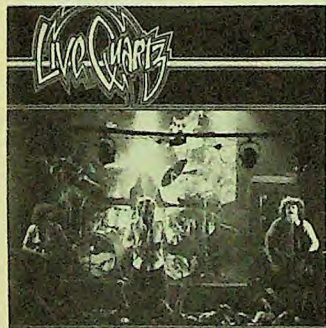
* LK/LP 6403 - 'A Feast of Brass & Voices' A double LP featuring various choirs



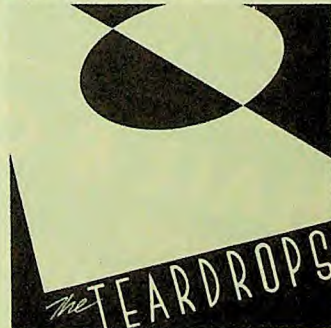
* SAT1001 LP - '6 A Side' - **MUNGO JERRY**



* SRT 80428 - 'Rock on Tommy' - **CANNON & BALL**



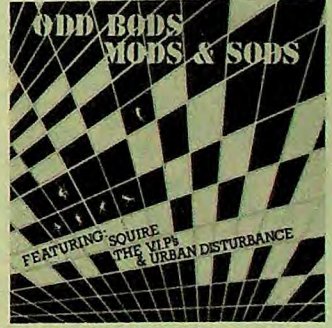
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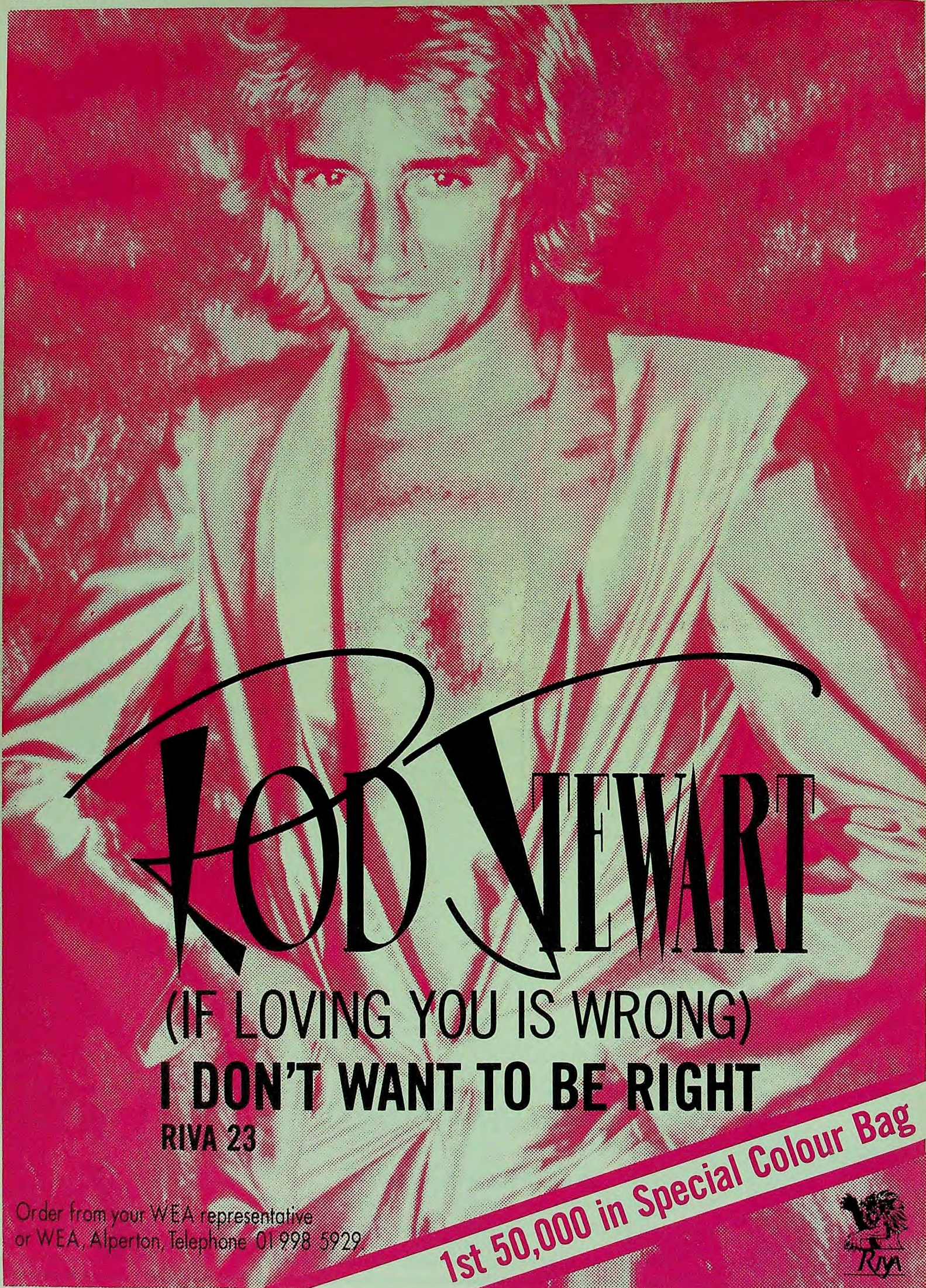
ORDER FORM CHART

TOP 75 SINGLES

This Week				Last Week				Wks on Chart				TITLE/Artist (producer) Publisher				Label number			
1	2	3		1	2	3		1	2	3		WHAT'S ANOTHER YEAR Johnny Logan (B. Whelan) Bocu	○	Epic EPC 8572 (C)					
2	1	9		2	1	9		2	1	9		GENO Dexy's Midnight Runners (P. Wingfield) EMI	○	Parlophone R 6033 (E)					
3	3	5		3	3	5		3	3	5		COMING UP Paul McCartney (McCartney) McCartney		Parlophone R 6035 (E)					
£ 4	17	3		4	17	3		4	17	3		MIRROR IN THE BATHROOM The Beat (B. Sargeant) Copyright Control		Go Feet FEET 2 (F)					
▲ 5	25	3		5	25	3		5	25	3		SHE'S OUT OF MY LIFE Michael Jackson (Quincy Jones) Sunbury		Epic EPC 8384 (C)					
£ 6	9	3		6	9	3		6	9	3		NO DOUBT ABOUT IT Hot Chocolate (M. Most) Stave/Nickelodeon/Intersong/RAK		RAK 310 (E)					
£ 7	14	3		7	14	3		7	14	3		HOLD ON TO MY LOVE Jimmy Ruffin (R. Gibb/B. Weaver) RSO/Chappell		RSO 57 (F)					
£ 8	11	4		8	11	4		8	11	4		I SHOULD LOVEDYA Narada Michael Walden (Narada Michael Walden) Rondor/Warner Brothers		Atlantic K 11413 (W)					
9	10	7		9	10	7		9	10	7		MY PERFECT COUSIN Undertones (R. Behchiran) Warner Brothers		Sire SIR 4038 (W)					
10	5	6		10	5	6		10	5	6		SILVER DREAM MACHINE David Essex (David Essex) April/Imperial Wizard Songs		Mercury BIKE 1 (F)					
11	7	5		11	7	5		11	7	5		THE GROOVE Rodney Franklin (Buckmaster/Butler) Maiscaboom		CBS 8529 (C)					
12	8	3		12	8	3		12	8	3		GOLDEN YEARS (LIVE EP) Motorhead (Motorhead/N. Raymonde) Motor		Bronze BRO 92 (E)					
13	15	6		13	15	6		13	15	6		DON'T MAKE WAVES Nolans (Ben Findon) Blacksheep		Epic EPC 8349 (C)					
14	4	6		14	4	6		14	4	6		CALL ME Blondie (G. Moroder) Famous Chappell/EMI	○	Chryslas CHS 2414 (F)					
15	6	7		15	6	7		15	6	7		TOCCATA/VIVALDI Sky (Sky/Clarke/Bendall) Martin-Coulter/Sky Writing/UA		Ariola ARO 300 (A)					
16	12	8		16	12	8		16	12	8		CHECK OUT THE GROOVE Bobby Thurston (-) Peterman/Carlin		Epic EPC 8348 (C)					
£ 17	28	4		17	28	4		17	28	4		LET'S GO ROUND AGAIN Average White Band (Average White Band/D. Foster) Average/Island		RCA AWB 1 (R)					
18	NEW			18	NEW			18	NEW			OVER YOU Roxy Music (Roxy Music/Rhett Davies) E.G.		Polydor POSP 93 (F)					
£ 19	26	4		19	26	4		19	26	4		BREATHING Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI		EMI 5058 (E)					
20	21	4		20	21	4		20	21	4		FOOL FOR YOUR LOVING Whitesnake (-) See Breeze/Whitesnake/Dump/Eaton		United Artists BP 352 (E)					
21	23	4		21	23	4		21	23	4		THE GREATEST COCKNEY RIP OFF Cockney Rejects (P. Wilson) Signatune		Zonophone Z 2 (E)					
22	27	5		22	27	5		22	27	5		STARING AT THE RUDE BOYS Ruts (Mick Glossop) Virgin		Virgin VS 327 (C)					
▲ 23	42	2		23	42	2		23	42	2		THEME FROM MASH The Mash (T. Z. Shepherd) Chappell		CBS 8536 (C)					
£ 24	30	4		24	30	4		24	30	4		JUST CAN'T GIVE YOU UP Mystic Merlin (C. Kipps) DJM		Capitol CL 16133 (E)					
£ 25	35	3		25	35	3		25	35	3		YOU GAVE ME LOVE Crown Heights Affair (B. Decoteaux) Planetary Nom		Mercury MER 9 (F)					
£ 26	36	3		26	36	3		26	36	3		THE BUCKET OF WATER SONG The Four Bucketeers (N. Graham) PVA		CBS 8393 (C)					
27	20	9		27	20	9		27	20	9		WHEELS OF STEEL Saxon (Saxon/Hinton) Heath Levy		Carrere CAR 143 (W)					
28	19	20		28	19	20		28	19	20		DON'T PUSH IT, DON'T FORCE IT Leon Haywood (Leon Haywood) Sunbury		20th Century TC 2443 (R)					
29	33	12		29	33	12		29	33	12		NE-NE-NA-NU-NU Bad Manners (Roger Lomas) Sunbury		Magnet MAG 164 (A)					
£ 30	73	2		30	73	2		30	73	2		YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES Jona Lewie (B. Andrews) Street		Stiff Buy 73 (E)					
31	32	6		31	32	6		31	32	6		FOREST The Cure (Robert Smith/Mike Hedges) APB		Fiction FICS 10 (F)					
32	31	4		32	31	4		32	31	4		THIS WORLD OF WATER New Musik (Tony Mansfield) April		GTO GT 268 (C)					
£ 33	67	2		33	67	2		33	67	2		MIDNIGHT DYNAMOS Matchbox (P. Collins) Magnet		Magnet MAG 169 (A)					
34	16	8		34	16	8		34	16	8		SEXY EYES Dr. Hook (R. Haffkine) April		Capitol CL 16127 (E)					
35	13	11		35	13	11		35	13	11		KING - FOOD FOR THOUGHT U.B.40 (B. Lamb) Graduate/New Claims/ATV		Graduate GRAD 6 (SP)					
36	22	7		36	22	7		36	22	7		TALK OF THE TOWN Pretenders (C. Thomas) Hynde House Of Hits/ATV		Real ARE 12 (W)					
£ 37	61	2		37	61	2		37	61	2		LET'S GET SERIOUS Jermaine Jackson (Stevie Wonder) Jobete/Black Bull		Motown TMG 1183 (E)					
£ 38	39	3		38	39	3		38	39	3		POLICE & THIEVES Junior Murvin (Perry) Blue Mountain		Island WIP 6539 (E)					
												TEENAGE U.K. Subs (N. Garratt) Sparta Florida		*Gem GEMS 30 (R)					
£ 40	41	2		40	41	2		40	41	2		CRYING Don McLean (L. Butler) Acuff Rose		EMI 5051 (E)					
£ 41	53	2		41	53	2		41	53	2		MESSAGES Orchestral Manoeuvres In The Dark (M. Howlett) Dinsongs/Virgin		Dindisc DIN 15 (C)					
42	18	13		42	18	13		42	18	13		WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Detroit Spinners (M. Zager) Ardmore & Beechwood/EMI/Carlin Atlantic K 11432 (W)	○						
43	37	8		43	37	8		43	37	8		MISSING WORDS Selector (E. Ross/Roger Lomas) Selector Copyright/RAK		2 Tone CHSTT 10 (F)					
£ 44	58	2		44	58	2		44	58	2		NO SELF CONTROL Peter Gabriel (S. Lillywhite) Clifone/Hit & Run		Charisma CB 360 (F)					
£ 45	51	4		45	51	4		45	51	4		PLATINUM BLONDE Prelude (I. Green/D. Winter) George Carr		EMI 5046 (E)					
£ 46	69	2		46	69	2		46	69	2		BODY LANGUAGE Detroit Spinners (Love/Zager) Carlin		Atlantic K 11392 (W)					
£ 47	52	2		47	52	2		47	52	2		PULLING MUSSELS Squeeze (J. Wood/Squeeze) Rondor		A&M AMS 7523 (C)					
48	34	5		48	34	5		48	34	5		TAKE GOOD CARE OF MY BABY Smokie (Smokie) Screen Gems/EMI		RAK 309 (E)					
49	29	7		49	29	7		49	29	7		WORK, REST AND PLAY MADNESS EP Madness (Langer) Warner Brothers		Stiff BUY 71 (E)					
50	NEW			50	NEW			50	NEW			DUCHESS Genesis (D. Hentschel/Genesis) Hit & Run		Charisma CB 363 (F)					
51	NEW			51	NEW			51	NEW			BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway (Flack/Mercury) Teaincense		Atlantic K 11481 (W)					
52	NEW			52	NEW			52	NEW			BUBBLES Cockney Rejects (C. Briggs) B. Feldman		Zonophone Z 4 (E)					
53	24	10		53	24	10		53	24	10		MY OH MY Sad Cafe (Eric Stewart) St. Annes		RCA SAD 3 (R)					
54	40	13		54	40	13		54	40	13		DANCE YOURSELF DIZZY Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	○	Polo 1 (C/CR)					
55	48	3		55	48	3		55	48	3		THE SEDUCTION (LOVE THEME) James Last Band (G. Moroder) Famous Chappell		Polydor PD 2071 (F)					
£ 56	72	3		56	72	3		56	72	3		HOLIDAY 80 EP The Human League (Human League/J. Leckie) Dinsongs/Virgin		Virgin SV 105 (C)					
£ 57	63	4		57	63	4		57	63	4		MY FRIEND JACK Boney M (-) Morgan/Shapiro Bernstein/Heath Levy		Atlantic/Hansa K 11463 (W)					
£ 58	75	2		58	75	2		58	75	2		LADY Whispers (D. Griffey/Whispers) Chappell		Solar SO 4 (R)					
59	NEW			59	NEW			59	NEW			TWILIGHT ZONE Manhattan Transfer (J. Grayden) April		Atlantic K 11476 (W)					
60	NEW			60	NEW			60	NEW			RUDI GOT MARRIED Laurel Aitken & The Unitone (L. Aitken) Sunbeam		I-Spy SEE 6 (F)					
61	NEW			61	NEW			61	NEW			SHANTE Mass Production (Mass Production) Two Pepper		Atlantic K 11475 (W)					
62	NEW			62	NEW			62	NEW			RESCUE Echo & The Bunny Men (Ian Broudie) Zoo/Warner Brothers		Korova KOW 1 (W)					
63	47	12		63	47	12		63	47	12		POISON IVY Lambretta (P. Collins) Carlin		Rocket XPRES 25 (F)					
64	50	4		64	50	4		64	50	4		LOVE ENOUGH FOR TWO Prima Donna (Slater/De Sykes/Preskett) Beth		Ariola ARO 221 (A)					
65	64	5		65	64	5		65	64	5		SO GOOD SO RIGHT IN THE THICK OF IT Brenda Russell (A. Fischer) Rondor		A&M AMS 7515 (C)					
66	46	10		66	46	10		66	46	10		JANUARY FEBRUARY Barbara Dickson (Alan Tarney) ATV		Epic EPC 8115 (C)					
67	NEW			67	NEW			67	NEW			IRENE Photos (R. Behchiran) Zomba		Epic EPC 8617 (C)					
68	NEW			68	NEW			68	NEW			THE EYES HAVE IT Karel Falcka (W. Brill/R. Langridge) Rondor		Blueprint BLU 2005 (A)					
69	38	12		69	38	12		69	38	12		KOOL IN THE KAFTAN B. A. Robertson (Britten) Myaxe/United Artists/Cop. Con.		Asylum K 12427 (W)					
70	NEW			70	NEW			70	NEW			FUNKY TOWN Lipps Inc. (S. Greenberg) Intersong		Casablanca CAN 194 (A)					
71	45	4		71	45	4		71	45	4		IN THE CITY Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison		Polydor 2058 866 (F)					
72	49	9		72	49	9		72	49	9		GOING UNDERGROUND/DREAMS OF CHILDREN Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison		Polydor POSP 113 (F)					
73	70	10		73	70	10		73	70	10		TURN IT ON AGAIN Genesis (David Hentschel/Genesis) Hit & Run		Charisma CB 356 (F)					
74	44	4		74	44	4		74	44	4		STRANGE TOWN Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison		Polydor POSP 34 (F)					
75	NEW			75	NEW			75	NEW			CALIBRE CUTS Calibre Cuts (Various) Various		Calibre CAB 502 (A)					

A Z (TOP WRITERS)

Back Together Again	51
(Flack/Mercury)	51
Body Language (Fuchs/Scott)	46
Breathing (Bush/Kelly)	19
Bubbles (Kenbovin/Kallete)	52
Calibre Cuts (Various)	75
Call Me (Moroder/Stein)	14
Check Out The Groove (Brown/Leston)	16
Coming Up (McCartney)	3
Crying (Orbison/Maison)	3
Dance Yourself Dizzy (Baker/Seago)	40
Don't Make Waves (Findon/Myres/Puzey)	13
Don't Push It (Haywood)	28
Duchess (Banks/Collins/Rutherford)	50
Fool For Your Loving (Coverdale/Milestone/Moody)	20
Forest (Smith/Tolhurst/Gallup/Hartley)	31
Funky Town (S. Greenberg)	70
Going Underground (Waller)	72
Geno (Ronald/Archer)	2
Golden Years (Live EP) Various	12
Hold On To My Love (B. Weaver)	7
Holiday 80 EP (Marsh/Oakay/Ware)	56
In The City (P. Weller)	71
In The Thick Of It (Russell)	65
Irene/Cridilla (Photos)	67
I Shoulda Lovedya (Stevens/Walden/Villa)	8
January February (Torney)	66
Just Can't Give You Up (Bullard/Dorsey)	24
King/Food For Thought (UB40)	36
Kool In The Kaftan (Britten/Robertson)	69
Lady (Caldwell)	58
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Let's Go Round Again (Gorrie)	17
Love Enough For Two (Slater/De Sykes)	64
Messages (McCluskey/Humphreys)	41
Midnight Dynamos (S. Bloomfield)	33
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My Friend Jack (Lukar/Lund/Rowley/Gill)	57
My Oh My (Young/Emerson)	53
My Perfect Cousin (O'Neill/Bradley)	9
Ne-Na-Na-Nu-Nu (Daane)	29
Night Boat To Cairo (McPherson/Barson)	49
No Doubt About It (Most/Glen/Burns)	6
No Self Control (P. Gabriel)	44
Over You	



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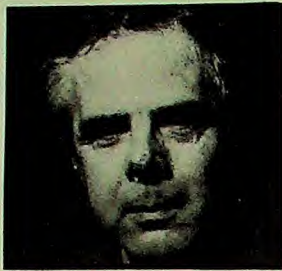
Week-ending May 17, 1980

NEW = NEW ENTRY
* = PLATINUM LP (500,000 units as of Jan '79)
• = GOLD LP (100,000 units as of Jan '79)
◊ = SILVER LP (50,000 units as of Jan '79)
- 1 = RE-ENTRY

1	2	THE MAGIC OF BONEY M	Atlantic/Hansa BMTV 1	26	75	GOOD MORNING AMERICA	Various	K-Tel NE 1072
2	1	SKY 2	• Ariola ADSKY 2	27	40	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres In The Dark	Dindisc DID 2
3	27	JUST ONE NIGHT	Eric Clapton RSO RSDX 2	28	28	THE CORRECT USE OF SOAP	Magazine	Virgin V 2156
4	3	GREATEST HITS	Rose Royce • Whitfield RRTV 1	29	24	FAÇADES	Sad Cafe	RCA PL 25249
5	5	DUKE	Genesis • Charisma CBR 101	30	30	OUTLANDOS D'AMOUR	Police	A&M AMLH 58502
6	4	SUZU QUATRO'S GREATEST HITS	Suzu Quatro • RAK EMTV 24	31	55	20 GOLDEN GREATS	Dion & The Belmonts	K-Tel NE 1057
7	6	TWELVE GOLD BARS	Status Duo • Vertigo QUOTV 1	32	NEW	HAPPY DAYS	Various	K-Tel ONE 1076
8	26	SPORTS CAR	JUDIE Tzuke • Rocket TRAIN 9	33	23	ANIMAL MAGNETISM	Scorpions	Harvest SHSP 4113
9	10	HEAVEN & HELL	Black Sabbath • Vertigo 9102 752	34	44	EAT TO THE BEAT	Blondie	Chrysalis CDL 1225
10	8	HYPNOTISED	Undertones • Sire SRK 6088	35	32	TELL ME ON A SUNDAY	Mart Webb	Polydor POLD 5031
11	21	OFF THE WALL	Michael Jackson • Epic EPC 83468	36	36	SOLO IN SOHO	Philip Lynott	Vertigo 9102 038
12	7	BOBBY VEE SINGLES ALBUM	• Bobby Vee • United Artists UAG 30253	37	42	GLASS HOUSES	Billy Joel	CBS 86108
13	11	EMPTY GLASS	Peter Townshend • Atco K 50699	38	29	BRITISH STEEL	Judas Priest	CBS 84160
14	12	BARBARA DICKSON ALBUM	Barbara Dickson • Epic EPC 84088	39	31	TEARS & LAUGHTER	Johnny Mathis	CBS 10019
15	17	GOLDEN MELODIES	Michael Brown Band • K-Tel ONE 1075	40	47	SKA 'N' B	Rod Marjano	Mannport MAN 5932
				51	48	FIRST LADIES OF COUNTRY	Various	CBS 10018
				52	54	THE WALL	Pink Floyd	Harvest SHDW 411
				53	61	MIDDLE MAN	Boz Scaggs	CBS 86094
				54	73	THE INCOMPARABLE ELLA	Ella Fitzgerald	Polydor POLTV 9
				55	45	STAR TRAKS	Various	K-Tel NE 1070
				56	53	PARALLEL LINES	Blondie	Chrysalis CDL 1192
				57	57	THE CRYSTAL GAYLE SINGLES ALBUM	Crystal Gayle	United Artists UAG 30287
				58	34	MARAUDER	Mattum	Jet JETLP 230
				59	-	20 HOTTEST HITS	Hot Chocolate	RAK EMTV 22
				60	NEW	MAGIC REGGAE	Various	K-Tel NE 1074
				61	33	HEARTBREAKERS	Matt Monro	EMI EMTV 23
				62	38	THE LAST DANCE	Various	Motown EMTV 20
				63	NEW	FLUSH THE FASHION	Alice Cooper	Warner Brothers K 56805
				64	66	TWO MUCH PRESSURE	Selcter	Two Tone CDL TT 5002
				65	74	PROGRESSIONS OF POWER	Triumph	RCA DL 1357A

TIP SHEET

Distribution for poetry tapes needed



HAYDN DAVIES

HAYDN DAVIES has produced an extraordinary collection of 17th Century metaphysical poems on cassette. He has had manufactured several hundred of these and placed them in such as Harrods; Foyles; Cassettes Plus in London; Blackwells in Oxford; Heffers in Cambridge and The Cathedral Shop in Hereford. Now he's seeking national distribution for this selection of poetry written in a time, says Davies, very much like our own.

Metaphysical poetry was a slang expression coined by Dr. Johnson to describe a group of poets including Donne, Marvell, George Herbert and Vaughan. These were angry young men, many of them rebels. In this cassette Maria Perry, Davies and John Pine bring to life what sounds like the rollicking atmosphere of 17th Century

Lute playing and sound effects help to reproduce the spirit of the times. It has already gained acclaim from academics, the Sunday Telegraph, Donald Sinden of the Royal Shakespeare Theatre and others.

"Its appeal will not be confined to students of literature," explains Davies. Now he'd like aid and advice on how to take this finely produced and entertaining package into the more commercial markets. CONTACT: Haydn Davies, 11 Cecil Court, London WC2. (01)836 5866 or (01)836 7541.

Ex-EMI men seek bands for own label

RONDELET RECORDS is a new label based in Mansfield, Notts., run by two young men, Alan Campion and Mike Comerford, who tell *Tipsheet*: "After listening to hundreds of young bands around the country we have given our backing to the one that we consider could be destined for the top — Witchfynde. And we're on the lookout for any band which we consider has the potential to sell records."

"Although Witchfynde's music is

definitely in the heavy-metal bracket, we couldn't discount any group or any sort of music if we felt that it had a future."

The label, says Campion, was the logical progression from a record shop he opened in 1978 in Mansfield after becoming disillusioned with the big business of record concerns.

"I started at EMI as a salesman and after a career of meteoric success, I left them."

He later joined a major Northern retail record sales chain before deciding to go into his own business.

Comerford worked in the management of EMI for 13 years before parting company with the firm in June 1979. He became national sales manager for the UK before moving to Malaysia to

become chief executive of EMI's concerns in that country.

"On returning to an EMI UK record operation beset with numerous problems, I decided to go into partnership with Alan."

Their intention was to move into the field of group management and record production and they see their future in even more extensive diversification. "Whatever the future may hold though, our aim is to put Mansfield firmly on the music map and give the opportunities which the big record companies so frequently deny up-and-coming bands."

CONTACT: Alan Campion and Mike Comerford, Rondelet Records, 45-D Leeming Street, Mansfield, Notts. NG18 1NB. Tel. (0623) 31390.

AN EXPERIENCED man with the ability to be versatile is always at a premium in this industry. Such is producer Neil Slaven (co-founder with Mike Vernon of the Blue Horizon label/co-editor with Vernon of R&B Monthly in '63/compiler with Mike Leadbitter of Blues Records 1943-1966) who feels he's riding high and is looking to talk about productions to record companies and bands that are in the rock and roll/R&B vein.

"I'm also interested and have experience in straight-forward rock".

Slaven's production offer

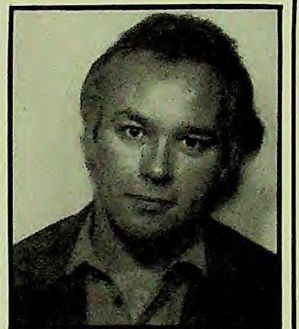
Slaven has just produced Rosetta Stone's new single for Ariola and has recently been working with Richard Evans and Michael Goodall's Street Records. But his producing credits already include Half Breed with the Keef Hartley Band (his first production while in Decca's A&R department); Steve Hillage, Alan Holsworth, Egg with Dave Stewart, Kevin Peek, Alan Tarney and Terry

Britten. On leaving Decca in 1971 he set up his own production company, Gruggy Woof, with David Hitchcock. Their productions included Savoy Brown, Chicken Shack, Caravan, Cymel, Foxtrot, Genesis, Trapeze, Stray, Strife, Pink Fairies, Patrick Moraz, Edge and Alexis Korner.

Says Slaven "My background is blues and R&B but I'm talking to

various companies regarding artists with varying styles. I like to work with people who I respect and who respect me, to be an integral part of what is going on. I am most interested to get the best out of people I'm working with and presenting them in the best possible way."

Contact: Neil Slaven through Street Records, 23 Barrett Street, London W1. (01) 493 3294.



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JET LP 233

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"DELETED"
THE CLASSIC ALBUM
FROM QUARTZ
PRODUCED BY TONY IOMMI



GERARD KENNY "SCORES" AFTER ONE FULL SEASON



T.V. LEAGUE TABLE

Top Of The Pops	Friday Night	Lena Martell
Pebble Mill	Saturday Morning	Hobson's Choice
Swap Shop	Hit The Note	Marti Caine Show
Live From Two	Get It Together	Lena Zavarone
	London Night Out	Crackerjack

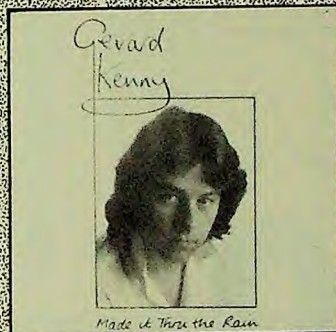
SONGS TRANSFER TABLE ON T.V.

Shirley Bassey "Special" - New York, New York
 Bruce Forsyth "Big Night" - Made It Thru The Rain/Southern Comfort
 Benny Hill "Special" - 5 minutes New York, New York
 Theme from the Minder "Series"
 A Star Is Born - 5 out of 6 artists sang his songs

GUEST PERFORMANCES & RECORDING TABLE INCLUDING

Johnny Mathis
 Perry Como
 Barry Manilow
 Dennis Waterman

HIS OWN L.P. TABLE (No. 19 Music Week - 21st July)



Featured many times on most
 BBC & IBA Stations

THE NEW SEASON - OPENING APPEARANCES

MAY	10th - Gaumont, SOUTHAMPTON	18th - Coventry Theatre, COVENTRY
4th - Civic Hall, CORK	12th - Fairfield Halls, CROYDON	20th - Apollo, MANCHESTER
5th - National Stadium, DUBLIN	13th - Odeon, BIRMINGHAM	21st - Usher Hall, EDINBURGH
6th - National Stadium, DUBLIN	14th - The Centre, BRIGHTON	22nd - Apollo, GLASGOW
7th - Civic Hall, BELFAST	16th - Rainbow Theatre, LONDON	23rd - City Hall, NEWCASTLE
9th - NEW THEATRE, OXFORD	17th - Rainbow Theatre, LONDON	24th - Southport Theatre, SOUTHPORT

Gerard Kenny will be supporting DAVID GATES on the above tour.


His publishers D & J Arlon / chappell  are most proud to represent

GERARD KENNY

Make sure you "score" with Gerard this season.

His new single "FANTASY" (PB 5256) released May 30th on RCA Records.

MUSIC WEEK MUSIC WEEK MUSIC WEEK



Elkie
B R O O K S

WHY DON'T YOU SAY IT
HER NEW SINGLE
Written and Produced by ALAN TARNEY
AMS 7529

THE SENSATIONAL

James Last


SINGLE VERSION OF
GIORGIO MORODER'S 'AMERICAN GIGOLO' SOUNDTRACK
'SEDUCTION'
PD 2071

RACING UP THE U.S. CHARTS WITH A BULLET

UK CHARTBUSTER

The
KORGIS

EVERYBODY'S GOT TO LEARN SOMETIME
THE LATEST SINGLE ON RIALTO RECORDS • TREB 115



TOP 75 SINGLES

1	2	WHAT'S ANOTHER YEAR Johnny Logan	•	Epic EPC 8572	
2	1	GENO Dexy's Midnight Runners	•	Parlophone R 6033	
3	3	COMING UP Paul McCartney		Parlophone R 6035	
4	17	MIRROR IN THE BATHROOM The Beat		Go Feet FEET 2	
5	25	SHE'S OUT OF MY LIFE Michael Jackson		Epic EPC 8384	
6	9	NO DOUBT ABOUT IT Hot Chocolate		RAK 310	
7	14	HOLD ON TO MY LOVE Jimmy Ruffin		RSD 57	
8	11	I SHOULD'VE LOVED YA Narada Michael Walden		Atlantic K 11413	
9	10	MY PERFECT COUSIN Undertones		Sire SIR 4038	
10	5	SILVER DREAM MACHINE David Essex		Mercury BIKE 1	
11	7	THE GROOVE Rodney Franklin		CBS 8529	
12	8	GOLDEN YEARS (LIVE EP) Motorhead		Bronze BR0 92	
13	15	DON'T MAKE WAVES Nolans		Epic EPC 8349	
14	4	CALL ME Blondie	•	Chrysalis CHS 2414	
15	6	TOCCATA/NIVALDI			
26	36	THE BUCKET OF WATER SONG The Four Bucketeers		CBS 8393	
27	20	WHEELS OF STEEL Saxon Carrere		CAR 143	
28	19	DON'T PUSH IT, DON'T FORCE IT Leon Haywood		20th Century TC 2443	
29	33	NE-NE-NA-NA-NU-NU Bad Manners		Magnet MAG 164	
30	73	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES Jona Lewie		Stiff BUY 73	
31	32	FOREST The Cure		Fiction FICS 10	
32	31	THIS WORLD OF WATER New Musik		GTO GT 268	
33	67	MIDNIGHT DYNAMOS Matchbox Magnet		MAG 169	
34	16	SEXY EYES Dr. Hook		Capitol CL 16127	
35	13	KING - FOOD FOR THOUGHT U.B.40		Graduate GRAD 6	
36	22	TALK OF THE TOWN Pretenders		Real ARE 12	
37	61	LET'S GET SERIOUS Jermaine Jackson		Motown TMG 1183	
38	39	POLICE & THIEVES Junior Murvin		Island WIP 6539	
39	NEW	TEENAGE U.K. Subs		Gem GEMS 30	
40	NEW	CRYING			
51	NEW	BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway		Atlantic K 11481	
52	NEW	BUBBLES Cockney Rejects		Zonophone Z 4	
53	24	MY OH MY Sad Cafe		RCA SAD 3	
54	40	DANCE YOURSELF DIZZY Liquid Gold	•	Polo 1	
55	48	THE SEDUCTION (LOVE THEME) James Last Band		Polydor PD 2071	
56	72	HOLIDAY 80 EP The Human League		Virgin SV 105	
57	63	MY FRIEND JACK Boney M		Atlantic/Hansa K 11463	
58	75	LADY Street Whispers		Solar SO 4	
59	NEW	TWILIGHT ZONE Manhattan Transfer		Atlantic K 11476	
60	NEW	RUDI GOT MARRIED Laurel Aitken & The Untones		I-Spy SEE 6	
61	NEW	SHANTE Mass Production		Atlantic K 11475	
62	NEW	RESCUE Echo & The Bunny Men		Korova KOW 1	
63	47	POISON IVY Lambertas		Rocket XPRES 25	
64	50	LOVE ENOUGH FOR TWO Prima Donna		Ariola ARO 221	

Week-ending May 17, 1980

• MILLION (PLATINUM)
● ½ MILLION (GOLD)
○ ¼ MILLION (SILVER)

SO GOOD SO RIGHT/IN THE THICK OF IT

15	6	SKY	WORKING GIRL	ARIA RD 300	41	Don McLean	EMI 5051
16	12	EMI	CHECK OUT THE GROOVE Bobby Thurston	Epic EPC 8348	53	Orchestral Manoeuvres In The Dark	Dindisc DIN 15
17	28	RCA	LET'S GO ROUND AGAIN Average White Band	RCA AWB 1	18	DETROIT SPINNERS WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Atlantic K 11432
18	NEW	Polydor	OVER YOU Roxy Music	Polydor POSP 93	37	MISSING WORDS Selecter	2 Tone CHSTT 10
19	26	EMI	BREATHING Kate Bush	EMI 5056	58	NO SELF CONTROL Peter Gabriel	Charisma CB 360
20	21	United Artists	FOOL FOR YOUR LOVING Whitesnake	BP 352	51	PLATINUM BLONDE Prelude	EMI 5046
21	23	Zonophone	THE GREATEST COCKNEY RIP OFF Cockney Rejects	Zonophone Z 2	69	BODY LANGUAGE Detroit Spinners	Atlantic K 11392
22	27	Virgin	STARING AT THE RUDE BOYS Ruts	Virgin VS 327	52	PULLING MUSSELS Squeeze	A&M AMS 7523
23	42	CBS	THEME FROM MASH The Mash	CBS 8536	34	TAKE GOOD CARE OF MY BABY Smokie	RAK 309
24	30	Capitol	JUST CAN'T GIVE YOU UP Mystic Merlin	CL 16133	29	WORK, REST AND PLAY MADNESS EP Madness	Stiff BUY 71
25	35	Mercury	YOU GAVE ME LOVE Crown Heights Affair	MER 9	NEW	DUCHESS Genesis	Charisma CB 363

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COCKNEY REJECTS
THE GREATEST COCKNEY RIP OFF
Bobbles
the other version

Both singles not taken from the album - Greatest Hits Vol. 1

Frankie VALLI
THE NEW SINGLE
PASSION FOR PARIS
7" MCA 572 12, MCA 572
TAKEN FROM THE ALBUM
THE VERY BEST OF FRANKIE VALLI
MCF 3053
ON TOUR IN THE UK NOW

IN RADIO 1'S FEATURED 40

MCA RECORDS
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NEW SINGLE FROM
THE BEAT
MIRROR IN THE BATHROOM
B-side: JACKPOT FEET 002
ON COMPACT

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

CHART SINGLE

M.A.S.H.

The Original Theme from

CBS 8536

FEATURE

ALTHOUGH ELEKTRA/ASYLUM is facing the same industry-wide problems as other labels in the US — piracy, recession, returns — label chairman Joe Smith is confident that they have "cleaned up" some of the problems and is intending to spend more time in England than he has in recent years.

"We have great concern that the UK be a healthy market," said Smith. "It's very unsettled and has been for quite some time. But we can still key off from England before the rest of the world and we are finding that England is once again a source of talent that has validity in this country."

Recalling his and other label executives' activities of a decade ago, Smith pointed out that he had been in London five to six times a year, "as were Ahmet Ertegun, Mo Ostin and other people in our company". As a result, the various WEA American rosters included such imported talent as Jimi Hendrix, Led Zeppelin, ELP, Rod Stewart, Black Sabbath and Jethro Tull.

While Smith recognises that new wave "is not taking the world by storm", he none the less sees the English scene as feeding the US potentially strong pop acts that have descended from that form.

"I intend to spend more time and I want our A&R department to spend more time there. If you have the top officer of the company there, you create waves right away. I'm no shrinking violet and I make my presence known, so I'll go racing through London."

Smith has hardly been a shrinking violet in any sense. Ever the sought-

JOE SMITH, chairman of Elektra/Asylum, is a widely experienced and much respected senior executive in the American music industry. In a far-ranging interview in Los Angeles with Music Week's American correspondent, **IRA MAYER**, Smith spoke of his belief in Britain as a continuing source of internationally viable talent, his concern about piracy and home taping and the air of uncertainty surrounding the international music scene at the start of a new decade.

English music is feeding America

after toastmaster and a generally colourful industry spokesman, the E/A chairman has been at the centre of several controversies of late.

For one, although he insists "I'm not looking to lead a parade in this", he last summer took out full page ads in trade publications, urging American radio stations to stop broadcasting new albums in full — and certainly to stop advocating home taping.

Smith's anti-piracy efforts date back also to a time 10 years ago when he spearheaded a Congressional drive for anti-piracy legislation. Today, he says, there is need once again for somebody "going on the line — starting a dialogue about it".

A pragmatist, Smith pointed out that the cassette configuration has "only in the last two years become a major factor in this country". Combined with a tight money situation, he believes it leads to a



JOE SMITH

situation where "if somebody buys a record, chances are three or four people will tape right off that record".

"There's not much we can do about that," Smith lamented, "and

there's not much we can do about radio, either, except lay out the problem for the broadcasters, who are involved in music in America for anywhere from 10 to 30 per cent of their revenue.

"We would not withdraw our advertising as a punitive measure. We would withdraw it only because we are being pinched. But what they do by playing the all-star albums all the way through and inviting their listeners to tape, is that they cream a certain percentage off the hits. Well, those hits pay for the entire operation.

"And when a radio station advertises, as one did in LA in a very flagrant case, by taking a major ad in the Sunday LA Times announcing the times they would be playing the top five albums in the country, it set up a howl you wouldn't believe."

Smith believes that a dialogue on such matters is both healthy and necessary. Things can't get any

worse and a dialogue might improve matters. Otherwise, five years from now, the business will be much smaller than it is at present.

Smith bemoaned the recent industry-wide setbacks "not for the reduction of profits—that's lost in some great financial statement in the sky", but for the loss of "a lot of young people who love the business. We're attracting such a high-level young man and woman into this industry that anything that discourages that is a tragic after-effect."

After-effects of a more specific nature concern E/A itself, where staff cutbacks within the past year, had only for instance, put the company "back to the level where we were a year before that," and Smith has his own jibes for the trade press on this matter, resenting as he does "a bodycount mentality".

E/A however, has also been floundering with its relatively new black fusion music and country divisions. Of the former, Smith insisted the company "has made its turnaround after the research and development of the first year and a half" and he called the country division "one of the powerhouses in Nashville".

Citing successes by Mel Tillis, Eddie Rabbitt, Jerry Lewis and Hank Williams Jr., Smith said that new signings will continue to be extraordinarily selective. "If we sign no one, it would not disappoint me, although we have to be in the marketplace, and someone is going to come along that's going to be great, and we'll want them."

But as for the more general overview for 1980, Smith said: "No one really has a handle on how deep a recession this will be or how high inflation will go — and how that will impact on everyone. It would appear that we are on a cutting edge of the inflationary backlash."

PICTURE BAG

bloqncsq pλ untp colume||
oniqg suq tpe unwpelz

ouida and the numbers
produced by hugh cornwell

Λεσυ' Λεσυ' Λεσυ' Λεσυ
runaway
yeah, yeah, yeah, yeah

new single
out now

modern records

stp 1

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OR EMI RECORDS DISTRIBUTION CENTRE.

If your taste in decor runs to imported Italian marble and Chinese Rugs or maybe you find it necessary to destroy genuine leather Chesterfields... forget it because we only want to deal with people who prefer to achieve the utmost from their recordings and enjoy the occasional break for some good food and drink in our licensed bar.

Even though, so far, 1980 has been a very good chart year for the productions of...

Andrew Lloyd Webber *Chris Tsangarides*
Ray Singer
George Nicholson
Mike Hedges 
Ben Findon
Will Malone
Martin Levan
Mike Myers
Chris Perry

... we do admit that we are still second
 ... but only to inflation.

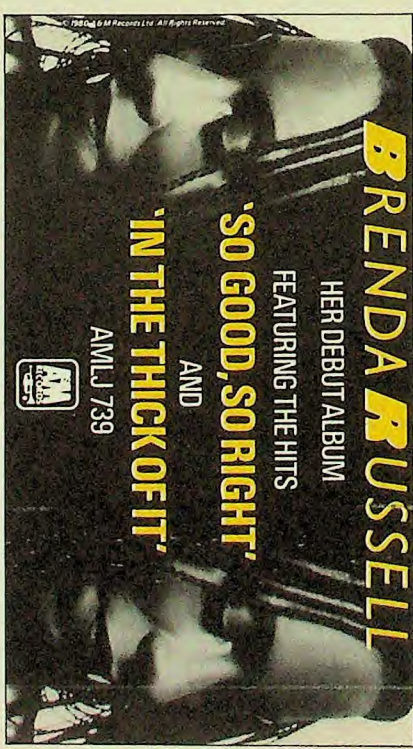
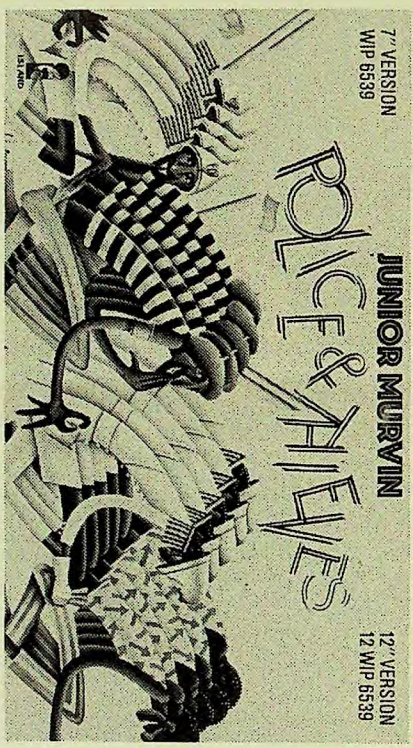
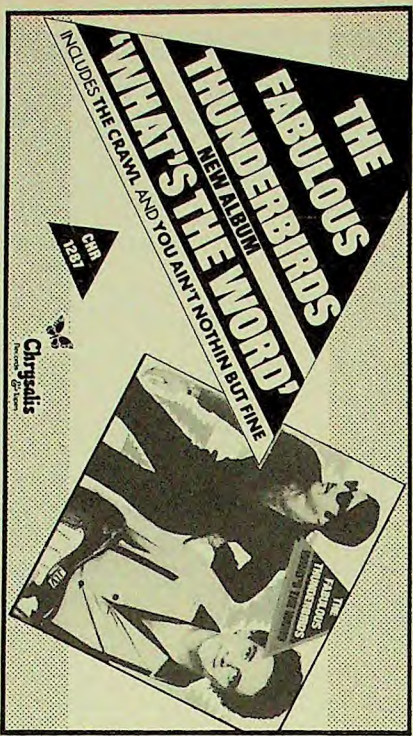
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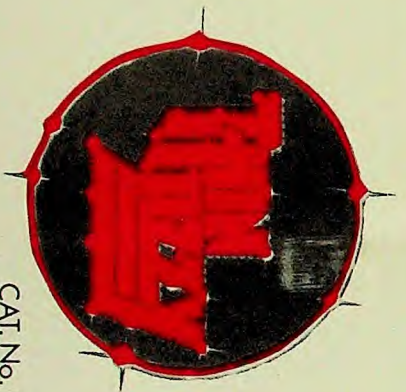
16	18	REGGATTA DE BLANC	Police	A&M AMLH 64792
17	16	IRON MAIDEN	Iron Maiden	EMI EMC 3330
18	9	BY REQUEST	Lena Marcell	Ronco RTL 2046
19	22	PRETENDERS	Pretenders	Real RAL 3
20	13	WHEELS OF STEEL	Saxon	Carere CAL 115
21	14	SOMETIMES YOU WIN	Dr. Hook	Capitol EST 12018
22	20	17 SECONDS	Cure	Fiction FIX 004
23	15	CHAMPAGNE & ROSES	Various	Polystar ROSTV 1
24	19	SNAKES & LADDERS	Gerry Rafferty	United Artists UAK 30298
25	25	ONE STEP BEYOND	Madness	Siff SEZ 17
41	48	SPECIALS	Specials	2 Tone CDL TT 5001
42	51	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
43	35	BRAND NEW AGE	UK Subs	Gen GEMLP 106
44	52	SNAP CRACKLE & BOP	John Cooper Clarke	Epic EPC 84083
45	50	DOWN TO EARTH	Rainbow	Polydor POLD 5023
46	39	COUNTRY NUMBER ONE	Don Gibson	Warwick WW 5079
47	37	BABY'S GOT A GUN	The Only Ones	CBS 84089
48	57	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/WOV 100
49	46	WILD HORSES	Wild Horses	EMI EMC 3326
50	41	STRING OF HITS	Shadows	EMI EMC 3310
66	-	ARGY BARGY	Squeeze	A&M AMLH 64802
66	56	20 GREATEST HITS	Real Thing	K-Tel NE 1073
68	NEW	FROM A TO B	New Musik	GTO GTLP 041
69	71	SKY	Sky	Ariola ARLH 5022
70	62	STRANGE BOUTIQUE	Monochrome Set	Dindisc DID 4
71	-	MANILLOW MAGIC	Barry Manilow	Arista ARTV 2
72	72	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC	Atlantic K 50522
73	70	GET HAPPY	Elvis Costello	F-Beat XXLP 1
74	67	NOBODY'S HEROES	Siff Little Fingers	Chrysalis CHR 1270
75	69	HIGHWAY TO HELL	AC/DC	Atlantic K 50628

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.



Thin Lizzy are
back with a vengeance
with their new single

Chinatown



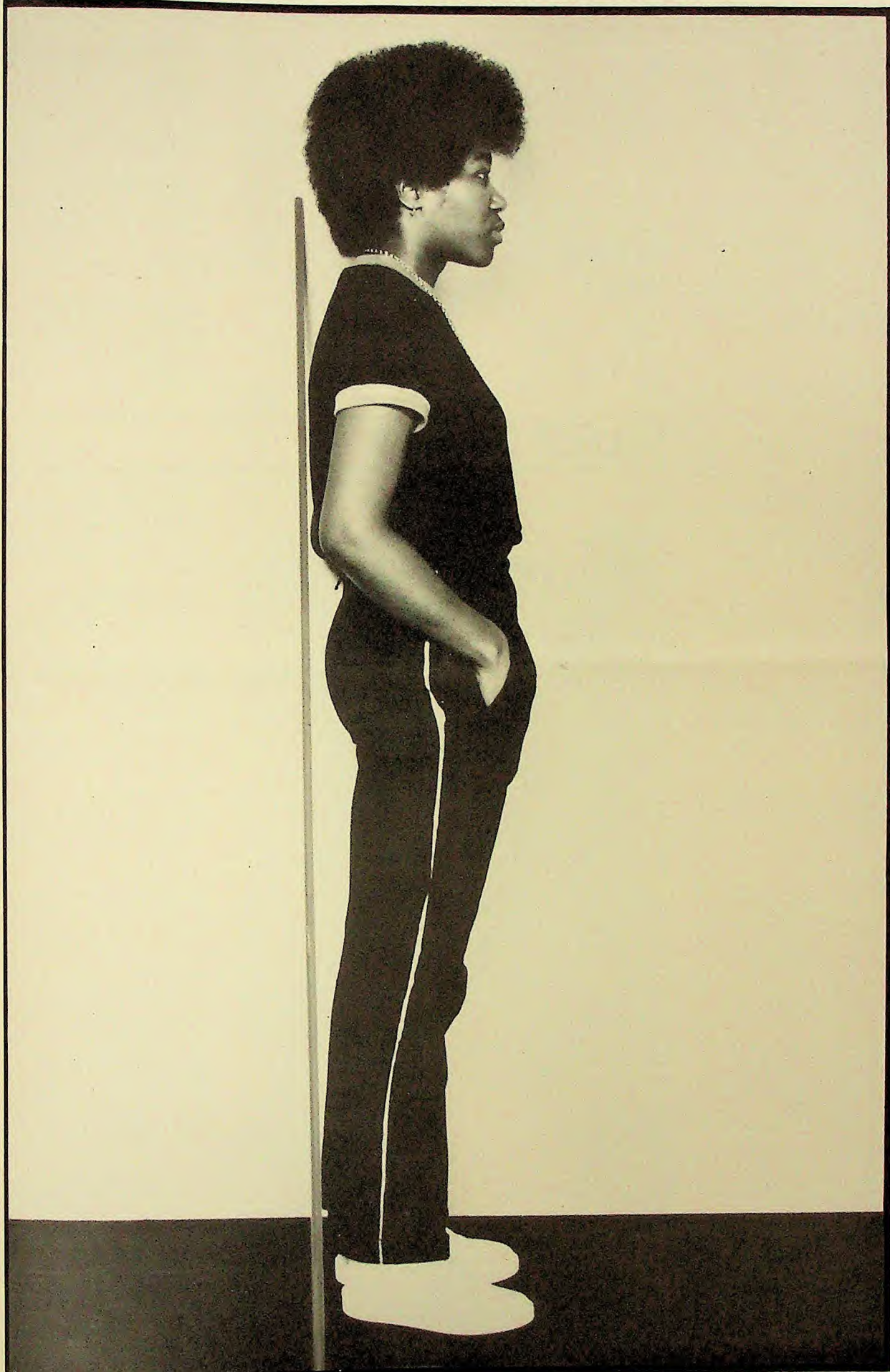
Chinatown
1st 50,000 in Special Bags
Nationwide tour until
June 5th.

Marketed by
phonogram



CAT. No. LIZZY 6

ME



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A

AGAINST THE WIND, No Mans Land, BOB SEGER. Capitol CL 16143 (E)
 ANYWAY YOU WANT IT, Do You Recall, JOURNEY. CBS 8558 (C)

B

BLUE SMOKE, Rocks In His Head, BILLY FALCON. MCA 587 (C)
 BROADCAST, Hero Hirohito, THE BOOKS. Logo BOOK 1 (C)
 BROKEN DOWN TRANSISTOR RADIO, Human Race, SAVOY. EMI 5068 (E)

C

CAUGHT IN DANCING, Caught, STEEL PULSE. Island WIP 6589 (E)
 CLONES (WE'RE ALL), Model Citizens, ALICE COOPER. Warner Brothers K 17598 (W)

D

DELLA AND THE DEALER, Gotta Keep Rollin', HOYT AXTON. Young Blood YB 82 (S)
 DON'T CRY, Waitin' In Line, ROBIN LANE AND THE CHARTBUSTERS. Warner Brothers K 17613 (W)
 DON'T SLIP, Spy In The House Of Love, TASMANIAN DEVILS. Warner Brothers K 17609 (W)

E

EVER MET A DAY, Shut Up, GRADUATE. Precision PAR 104 (A)
 EVERY TIME WE SAY GOODBYE, Manhattan, ELLA FITZGERALD. Verve/Polydor 2090 017 (F)

F

FIRST DATE, English Garden, TEASER. Harbor HRB 8 (P)
 FUNKY TOWN, Evelyn Thomas Suite, LIPPS Inc. Casablanca CANL 194 (A)

G

GOOD REASON, All Caked Up, JULES AND THE POLAR BEARS. CBS 8178 (C)

H

HANDS OFF, Never Too Late, THE SURVIVORS. Ariola/Hansa AHA 563 (A)
 HAPPY TOGETHER, Welcome To My World, WAVE. Ariola/Hansa AHA 550 (A)
 HERE COMES THE NIGHT, Why Won't You Come Home, OSCAR BLANDAMERE. Pye 7P 179 (A)
 HIGH HEEL SNEAKERS, Is That The Way God Planned It, TOMMY TUCKER. Red Lightnin' RL 45 0031 (P)

I

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 IN THE GOODNIGHT HOUR, Calling On Moscow, PROPAGANDA. Index IND 1 (P)
 IN THE NIGHT, No I Didn't Know, BARBARA DICKSON. Epic EPC 8593 (C)

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 TEASER F
 TRIMMER AND JENKINS T
 TROOPER T
 TUFF, Tony S
 TUCKER, Tommy H
 WAVE H
 WRIGLEY, Bernard S

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L

LA BLONDE, Stay With Me Now, APRIL LOVE. Ariola ARO 230 (A)
 LET'S DANCE, Rock 'N' Roll Cabaret, BRAM TCHAIKOVSKY. Radar ADA 54 (W)
 LETTING GO, You're So Good For Me, NEIL SEDAKA. Polydor 2059 248 (F)
 LOOK AT THE OUTSIDE, Don't Get Me Wrong, CHELSEA. Step Forward SF 15 (A)
 LOVE AND PASSION, Love And Passion, CHERYL BARNES. Polydor POSP 124 (F)
 LOVE IS ALL, Hawaiian Wedding Song, MAUREEN, Klub 24 (A)
 LOVE STREET, I Need Your Love, DOLLAR. Carrere CAR 148 (W)

M

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N

9 TO 5, Moody' (My Love), SHEENA EASTON. EMI 5056 (E)
 NO SELF CONTROL, Lead A Normal Life, PETER GABRIEL. Charisma CB 360 (F)

R

RUNNING FROM PARADISE, Bee Bop/Drop, DARRYL HALL AND JOHN OATES. RCA RUN12-1/RUN 1 (R)

S

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 SANTA ANNA WINDS, Sunshine, BEACH BOYS. Caribou CRB 8633 (C)
 SATURDAY COWBOY, I'm In Love With Angela Rippon, BERNARD WRIGLEY. DJM/DJS 10942 (C)
 SHE DONE ME IN, Double Indemnity, BILL LOVELADY. Charisma CB 361 (F)
 (60 MILES BY ROAD OR RAIL) NORTHAMPTON, Energy In Northampton, LINDA JARDIN. EMI 5077 (E)
 SKA WARS, War Ska, ARTHUR KAY. Red Admiral NYMPH 001 (SP)
 SOMETHING'S BURNING, Ruby Don't Take Your Love To Town, KENNY ROGERS AND FIRST EDITION. Reprise K 14483 (W)
 SOUL LIMBO, Safe From You/Can't Be Still, SPLIT RIVITT. Red Lightnin' RL 45 0032 (P)
 SOUND OF YOUR RADIO, Don't Take It Too Hard, MONOS. RCA PB 5254 (R)
 SUGAR SUGAR, No... No, No, No, THE COOL NOTES. Gem GEMS 32 (R)
 SWEET MAUREEN, Lovers Rocking (Spanking), TONY TUFF. Island T2 WIP 6608 (E)

T

TELL THE TRUTH, A Man's Mind, JACKIE EDWARDS. RCA PB 5238 (R)
 THE BOYS IN THE BRIGHT WHITE SPORTS CAR, Moment That It Takes, TROOPER. MCA 594 (C)
 THE OTHER SIDE, Photographs, JANIS IAN. CBS 8611 (C)
 THINK ABOUT ME, Honey Hi, FLEETWOOD MAC. Warner Brothers K 17614 (W)
 TIMES ARE B.A.D., A Is For Action Man, TRIMMER AND JENKINS. Charisma CB 362 (F)

TO BE OR NOT TO BE, Language Of Love/Hot Shot, B.A. ROBERTSON. Elektra/Asylum K 12449 (W)

U

U.F.O., The Piano Player And Me, CLEM DANE. Klub 23 (A)

W

WE ARE GLASS, Trois Gymnopedies (1st Movement), GARY NUMAN. Beggars Banquet BEG 35 (W)
 WEIGHT OF MY CHAINS, Ballad Of Lucy Jordan, GLASER BROTHERS. Elektra/Asylum K 12446 (W)

Y

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 EFFECTIVE IMMEDIATELY
 Zwol AML 3009

7 KLUB
 IN CONCERT
 Audrey Squires KMLP 303
 RICHARD & MAUREEN
 Richard & Maureen KMLP 304

8 MCA
 EVITA
 U.S. Cast MEDW 453
 PRECIOUS METAL
 Various MCF 3069 (MCF 3069)

9 SIRE (WEA)
 NEUROVISION
 Telex SRK 6090

10 TRANSATLANTIC/LOGO (LOGO)
 INTO THE 80'S
 Royal Scots Dragoon Guards TRS 101

11 UNITED ARTISTS
 NUCLEAR DAYS
 Vapours UAG 30300 (TCK 30300)
 READY & WILLING
 Whitenake UAG 30202 (TCK 302303)

12 VIRGIN
 FREEDOM OF CHOICE
 Devo V 2162

13 WARNER BROTHERS (WEA)
 NAUGHTY
 Chaka Khan K 56713 (K4565713)
 NOW WE MAY BEGIN
 Randy Crawford K 56791 (K4 56791)
 A WILD & CRAZY GUY
 Steve Martin K 56573
 CHRISTOPHER CROSS
 Christopher Cross K 56789

SELECT SINGLES

by TONY JASPER

SELECT CERTS

UK Subs - Teenage (Gem GEMS 30, RCA)
 Elton John - Little Jeannie (Rocket XPRES 32, PolyGram)
 Roxy Music - Over You (Polydor POSP 93, PolyGram)
 Thin Lizzy - Chinatown (Vertigo LIZZY 6, PolyGram)

ELKIE BROOKS

Why Don't You Say It? (A&M AMS 7529, CBS) Success for this should rectify miss on last fine 45. Hard driving disco beat, frantic male back-ups, tune pitched low to find artist at best, powerful assertive reading. Pic bag.

CHELSEA

Look At The Outside (Step Forward SF 15, Faulty) Pic bag, dramatic rock outing, hard thrusting guitar allied to better balanced vocal than some previous group releases. Late guitar outing penetrates through already thick sound plus extra push to always frantic mood. Deserves Top 75 place.

BROKEN HOME

Death Of Gog (Warner K 18229, WEA) Rock orientated. Hendrix style guitar licks, Slavonic sounding choir, urgent vocals by Dicken (formerly Mr Big) give immediacy. Lyrics on bag but their obscurity may hinder record's progress.

PEARL HARBOR AND THE EXPLOSIONS

Up And Over (Warner K 17554, WEA) Scores on lovely bass run riff which haunts, pert vocals in push, jerky style but slight impetus lost on back-ups.

NORMAN NARDINI AND THE TIGERS

Burnin' Up (Tiger TIG 001, Pinnacle). Slow gradual subtle building of atmosphere, engaging off-beat disc where female play-off from male lead excellent. Group current rave in US, Pittsburgh. Possible UK tour.

PM

You've Got Me Rockin' (Ariola ARO 217, Pye) Piano-drum led sound, urgent feel on at times discordant lines, no real commercial identity. From LP, 1 PM (5048), Carl Palmer's new band, (ex-ELP, copious press).

THE ONLY ONES

Fools (CBS 8535, CBS). Sounds like alternative world's version of Dollar, with rasping vocals for smooth, as Only One's lead Peter

Perrett joined by guesting Pauline (ex-Penetration) vocalise well on familiar Johnny Duncan song.

ROCKY SHARPE & THE REPLAYS

A Teenager In Love (Chiswick CHIS 128, EMI). With Dion hits album scoring pragmatic release, pleasing new version with late football style crowd acapella for difference. Pic bag.

THIEVES LIKE US

Mind Made (Ear Lobe ELS 1, Pye). New Larry Uttal label. Five-piece Winchester band with commercial number but lead vocal lengthening of words/lines slows momentum.

PP ARNOLD

Angel Of The Morning (Immediate-Nems-Virgin SV103). Much wanted, though only non-charting cut, Everything Is Gonna Be Alright, one of five cuts on excellent value £1.25 EP from rave soul girl of circa 1967. Tough cardboard sleeve, pics.

GRAHAM PARKER

Stufacepion (Stiff BUY 72, EMI). Stiff-Vertigo deal over. Lacklustre opening but soon Parker magic helped by all-star cast providing extra backing texture to old hands.

THE SPIDERS

Mony Mony (Red REDS 004, Pye). Good interplay of girls, initial acapella burst, fast dance orientated version of old Tommy James classic (1, 1968). Deserves notice.

JOHN STEWART

Nightman (RSO, RSO 61, PolyGram). Re-cast of Gold (43, 1979) from opening chords to back-ups on late chorus fling. Moves well, atmospheric. From new album, Dream Babies Go To Hollywood (RSD 5007).

FIREFALL

Headed For A Fall (Atlantic K 11483, WEA). Strings lurk around full, somewhat smooth but pleasing rock sound from UK, US based band chasing slice in current rock selling market.

ELLEN FOLEY

Sad Song (Epic EPC 8561, CBS). More gorgeous sounds from lady whose current product doesn't fit in with present chart trends.

DEVO

Girl You Want (Virgin VS 350, Virgin). Four hit, but no further than 41 (Satisfaction) cult band play usual tune.

SPLIT RIVITT

Soul Limbo (Red Lightnin' RL450032, Pinnacle). BBC cricket telecast tune, R&B version of Booker T associated cut, group PR, Keith Goodwin. Kaygee (01 734 4858).

THE THREE DEGREES

Starlight (Ariola ARO 228, Pye). Initially only for die-hards, brass throbs behind long intro lead vocal with title line marginally commercial. Unless dramatic early take, care in ordering suggested.

URBAN VERBS

Ring Ring (Warner K 17608, WEA). Sound of present Beat riff on this catchy number with emphasis on title line where girl back-ups add flavour. Pic bag.

THE LOOKALIKES

Can I Take You Home Tonight (Riva RIVA 22, WEA). All rests in insistent hummable title line. Possibilities.

THE RIVALS

Here Comes The Night (Oakwood ACE 011, Dead Good). Fast running guitar lines in alternative scoring of long-time classic from Them (2, 1965).

DOREEN & COUNTRY BREEZE

Old Scotia's Drum (Neptune NS7, Neptune 041-632-9269). Warm MOR vocals, tune with taste.

THE ALEX HARVEY BAND

(Big Tree) Small Axe (RCA PB 5252, RCA). Strident, dramatic but overdone return for always welcome artist. Large following from previous musical lives for early push.

FIST

Name, Rank And Serial Number (Neat NEAT 04, Pinnacle). Aggressive fast reading with commendable lyric which is given on back of pic bag.

MAYDAY

Love In The Spacage (Reddington DAN 2, Pinnacle/Bullet). Well crafted lively disc with familiar theme, long instrumental break with much use of catchy title riff both sides.

BIG DEN

Working In The Coalmine (Magnet MAG 170, PRT). Deep voiced Den, ex-Darts, ploughs, digs away on two-sided (flip: Down In The Sewer) 45 which needs visual TV promo aid from fun man.

MYSELF

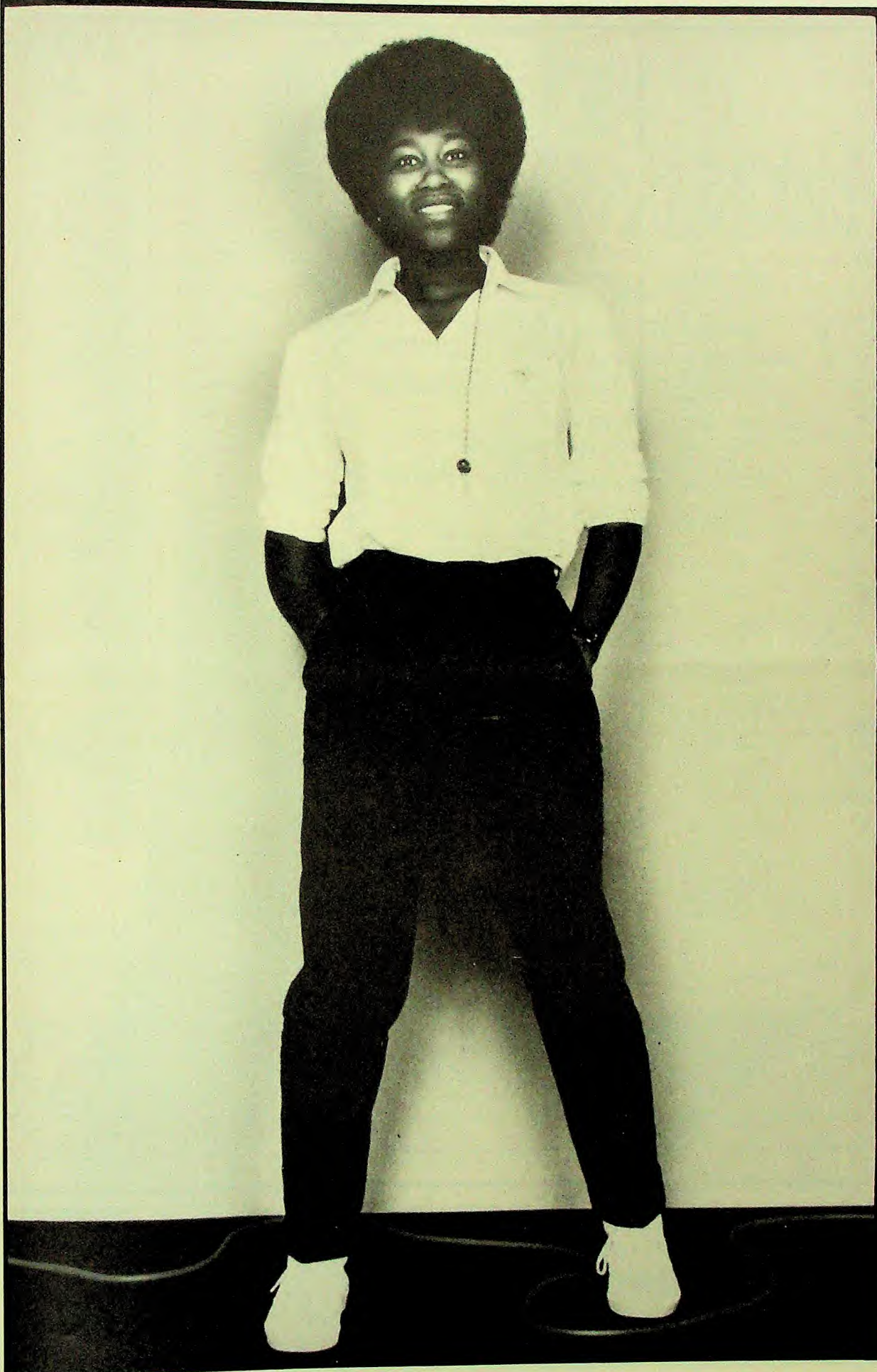


CHART FOR
WEEK-ENDING
MAY 17

ORDER FORM CHART

TOP 75 ALBUMS

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

This Week	Last Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	2	6 THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1	39	31	11 TEARS & LAUGHTER Johnny Mathis (Jack Gold)		CBS 10019 (C) C: 40.10019
2	1	4 SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	40	47	4 SKA 'N' B Bad Manners (Roger Lomas)		Magnet MAG 5033 (A) C: -
3	27	2 JUST ONE NIGHT Eric Clapton	RSO RSDX 2 (F) C: RSDXC 2	41	48	28 SPECIALS Specials (Elvis Costello)		2 Tone CDL TT 5001 (F) C: ZCDLF 5001
4	3	12 GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	42	51	62 BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland Int. EPC 82419 (C) C: 40.82419
5	5	7 DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	43	35	5 BRAND NEW AGE UK Subs (C. Harper/P. Stack)		Gem GEMPL 106 (F) C: GEMK 106
6	4	4 SUZI QUATRO'S GREATEST HITS Suzi Quatro	RAK EMTV 24 (E) C: TC-EMTV 24	44	52	5 SNAP CRACKLE & BOP John Cooper Clarke		Epic EPC 84083 (C) C: 40.84083
7	6	9 TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	45	50	12 DOWN TO EARTH Rainbow (Roger Glover)		Polydor POLD 5023 (F) C: POLDC 5023
8	26	2 SPORTS CAR Judie Tzuke (Muggleton/Paxman/Tzuke)	Rocket TRAIN 9 (F) C: SHUNT 9	46	39	9 COUNTRY NUMBER ONE Don Gibson		Warwick WW 5079 (M) C: WW 45079
9	10	4 HEAVEN & HELL Black Sabbath	Vertigo 9102 752 (F) C: 7231 402	47	37	3 BABY'S GOT A GUN The Only Ones (Colin Thurston)		CBS 84089 (C) C: 40.84089
10	8	4 HYPNOTISED Undertones (Roger Behchirian)	Sire SRK 6088 (F) C: SRC 6088	48	57	6 WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C) C: 40.96000
11	21	27 OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40.83468	49	46	4 WILD HORSES Wild Horses (Trevor Rabin/Wild Horses)		EMI EMC 3326 (E) C: TC-EMC 3326
12	7	5 BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253 (E) C: TCK 30253	50	41	36 STRING OF HITS Shadows (The Shadows)		EMI EMC 3310 (E) C: TC-EMC 3310
13	11	3 EMPTY GLASS Peter Townshend (Chris Thomas)	Atco K 50699 (W) C: K4-50699	51	48	5 FIRST LADIES OF COUNTRY Various		CBS 10018 (C) C: 40.10018
14	12	6 BARBARA DICKSON ALBUM Barbara Dickson (Alan Tarney)	Epic EPC 84088 (C) C: 40.84088	52	54	23 THE WALL Pink Floyd (Gilmour/Ezrin/Waters)		Harvest SHDW 411 (E) C: TC2. SHDW 411
15	17	2 GOLDEN MELODIES National Brass Band	K-Tel ONE 1075 (K) C: OCE 2075	53	61	3 MIDDLE MAN Box Scaggs (Bill Schnee)		CBS 86094 (C) C: 40.86094
16	18	31 REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	54	73	2 THE INCOMPARABLE ELLA Ella Fitzgerald		Polydor POLTV 9 (F) C: POLTMV 9
17	16	4 IRON MAIDEN Iron Maiden (Will Malone)	EMI EMC 3330 (E) C: TC-EMC 3330	55	45	8 STAR TRAKS Various		K-Tel NE 1070 (K) C: CE 2070
18	9	5 BY REQUEST Lena Martell (George Elrick)	Ronco RTL 2046 (R) C: 4C 2046	56	53	86 PARALLEL LINES Blondie (Mike Chapman)		Chrysalis CDL 1192 (F) C: ZCDL 1192
19	22	18 PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	57	57	9 THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle		UA UAG 30287 (E) C: TCK 30287
20	13	6 WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrera CAL 115 (W) C: CAC 115	58	34	5 MARAUDER Magnum (Leo Lyons)		Jet JETLP 230 (C) C: JETCA 230
21	14	26 SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC-EST 12018	59	-	1 20 HOTTEST HITS Hot Chocolate		RAK EMTV 22 (E) C: TC-EMTV 22
22	20	3 17 SECONDS Cure (M. Hedges/R. Smith)	Fiction FIX 004 (F) C: FIXC 004	60	-	MAGIC REGGAE Various		K-Tel NE 1074 (K) C: CE 2074
23	15	3 CHAMPAGNE & ROSES Various	Polystar ROSTV 1 (F) C: -	61	33	10 HEARTBREAKERS Matt Monro (George Martin/John Burgess)		EMI EMTV 23 (E) C: TC-EMTV 23
24	19	4 SNAKES & LADDERS Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAK 30298 (E) C: TCK 30298	62	38	16 THE LAST DANCE Various		Motown EMTV 20 (E) C: TC-EMTV 20
25	25	28 ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	63	-	FLUSH THE FASHION Alice Cooper		Warner Brothers K 56805 (W) C: K4-56805
26	7	4 GOOD MORNING AMERICA Various	K-Tel NE 1072 (K) C: CE 2072	64	66	13 TOO MUCH PRESSURE Selector (Errol Ross/Selector)		Two Tone CDL TT 5002 (F) C: ZCDLT 5002
27	40	12 ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: -	65	74	2 PROGRESSIONS OF POWER Triumph		RCA PL 13524 (R) C: -
28	28	2 THE CORRECT USE OF SOAP Magazine	Virgin V 2156 (C) C: -	66	-	1 ARGY BARGY Squeeze		A&M AMLH 64802 (C) C: CAM 64802
29	24	8 FACADES Sad Cafe (Eric Stewart/Sad Cafe)	RCA PL 25249 (R) C: PK 25249	66	56	2 20 GREATEST HITS Real Thing		K-Tel NE 1073 (K) C: CE 2073
30	30	57 OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	68	-	FROM A TO B New Musik (Tony Mansfield)		GTO GTLP 041 (C) C: GTMC 041
31	55	2 20 GOLDEN GREATS Dion & The Belmonts	K-Tel NE 1067 (K) C: CE 2067	69	71	7 SKY Sky (Sky/Clarke/Bendall)		Ariola ARHL 5022 (A) C: ZCARH 5022
32	-	HAPPY DAYS Various	K-Tel ONE 1076 (K) C: OCE 2076	70	62	3 STRANGE BOUTIQUE Monochrome Set		Dindisc DID 4 (C) C: -
33	23	3 ANIMAL MAGNETISM Scorpions (D. Dierks)	Harvest SHSP 4113 (E) C: TC-SHSP 4113	71	-	1 MANILOW MAGIC Barry Manilow		Arista ARTV 2 (F) C: ARTVC 2
34	44	26 EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F) C: CZDL 1225	72	72	2 IF YOU WANT BLOOD YOU'VE GOT IT AC/DC		Atlantic K 50532 (W) C: K4-50532
35	32	14 TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	73	70	12 GET HAPPY Elvis Costello (Nick Lowe)		F Beat XJLP 1 (W) C: XXXC1
36	36	4 SOLO IN SOHO Philip Lynott (P. Lynott/K. Wolvern)	Vertigo 9102 038 (F) C: 7231 026	74	67	10 NOBODY'S HEROES Stiff Little Fingers (D. Bennett)		Chrysalis CHR 1270 (F) C: ZCHR 1270
37	42	9 GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C) C: 40.86108	75	69	7 HIGHWAY TO HELL AC/DC		Atlantic K 50628 (W) C: K450628
38	29	5 BRITISH STEEL Judas Priest (Tom Allom)	CBS 84160 (C) C: 40.84160					

ARTISTS

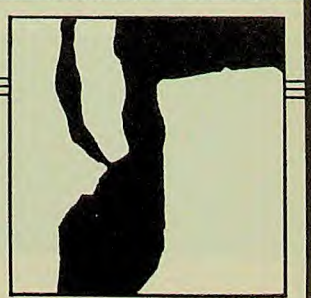
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DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chamdale, SP - Spartan.

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 - 25 POOLE Arts Centre
 - 27 LEICESTER De Montfort Hall
 - 28 SOUTHPORT Theatre
 - 29 BIRMINGHAM Odeon
 - 30 BIRMINGHAM Odeon
 - June 1 NEWCASTLE City Hall
 - 2 NEWCASTLE City Hall
 - 3 EDINBURGH Odeon
 - 5 ABERDEEN Capitol
 - 6 GLASGOW Apollo
 - 8 MANCHESTER Apollo
 - 9 MANCHESTER Apollo
 - 10 SHEFFIELD City Hall
 - 12 BRIGHTON Centre
 - 13 OXFORD New Theatre
 - 14 COVENTRY Theatre
 - 16 BRISTOL Colston Hall
 - 17 LONDON Hammersmith Odeon
 - 18 LONDON Hammersmith Odeon
 - 19 LONDON Hammersmith Odeon



News in brief...

Direction makes May DG month

DG IS undertaking a promotional campaign with Direction, Dean Street, London, making May a DG month.

The campaign involves ads in *The Guardian*, *Times*, *Evening Standard* and *Time Out* offering a 10 per cent price reduction on all DG product at Direction, providing the customer produces the ad. This will be in addition to the 20 per cent reduction that Direction offers already, and covers Archiv Produktion, box sets, Accolade, Privilege and Archiv Privilege.

Authentic Nachtmusik

MAY IS a thin month for authentic music buffs — except for the issue of the immensely popular *Eine Kleine Nachtmusik* performed with one musician to a part by Alan Hacker and The Music Party.

Eine Kleine Nachtmusik is coupled with Mozart's *Serenade No II* for wind instruments and is released on DSLO 549.

Ashkenazy's Chopin series reaches vol 5

DESPITE HIS increasing activity as a conductor, Vladimir Ashkenazy has consistently said that he will never forsake the piano, and he underlines that statement this month with Volume 5 of Chopin's Piano Works which he is recording for Decca.

Volume 5, like the previous issues, follows the pattern of issuing music composed around one period. In this case the music — a popular collection of fantasies, nocturnes, ballades, mazurkas and the Prelude in C sharp minor Op 45 — dates from 1840-1 when the composer was living with George Sand.

The record (SXL 6922 and on cassette), which is the first to feature the new Chopin/Ashkenazy logo, is being released to coincide with Ashkenazy's appearance at the Royal Festival Hall on May 20, when he plays Beethoven's Piano Concerto No 4 with the Philharmonia Orchestra under Riccardo Muti.

There are other notable piano releases in May. The young Polish pianist Krystian Zimerman plays Brahms' Sonatas Nos 1 and 2 on 2531 252 retailing at £5.50. And the Kontarsky brothers, Alfons and

Aloys, one of the best known piano duos, play two of the most popular works for the medium, Schubert's F minor Fantasia and Grand Duo on another disc from DG 2531 050.

Although he died at the age of 33 from leukaemia, Dinu Lipatti is regarded as one of the major pianists of the 20th century, and his records bear witness to his ability. Now EMI has released a four record set of works by Bach, Mozart, Scarlatti, Liszt, Ravel, Chopin and Enesco recorded in the last seven years of the pianist's life.

This set (RLS/TC 749) is the first major compilation of Lipatti performances, and the first, incidentally, of Lipatti on cassette.

The works are mainly for solo piano, but there is also Mozart's Piano Concerto K467 (the Elvira Madigan) with the Lucerne Festival Orchestra conducted, interestingly, by Karajan, and Chopin's Piano Concerto No 1.

GOSSIP RUMOUR SCANDAL...

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

New releases

Etudes Op 1 and Etudes d'Execution Transcendentes. Thomas Rajna piano. CRD 1058/9.

Little is heard of Thomas Rajna these days since he went to South Africa — apart from the thankfully regular releases from CRD, for whom he has recorded the complete original piano music of Granados. Unlike many musicians who score the music, Rajna has always played Liszt, and this handsome box set shows that he has an affinity for this difficult music. He overcomes the technical high fences and manages to find musical expression most of the time too, even when the music is gaudy. The set is important from a catalogue point of view because although many of the well-known piano figures have recorded the Etudes Transcendentes which date from 1851, the Opus 1 studies on which they are based are not currently available. By interspersing the two sets of studies, the development of the composer, from the remarkably advanced 15 year old to the more mature vision is apparent.

Clarinet Quintet, Brahms, Adagio, Wagner/Baermann, Jack Brymer, clarinet, Allegri Quartet, Argo ZK 62.

Although there are, I suppose, enough good performances already available to question the release of another Quintet, this issue justifies itself by being the only version with English players. There is also the bonus that it features Jack Brymer, who has extra sales power because of his radio talks and introductions. Having said all that, it is also important to point out that it is a beautiful recording, if not the most profound reading, then sufficiently intense, with only an occasionally ragged ensemble marring characterful playing. The Adagio, which used to be credited to Wagner though written by the more obscure Baermann, is the filler — the only other disc offering this coupling being the 1962 Vienna Octet version.

Cello Suites, Nos 1 and 2, Bach, played by Andre Navarra. CAL 1641 £5.25.

These works are, if anything, underrecorded. There are only five complete sets, one of them by Casals dating from 1936, and another Harnoncourt which covers the authentic camp, which leaves the field of the big personalities wide open. Navarra is certainly one of the major cellists of our time, and should be represented in the catalogue with a complete set of these works. Taking this first disc as an example, the set is all one would expect, full of presence, idiosyncracies, and character — and some superb cello playing. For those who like their Bach big, they could ask for no better.

Suite Gothique, Leon Boellmann; Tu es Petra, Henry Mulet; Sonata Eroica, Joseph Jongen; Minuetto, Eugene Gigout. David Sanger, organ, Saga 5471 £2.75.

The marvellous dramatic opening of the Suite Gothique speaks of an organ era only now really coming back into fashion, although the joys of the romantic organ have always been appreciated by organists themselves. It is interesting to note, however, that though we now speak of freeing the organ from its liturgical strait-jacket, Franck, the musical father of these four French or Belgian musicians, felt he was doing much the same job. There are a couple of recordings already available for the first three of these works, (the short Minuetto is unrecorded) played by distinguished organists such as Gillian Weir, Jane Parker-Smith and Nicholas Danby. But David Sanger's star is currently on the ascent — should be competitive — particularly at this price.

Chavez quits Phonogram for The Gramophone

QUITA CHAVEZ, one of the most well-known and well-liked figures in the classical record industry, has left the position of classical press officer with Phonogram after a decade of service and is returning to *The Gramophone* in June to manage the editorial department.

Quita has experienced most aspects of the classical record industry over the past 40 years. She began work behind the counter at Imhofs just before the War, and then moved to EMG Handmade Gramophones.

After the War, she began working for Decca, first of all in the advertising department, and then looking after record promotion and the reviewers.

She had a brief spell with Philips in the Sixties, but spent more time with *The Gramophone* as assistant editor, until asked to set up the classical promotion department of the then new CBS. She stayed with CBS for five years before re-joining Philips in 1970.

Quita was due to retire last year, but extended her work with Philips for one year, but with all the changes at PolyGram, it seemed a suitable time to leave.

She certainly has no plans for stopping work — her energy has earned her a reputation for tirelessness: more often than not she was at her desk at Philips by 7.45am,

and it is a tradition she intends to continue at *The Gramophone*.

"I enjoyed the company of all the people I worked with at Phonogram, but I am looking forward to my new challenge," she says.

Her replacement at Phonogram is Carol Felton, who has been transferred from the company's offices in Holland. Another new face in Phonogram is Wendy Hacker, formerly with Enigma Records. She is looking after classical magazine and programmes advertising.

Strings in spring

TWO BRITISH String Quartets feature in new releases in May. The Allegri String Quartet follows up its successful *Death* and the *Maiden* issue with Schubert's last work in the medium, the String Quartet in G (ZK/K 78).

And the Fitzwilliam String Quartet, best known for the complete Shostakovich Quartet cycle, plays Franck's Quartet in D major, an important work which has been neglected — there has been no recording available for some time. The work is issued on DSLO 46.

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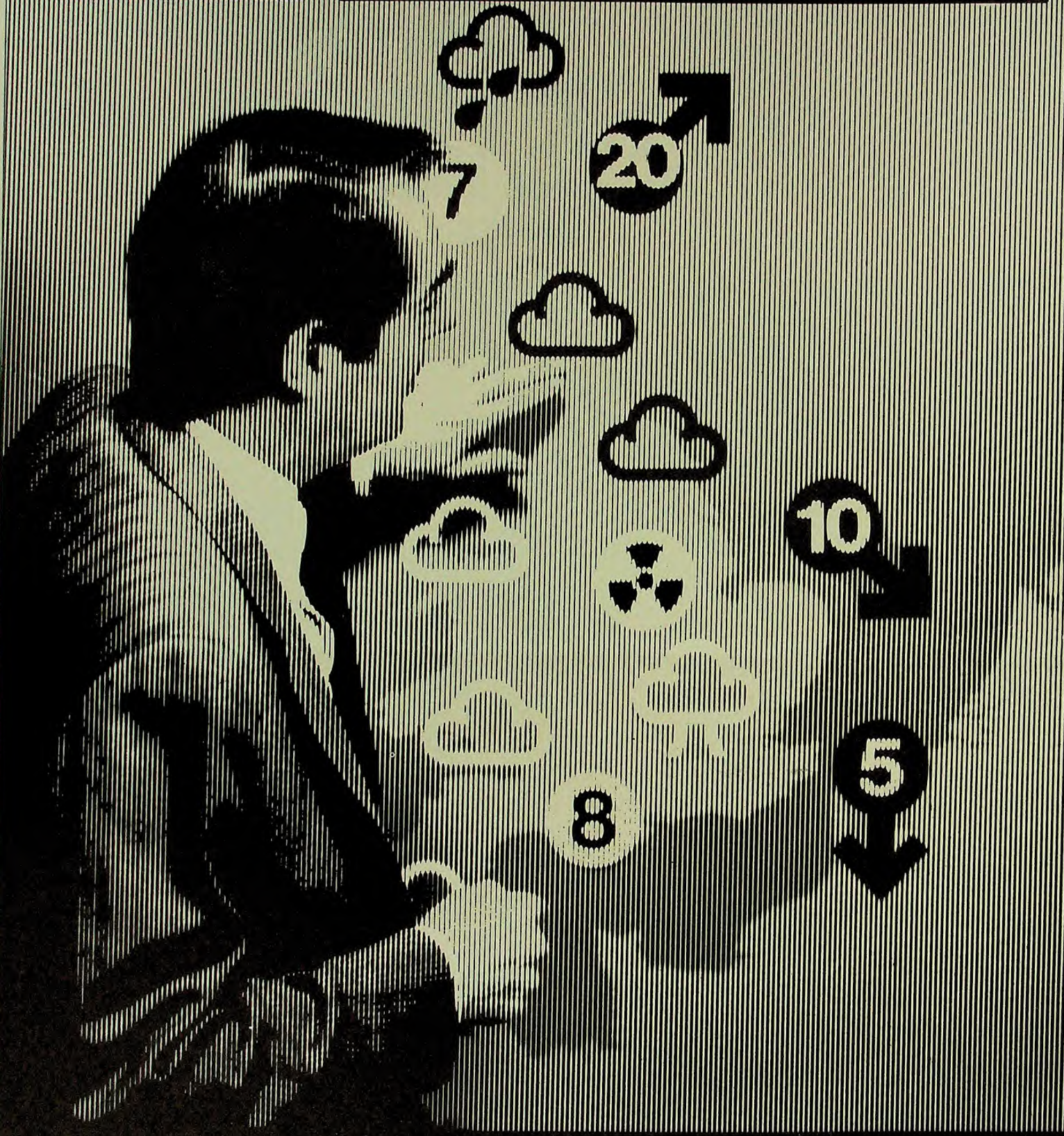
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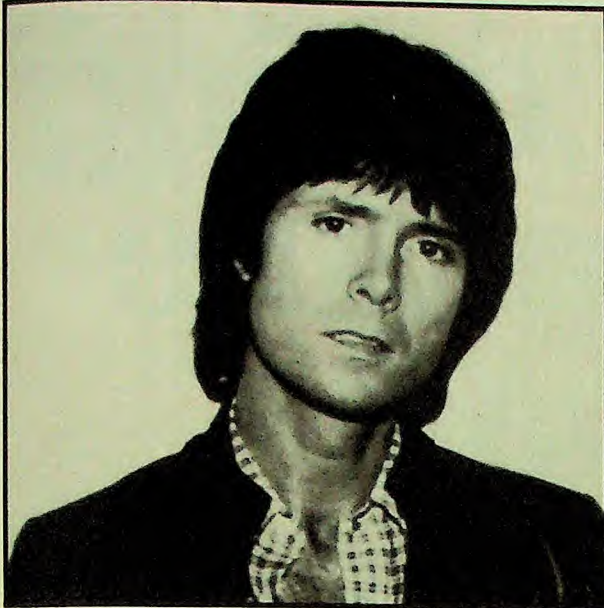
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CLIFF RICHARD: put into the pop bracket

Iris Williams— Lanza's latest tip for the top

EMI MOR division has created some big successes during the last few years, but general manager Vic Lanza is confident that he has one of the biggest of all now — Welsh songstress Iris Williams who scored with the single *Cavatina* (He Was Beautiful) and has since been picking up critical plaudits everywhere she appears.

As with all his artists, Lanza is more interested in building an artist's career in the long rather than the short-term. Lanza says: "So far as we are concerned, Iris Williams does not have just an incredible voice — as important is the fact that she is a very charismatic performer. There has been tremendous feedback from all round, the public, the press and from the TV and radio media."

Williams was signed by Lanza after producer Walter J. Ridley had heard her singing *He Was Beautiful* with Norrie Paramor's Midlands Radio Orchestra. "The immediate thing about Iris was her interpretative qualities, she made every song sound like a personal experience," Lanza adds. "We realised that she had a great future in records, TV and radio — all of them complemented each other."

EMI's MOR division is the only such one in the UK record industry and during the last eight years Lanza and his staff have had considerable successes with acts like the King's Singers, Ken Dodd, Manuel and His Music Of The Mountains, Berni Flint, Simon Park, and Roger Whittaker, to name a few.



A STAR is born — Welsh songstress Iris Williams.

"To us, the term MOR means repertoire that in general appeals to every age group, the style of the music isn't particularly dictated by fashion. With middle-of-the-road music, the emphasis is also much more on long-term artists.

"With such an artist, it is also very important to get the right songs — it is a successful blend of the two that makes the whole thing work. MOR is very much an album market as well, although it is important to do singles, to build the artist and attract radio airplay. On the other hand, MOR artists don't need to have hit records all the time, like most pop artists. Take Matt Monro for instance, he has a hit single every once in a while, which helps keep him in the public eye, but his career goes very strongly even when he isn't having the hits."

Vic Lanza: 'Iris Williams makes every song sound like a personal experience'

More to MOR than first meets the eye

MIDDLE OF the road music is a term that once summed up the Des O'Connors, Kenneth McKellars and Moira Andersons of this world — artists who fell into no particular music category but appealed mainly to a middle-aged audience and were consistent in their record sales without exactly setting the charts on fire.

A decade later, MOR has taken on an entirely different image. It stills means middle-of-the-road of course, but the whole scope of the music within that category has broadened to an extent previously never dreamt of. Thus, Seventies pop artists like Neil Diamond and Neil Sedaka are now classified as MOR acts.

While Cliff Richard and Olivia Newton-John, perhaps surprisingly, are classified by EMI Records as pop artists — although some would maybe think of them as MOR oriented artists — its MOR division has some signings who are more pop influenced than some of the pop division's signings!

Every major record company has its share of MOR market acts, and it is generally accepted that where a



OLIVIA NEWTON-JOHN

MOR acts usually prove to be the steady sellers

pop act can soar to fame overnight — and equally can fade into obscurity just as quickly — MOR acts are much more likely to become catalogue names, and sell more records (mainly albums) over a much longer period of time.

Take an example like Shirley Bassey, whose recording career now spans almost 25 years. Her earliest recordings for Philips are still frequently re-packaged and EMI has had a lot of mileage out of her Sixties recordings. Yet Bassey herself has not had a major hit single for 10 years. And Lena Martell, who signed with Pye Records in 1972, only scored her first hit single, *One Day At A Time*, last year — yet on albums she has become one of that company's biggest sellers.

A lot of MOR music lends itself to release on budget records and two companies in particular, Music For Pleasure and Pickwick, would be the first to admit they have enjoyed huge sales of product by MOR artists. The TV-merchandisers have also had a lot of success with such product.

Whereas pop can be very limited in its appeal, MOR more often than not appeals right across the board. And you're just as likely to meet an 80-year-old who enjoys the latest Abba single as you are a seven-year-old.

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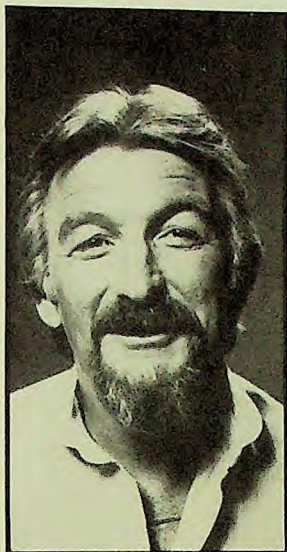
Marketing—how to get most mileage from MOR

THERE ARE two ways of breaking MOR product, through television or a hit single, says Polydor MOR marketing manager Tony Adler. And he also quotes a third ingredient: some unusual factor or aspect which captures the public's imagination, as Polydor proved recently with the success of the Captain Beaky single and albums.

But Polydor's biggest MOR success is undoubtedly James Last, who has more than 50 albums available in the UK catalogue, and on a worldwide level has won more than 150 gold discs. However, it is only in the last month that he has scored his first ever British hit single with Love Theme from The Seduction.

Last has already had five albums issued in the UK since the New Year and Polydor has a new TV-promoted compilation lined up for imminent release.

The company has other big-selling MOR acts: Neil Sedaka and Connie Francis, both of whom have had TV-promoted hits compilations in the chart, Ella Fitzgerald (through the Verve catalogue and currently in the LP chart with a TV-promoted compilation of her best-loved songs) and The Hollies. Other names



JAMES LAST

include Latin American music maestro Roberto Delgado, The Fischer Choir from Germany and the Cambridge Buskers, signed to the company through PolyGram in West Germany.

Adler says: "As with any kind of music, it is a matter of getting the

right kind of promotion, but TV exposure is obviously very important. For instance, Marti Webb has had tremendous success with the Tell Me On A Sunday album and the single Take That Look Off Your Face, and, apart from the music itself, that has been on the strength of a 45-minute TV special which was repeated.

"So far as the Captain Beaky project was concerned, the album was originally released three years ago and we had actually decided to delete it. Then Ed Stewart played a couple of tracks on Junior Choice and Noel Edmonds began to pick up on the whole thing. The album was re-issued within a few weeks and of course has gone on to be a great success, winning a silver disc."

Polydor has backed up select MOR releases with TV advertising, to great effect. "We often release a single alongside the album, to help the promotion. For instance Ella Fitzgerald's Ev'ry Time We Say Goodbye was re-issued as a single because that alone will pick up radio plays and focus interest on the LP. Our next TV campaign will surround an album by Bert Kaempfert who is another of our big sellers."

Adler adds: "MOR music just goes on and on, albums by such artists sell year after year after year. I would think for most record companies that a healthy MOR catalogue is a strong way of making profits."

Rescuing soft rock from the shelf

WRITER, PRODUCER and performer Tim Hollier started Softrock Music just over 12 months ago, with the intention of entering a lot of the songs published by the company into song festivals. "It hasn't been a bad first year," he notes. "We've issued 13 singles and two albums, and had successes in four major song contests."

One of the songs published by Softrock, Julie's Theme, won a gold medal in the last Castlebar Song Festival in Ireland; Hollier's group Softrock was voted the best group in the 1979 Cavan Contest with the song Ciao Bambino, and this year Hollier himself won an award in the same contest for the best lyrics. The most recent success, however, has been Maggie Britton in the 1980 Gibraltar Song Contest with the number My Town.

Hollier says: "As a music publishing company, we believe in getting young talented songwriters to come up with material and then just leave it lying on a shelf."

Softrock is administered in the UK and Europe by Campbell Connelly, although Hollier is looking for a catalogue deal for the rest of the world. The company is also closely allied to the Songwriters workshop, started by Hollier and designed to give



MAGGIE BRITTON

composers the chance "to record without being subject to fashionable dictates and with the minimum of studio interference".

Among the names signed to Softrock and the Songwriters Workshop are Maggie Britton, Jamie Jauncey and Ron Kavanagh. Jauncey recently debuted with The Weaver and has a new single, Zanzibar, lined up for release as well as an album.

Hollier's band Softrock lives up to its name and is much in demand for a lot of late-night and early-morning radio shows, and has just signed its ninth contract for the Brian Matthews radio show.

Hollier comments: "We are always on the lookout for new songwriting talent, and nobody is exclusively contracted to us. In addition, everyone receives the same advance." Tim Hollier can be contacted at 602-6839.

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SUPPLEMENT

Phonogram: mirroring the changing face of MOR

TELEVISION IS one of the most important promotion factors for MOR music, says David Shrimpton, Phonogram product manager, who adds that many MOR record buyers are the type who would never normally visit a record shop.

"There is a vast record market for MOR product," he acknowledges, "but it is a matter of reaching it. To get through to the potential buyers you have to hit them in a soft spot, and that to a large extent is via television. After all, most such record buyers would never buy a pop music paper and not even know that a certain album was available."

Shrimpton has been with Phonogram since 1972 and has seen the MOR scene change considerably. "The artists I was involved with at the beginning, people like Peters & Lee, Syd Lawrence and Stuart Gillies, now no longer sell the same volume of records, although their popularity as performers remains as high as ever it was."

"I don't think anybody has properly defined the term middle of the road properly yet, although my interpretation of it is an artist or style of music which has managed to transcend the years,



DAVID SHRIMPTON sees a vast market to be tapped.

and not become just an overnight fad. Johnny Mathis is a great example, for instance, because his music has been popular for 25 years now and he still appeals to a very wide range of people."

Phonogram's present-day MOR roster includes people like Elton John, Judie Tzuke (both on Rocket), Gallagher And Lyle, Scottish performer Sydney Devine,

and Mike Harding. And another name is Peter Skellern who has just received a gold disc for his Astaire album.

"That is something we are all very pleased about because the album was promoted on a very modest budget. It was a matter of advertising in the right areas — for instance we did nothing in the popular music press and there was no TV advertising."

"A lot of the album's success was due to the music in the grooves. The public like the combination of Peter Skellern and the music of Fred Astaire. At one point it was the only MOR album in the chart which had not got there via TV promotion."

"I see the MOR market changing as much during the next 10 years as it has done during the last decade. We will still see artists of the calibre of Johnny Mathis making the charts, but there will also be a lot of new talent coming through as well. It is a case of the right artists singing the right repertoire, perhaps changing their style to remain contemporary but not straying too far from what their fans expect."

The MOR supplement was written and edited by CHRIS WHITE



GLADYS KNIGHT and The Pips

Pye defines MOR-appeal

PYE/PRT Records has one of the strongest MOR catalogues in the country with such names as Max Bygraves, Lena Martell, Acker Bilk, Vera Lynn, Victor Silvester Junior and Gladys Knight & The Pips all proving to be big album sellers, while also scoring the occasional hit singles.

Trevor Eyles, the company's general manager, says: "Right from the early days of Pye, the company has always had a strong commitment to MOR product, both in terms of artists and music. In the early days of course we had the Golden Guinea label which was a very strong MOR catalogue, and some years ago we introduced the Golden Hour series, which again was basically MOR product."

He continues: "Overall, the strength of that particular market rests with the artists, and in the case of people like Bygraves, Martell, Bilk and Silvester Junior, we have people who are known internationally and who make regular appearances throughout the world."

"We are very proud of the

reaction we receive for these and other artists from our licensees in Canada, Australia, New Zealand, as well as many parts of Europe. And while Pye's catalogue is spread far and wide across the musical spectrum and we are always striving to create hits in the commercial charts, our dependence upon MOR material has always been of importance."

PRT director of marketing, Matt Haywood, says that the important factor in the marketing of MOR product is first of all to define and identify the perimeters of MOR. Any artist with a broad based appeal could be defined as MOR.

"In terms of exploiting product and covering every potential market an artist may have, we adopt as aggressive an attitude for an MOR artist as we would for a contemporary act. The obvious benefits are that MOR artists tend to enjoy a longer lease of professional life because their music is not prone to fads and trends, and therefore the rewards are so much greater in terms of longevity and sales," he added.

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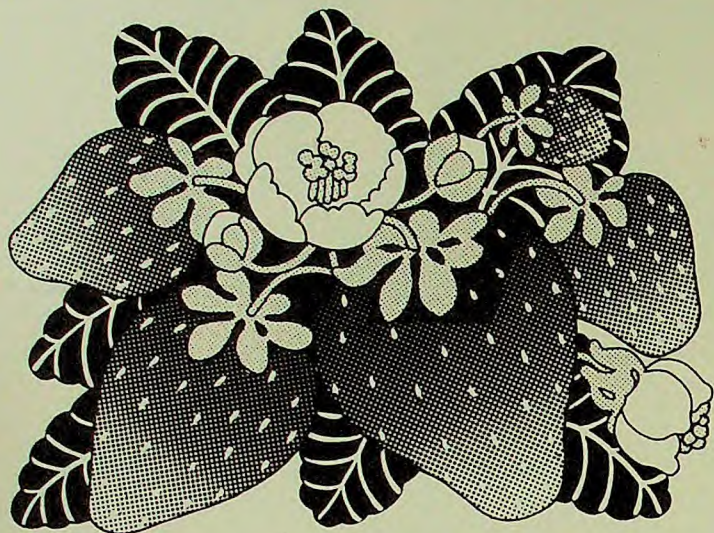


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STUDIOS



American Commentary



Specialisation is the name of the game. .MCA in profit

NEW YORK: John Backe of CBS calls it "special focus marketing"; radio people have long been obsessed with "demographics" and computer, satellite and cable television technologies are giving birth to the era of "narrowcasting".

Call it what you will, the trend towards specialisation has been manifesting itself in the record industry as well. Growth in the number of small independent labels working with limited budgets and gearing their product to relatively narrowly defined markets — most visibly new wave and disco — has shown that a record company can be profitable without catering exclusively for the broadest appeal mass market music.

Historically, indies have always been the ground breakers, more willing to be experimental and, out of necessity (limited capital, calling attention to themselves), more ingenious in their marketing and publicity strategies.

Whether distributed independently or through a major, or both (like Stiff in the US), the new indies are setting a new tone for the record business. Although it will take some time to be realised, there is definitely a growing interest in attempts to cater for specific markets geographically, demographically and musically, along with an attitude that limited appeal product created under fiscally sound guidelines can become an important profit centre.

To be sure, advances for major artists continue to reflect heavy competition in the market, but advances and recording budgets for those without a proven track record are becoming ever more conservative. Also many companies are now counting what touring monies they are dispensing as advances recoupable against royalties, which was not generally the case a few short years ago. Others are providing "loans" to artists, repayable with interest.

By IRA MAYER

But it's taken the newer labels to break some of the older traditions and to show the majors that what jazz, blues and folk labels have been doing for years can work for rock 'n' roll too.

The trend? Centralisation of business functions with concurrent individualisation in terms of label focus on the creative end.

The evidence? The new Atlantic spin-off labels to be headed by David Geffen (tentatively titled DGC Records) and Jerry Greenberg (see page 7). Announcing his departure from Atlantic, the latter commented: "A small company can attract talent that wants individual attention, and can also utilise the services of a big corporation", and he noted further that other record company executives, managers and distribution companies were taking similar steps.

Then there is CBS' decision to distribute its new 51 West label (initial release of 45 LPs) via an indie network that could afford the special products line "more attention and better control".

Also, the majors' new willingness to experiment with EPs, 10-inchers, samplers and other formats that are cost efficient in promotional and retail terms and the intended launching of geographically based labels, with major label options to pick up distribution of acts that look as though they can break nationally. In addition there is the launching of an indie production unit on a large scale such as the new Stevens/McGhee firm (see *MW* April 26) that will offer labels finished LP masters, the production company assuming a middleman role and taking the financial risk of production.

This is a proposition that admittedly met some scepticism on the part of RCA's Robert Summer and PolyGram's Irwin Steinberg at IMC, but there is also the as yet unannounced label deal which Ron Alexenburg is reportedly set to unveil, involving Germany's Hansa production company.

These are all indication of things to come. As video in its various formats becomes more influential, records will be forced to specialise even more.

MCA INC. reported a first-quarter turnaround for its record and music publishing operations, posting a \$277,000 (£121,491) pre-tax profit as compared with a \$608,000 (£266,666) loss one year ago.

Total revenues for the company rose 14 per cent over last year to \$322.8 million (£254,210,628). The company has also issued details of its wholesale policy regarding video cassettes, including maintenance of a \$1,000 (£438.59) store inventory that must cover 80 per cent of the 24 titles in the initial catalogue, exchanges only title for title for defectives, and 30-day net billing, with overdue bills to be charged interest at the maximum allowable rate.

Stores are urged to have demonstration equipment available, and to have both equipment and stock in front-store locations.

SHORTS: Hearings have begun in Washington DC on proposed changes in the copyright laws that would update mechanical payments from the current 2½ cents per song. . . . American Federation of Musicians, record manufacturers and film executives have begun preliminary negotiations to work out royalty schedules for musical performances on video discs and cassettes. . . . American Bar Association drafting (and recommending for adoption) legislation that would tax home video recorders and blank video tape, but no plans so far to include audio wares. . . . A Federal judge has approved a request on behalf of Sam Goody Inc. that it be allowed to subpoena third parties in the case as witnesses. . . . MCA served with a \$19 million (£8,333,333) claim by Conway Twitty for improper royalty payments.

ALBUM REVIEWS

PAUL McCARTNEY
McCartney II. Parlophone PCTC 258. Literally a solo effort on which Paul plays all instruments and sings all voices. It was also produced, engineered and composed by him. Includes the current single, Coming Up, and a number of the sort of catchy tunes that have become his trademark. The absence of Linda's contributions is not noticed.

JOAN ARMATRADING
Me Myself I. A&M AMLH 64809. Produced by Richard Gottelher. This is Joan's best album to date. The whole LP — with all songs written by her — has a stronger raunchier rock feel to it than previous efforts — classy though they were.

LINTON KWESI JOHNSON
Bass Culture. Island ILPS 9605. Producers: Linton Kwesi Johnson and Blackbeard (Dennis Bovell). Follow up to very successful debut, Forces Of Victory. Largely written to same formula — so it looks destined for the charts. Contains his current single, Di Black Petty Booshwah, plus Reggae Fi Peach, a timely tribute to Blair Peach.

THE MEMBERS
1980 — The Choice Is Yours. Virgin V2153. Producer: Rupert Hine. The group had two big hit singles last year, but have so far failed to consolidate their success. This is a good solid album but it doesn't have anything of the standard of Sound of the Suburbs. It will undoubtedly chart, but the next one may not unless they come up with a hit single.

JOEELY
Live Shots. MCA MCF 3064. Producer: Michael Brovsky. A fine album containing the high spots of Ely's recent British dates where he achieved considerable critical acclaim. Sometimes his voice does not sound adequate for his brand of powerful country music, especially noticeable on I Had My Hopes Up High. But numbers like Long Snake Moan, Honky Tonkin' and Fingernails are irrepresible rockers.

THE ONLY ONES
Baby's Got A Gun. CBS 84089. Producer: Clin Thurston. A departure from the group's previous excellent offerings, presumably because it is their first album using an outside producer. But some of the lighter numbers give the group an interesting new perspective, especially Oh Lucinda and My Way Out Of Here. Could lose some of their devoted following as a result. Whether it opens new horizons remains to be seen.

VARIOUS ARTISTS
Catch This Beat (The Rock Steady Years 66-68). Island IRSP 7. Another timely Jamaican re-release from Island, and one that would stand up in its own right without the current revival. Includes artists of the calibre of Ken Boothe and The Ethiopians. One to stock and play in the shop. Nice one!

JAH WOBBLE
Betrayal. Virgin V2158. Producer: artist. Wobble is bassist for PIL and this first solo album is all his own work with the exception of drums from fellow PIL member Martin Atkins. Will undoubtedly chart due to band's popularity.



LINTON KWESI JOHNSON

BOB MARLEY & THE WAILERS
The Birth Of A Legend. CBS 31815. Producer: Clement Dodd. Perhaps the current ska revival has prompted this release of the Wailers' early recordings with the band hardly recognisable. Its roughness and freshness makes it much better than later recordings with heavy bluebeat overtones and prominent organ — look out for Lonesome Feeling, One Love and Peter Tosh's Maga Dog. Excellent value at £2.79.

BRAM TCHAIKOVSKY
The Russians Are Coming. Radar RAD 26. Producer: Bram Tchaikovsky. A good follow-up to the ex-Motors guitarist's debut, Strange Man Changed Man, with a slightly rougher edge to his creamy smooth voice and deep production. Includes his single Pressure, and by rights should enjoy some success. Strangely, Radar has chosen to package it in almost exactly the same way as his previous offering which wasn't taken up by the punters.

VARIOUS
Roberta Flack — The First Time Ever I Saw Your Face. Pickwick SHM 3022. Excellent budget album which also includes her other big hit single, Killing Me Softly With His Song, plus Bridge Over Troubled Waters and To Love Somebody. Other titles in Pickwick's latest release schedule include Booker T And The M.G.s (SHM 3031) which features the hit Green Onions, The Drifters' Saturday Night At The Club (SHM 3029), The Everly Brothers' Cathy's Clown (SHM 3030) which virtually amounts to a greatest hits collection, A Certain Mister by Antonio Carlos Jobim (SHM 3032) and Trini Lopez Live (SHM 3023) which includes If I Had A Hammer. All the LPs are excellent value and sales should be quite considerable.

JIMMY HIBBERT
Heavy Duty. LOGO 1021. Producers: Laurie Latham and artist. A solo outing for joint front man and writer for the brilliantly lunatic Albertos. Inevitably, the songs evoke that band with their slicing black humour and parody of various current musical styles and personalities, but Hibbert's vocals are less extreme than C. P. Lee's, and several tracks stand as straight contemporary songs with a good commercial chance, if the extra-intelligent lyrics can be slipped past Joe Public.

HERMAN BROOD & HIS WILD ROMANCE
Go Nutz. Ariola ARL 5044. Producer: Tim O'Brien. The Dutch may go nutz over Brood, but he sounds old fashioned compared to the sort of sounds currently successful on the UK market. Unfortunately, Go Nutz is unlikely to alter this state of affairs. Worth stocking to see if any interest is shown, but sales must be limited.

TINA CHARLES
Just One Smile. CBS 84240. Producer: Biddu. It's a long time since the last Tina Charles hit, and while she isn't resting on faded laurels, she has not come up with anything likely to re-launch her effectively either. She still sounds best when attacking a dance number, but disco-ish versions of Secret Love and Love Is A Many Splendoured Thing belittle the songs.

CHICKEN SHACK
In The Can. CBS 31811. Producer: Mike Vernon. Some fine cuts from the British blues boom including the band's single I'd Rather Go Blind, cut with a couple of strange "interview" clips. Christine Perfect's voice — now Christine McVie of Fleetwood Mac — is as deep and resonant as ever. Retail at £2.99.

ROGER POWELL
Air Pocket. Bearsville. ILPS 9607. Producer: Roger Powell. Solo offering from Todd Rundgren's right hand man in Utopia doesn't really come off without the Runt's own melodies. Could profit from the success of Utopia's single, Set Me Free, if enough people are aware of the connection. Essentially, though, for electronic music buffs only.

OSARK MOUNTAIN DAREDEVILS
Ozark Mountain Daredevils. CBS. 84193. Producer: John Boylan. This is the band's first album for CBS after a lengthy spell with A&M and sadly they just haven't managed to live up to the magic of their first two albums. Just four members of the band are left to produce pleasant, but hardly revolutionary country rock.

ROBERT HUNTER
Jack Of Roses. Dark Star. DSLP 8001. Hunter is best known for his association with the Grateful Dead and released his first solo album back in 1974. This album was recorded at the end of last year after he appeared at The Venue and is a collection of acoustic, folk-oriented songs that will sell only to his most ardent devotees.



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OPINION

Award scheme not settled

MAY I correct a report (*MW* May 3) headed "Spoken Word Awards".

It stated that a group of executives involved in spoken word recordings "had decided" to set up an annual award scheme and that I was one of the instigators. In fact, I have had one telephone call from Ivan Berg about this matter.

I stated that I was certainly interested in the idea, but that as there could be certain difficulties in the setting-up of such a scheme in view of conflicting interests connected with the financing of the project, I would await further information before committing this company to participation.

RICHARD BALDWIN, managing director, Music for Pleasure, Blyth Road, Hayes.

Any anecdotes?

THE END of 1981 marks the 25th anniversary of the Elvis Presley Fan Club, and, in co-operation with a leading international publisher, I will be producing a coffee table size text and picture book giving the history of the fan club, its tours, trips and conventions over the quarter of a century. The book will also attempt to tell the Presley fever story as seen from this side of the Atlantic, and it is in respect to this section that we would like to hear from anyone in the music business who has a personal story connected with Elvis Presley or the Colonel. We would also like to hear from those UK subjects who have been photographed with Elvis.

TODD SLAUGHTER, PO Box 4, Leicester.

Let's sell records without the chart

WE FIND it amazing that the miracle of The Jam record getting to No. 1 in the singles chart has not been commented upon, in letter form, by the retailers. At the time we felt much as the guests at a certain wedding must have felt a couple of thousand years ago when the water was turned into wine (and we know what happened to that chap). Now we have another miracle.

Without putting too fine a point on it, it is getting rather embarrassing to hear the comments from our customers as they go through the chart. Surely it is time that the chart's usefulness to the dealers was probed? To this end I

would suggest that for a trial period of, for example, six months the chart be suspended and we allow the public to choose from air play only what they buy.

I realise that this will bring howls of derision from certain quarters, but surely it would be better for us, the trade, to try and sort this problem out before we lose all credibility with our customers. The chart already appears to have lost the trust of the public, except amongst the very young and naive.

P. L. HOLNESS, director, Willson's (Music) Ltd., White Lion Street, Norwich.

Bonaparte statement

IN REPLY to BPI's statement (*MW* May 10) the directors of Bonaparte Records would like to put the following facts:

Following the search at Bonaparte Records by the BPI, some records, which are alleged to be counterfeited or bootleg, were found. From the directors' homes a number of photographs were taken of their private collections and some records were removed.

Bonaparte Records has on occasion advertised US promotional records in the *NME*. These are produced in America for use on local FM stations and are sought after by record collectors.

Our *NME* advertisement includes in the region of 230 individual titles, up to ten of which are these specialised records which are now under suspicion.

It is normally impossible for an untrained person to identify a counterfeit. We do not knowingly sell them and we certainly do not "extensively advertise" counterfeit items as the BPI suggests. Nor have we at any time ever advertised any bootlegs.

S. MELHUISE, Bonaparte Records, Pentonville Road, London N1.

Music Week welcomes letters on all subjects relating to the music industry. If you have something to say write to the Editor, 40 Long Acre, London WC2. Note: the Editor reserves the right to shorten or edit letters. We cannot print anonymous letters but will withhold names and addresses from publication if requested.

PERFORMANCE

Johnny Mathis

THIS WAS Johnny Mathis at his most predictable — and at his best. A host of memorable love songs, a massive orchestra and that voice which is always so seemingly effortless and yet just soared away into the rafters of the high domed hall.

The opening song, Life Is A Song Worth Singing, set the mood for the evening and there was a feast of music for the next 70 minutes.

CHRIS WHITE

Anita Harris

THE SINGER who seems to pop up on other people's TV series, and yet has had no real hit to talk about for more than a decade, debuted at London's Talk Of The Town last Monday week and proved that she is a far superior entertainer than her television guest appearances suggest.

She put together an act which embraced a Marvin Hamlisch medley, her tribute to music hall entertainer Vesta Tilley, and a mime sequence.

It was an excellent performance all round, and suggested that Anita Harris is worthy of better things in her career than she has been doing during the last few years.

CHRIS WHITE

B.A. Robertson

LOOKING LIKE a lunatic Cardew Robison, the lanky Scot delighted

his audience with a mixture of pop, rock 'n' roll, occasional moments of mild satire, and buckets of jolly schoolboyish clowning around. All good clean fun, which quite rightly attracted lots of very young fans, ready to giggle and guffaw at all the jokes and antics, and sing along with the songs.

Cheerfully egocentric as ever, Robertson performed a good hunk of his new (and first) LP, and was consistently entertaining without really giving the impression of being a musical legend-in-the-making, because the material was equally consistently lightweight.

TERRI ANDERSON

Dr Hook

IT SAYS a great deal for the polished professionalism of Dr Hook that they can present an almost identical set to their last tour two years ago and still get the audience on its feet.

First-time viewers undoubtedly responded to the slick, choreographed "spontaneity" and the way the band slid from their commercial MOR successes — Sexy Eyes, A Little Bit More, If Not You and When You're In Love With A Beautiful Woman — into their older dope-orientated and slightly risqué material, Freaking At The Freakers Ball, Cover Of The Rolling Stone and You Make My Pants Want To Get Up And Dance.

All good predictable stuff that went down a bomb.

KEVIN TEA

Brand X/ Bruford/ Genesis

AS DRUMMER Phil Collins was busy on the road with Genesis, Brand X have had to manage their current UK tour without him. His absence was sorely missed at The Venue, since without him the band lacked visible appeal and sparkle.

But Brand X are a band to be heard with their highly developed sense of rhythm and technically perfect playing. Frequently, however, their performance veered towards the self-indulgent, but occasionally it was possible to appreciate why they've topped the *Melody Maker* best jazz group category two years running. They blended material from their new Charisma album, Do They Hurt? with older numbers.

The May tour is a double bill with Bruford, which boasts a fine guitarist in John Clark. Their performance, less professional than Brand X was not unadjacent to a shambles as they ploughed through material from their four albums on the E.G. label.

Meanwhile, over at the Lyceum, Genesis played a superb set on their opening night. The light show was stunning, the two hour set well paced and material covered the whole Genesis spectrum including The Lamb Lies Down On Broadway and numbers from the current chart album, Duke.

JIM EVANS

DOOLEY

APART FROM plans that Hansa's Peter Meisel may have to set up a new US-based record company, isn't another German major record company looking to put down roots in Britain? . . . New PolyGram reporting structure, not revealed in last week's press statement: Ken Maliphant and A. J. Morris now report to Ramon Lopez and Lopez reports to David Fine, but Maliphant and Morris retain their separate reporting lines to Baarn and Hamburg . . . First major problem facing Lopez when he turned up for work this Monday was to find himself a desk and chair — as of last Friday nobody seemed to know where he would be located . . . Far from relenting on the controversial subject of BBC's "review" time concession, PPL general manager Herbert Gilbert in evidence at the Performing Right Tribunal last week signalled the end of that free category when PPL's agreement with the BBC runs out on March 31 next year . . . The many friends and colleagues of 20-year veteran Garrod and Lofthouse sales rep John Pengeley will have been saddened to learn of his death last week.

OFFICIAL OPENING of CBS' new Aylesbury plant will go ahead next month despite resignation of top man Jack Backe who was due to cut the tape . . . And next week (May 21) the new independent record pressing company Samea is having an open day with refreshments at its Kings Cross plant . . . Rock photographer Mike Putland back in London again after three years working in the US and can be contacted via LFI . . . Baby boy, Benjamin, to Gem Records MD David Simone and wife Linda . . . Good to see *The Times* acknowledging rock music again with Robert Shelton's live review of the Blues Band . . . A gentleman called Anthony Hardy who rejoices in the title of Minister of Celebrations and Fulfilment (not one of Thatcher's mob though) invited us to Mentmore Towers last weekend for a one-day conference on "the fulfilment of music in the age of enlightenment" with an address by the Maharishi Yogi, no less — pity it clashed with the Cup Final.

SHOWCASE GIG for new band Arc at the Venue last week attracted a goodly turnout of press, none of whom seemed over impressed — particularly the scribe who went to sleep — and, according to the band's PR man, talent spotters from Phonogram, WEA, EMI, Polydor, Charisma and CBS . . . The first Ivor Novello Awards presented by the British Academy of Songwriters, Composers and Authors (BASCA), formerly the Songwriters Guild, under its new name, attracted a galaxy of stars including Yul Brynner, Virginia McKenna, Kate Bush, Ned Sherrin, Cilla Black, Reggie Bosaquet and Paul and Linda McCartney . . . PR Nick Massey temporarily working out of Keith Altham's office (734 0542) while seeking permanent accommodation . . . Quote from a Pye press release: "To be honest, starting a record company in America is a VERY risky operation" — thanks for the warning! . . . PolyGram Group president Coen Solleveld has been made an Officer of the Order of Orange Nassau, a Dutch honour.

Don't miss David Gates
— Currently on UK Tour



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JET 179

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XANADU

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