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MUSIC WEEK

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

BBC chief warns of road to ruin

From RODNEY BURBECK
MONTE CARLO: The managing director of BBC Radio, Aubrey Singer, faced an audience of global music industry leaders here on Tuesday (12) and bravely told them that pop music is on the road to self destruction through its own exploitation.
 In a blistering attack on what he called "the worst extravagances of your marketing excesses", Singer told the Ninth International Music Industry Conference that radio and the record industry should find a solution by working together to nurture new talent.

"Maybe records are made too freely available to radio stations," he suggested. "Otherwise we would be forced to broadcast more live concerts as well as records."

He added that recording techniques were improving radically and revealed that the BBC would soon have its own digital studio "But this quantum leap in sound quality is not being paralleled with a quantum leap in content."

Singer's main targets were the marketing men and he recalled the days of the sixties "when the record industry was highlighted by creativity and the marketers worked alongside the artists and had not yet triumphed over their art."

He suggested record companies should instead spend more money in sponsoring concerts to find new talent.

● Full report next week.

INDIES FIGHT FOR EQUAL REPRESENTATION

Voting controversy splits BPI

By TERRI ANDERSON
STRONG OPPOSITION to the proposed changes in BPI voting structure came from the independent labels at last week's extraordinary general meeting. Clearly having expected such opposition, chairman L.G. Wood closed a lively discussion by using his prerogative to adjourn the vote on the matter to a later date.

The move was a foregone conclusion, but was obviously accepted by all present as the fairest and most sensible way to deal with a potentially serious internal battle. Wood admitted that it finds the BPI membership more sharply divided than at any other time in its history.

The smaller labels had denounced

the proposed special resolution which would have given the eight major companies in the organisation a greater number of votes on the council — making it possible for them, if they combined these votes, to overrule the wishes of the rest of the members at any time. The majors were accused of buying power within the BPI, because the greater number of votes would be tied to the greater financial contribution they make to running the industry's professional association. They were also accused of making themselves into "a self-perpetuating oligarchy" ruling the organisation.

Off to the smaller labels the offending proposal is that the BPI company articles should be altered to give Grade A members

(comprising the eight biggest companies) 25 votes each. Their 200 votes would exceed the combined 176 votes of the remaining 80-plus members. The eight majors would have automatic membership of the council without need for re-election.

DJM managing director, Stephen James, who had rallied the indie labels before the meeting with the demand: "Do you want the BPI to be totally controlled by the eight major companies, or would you rather remain democratic?" led the vocal opposition. "We do not want", he said, "to break up the BPI. As it was the eight majors who brought this up, it could be said they are trying to break it up. I think it is very important that a record company should be a member of the BPI, and that the BPI should be something everyone wants to be a member of. However, what would it be like to have an industry where all companies would have to be members of such a body in order to get the benefits, but could not vote against anything the major companies decided on?"

James asked why, after years of

functioning efficiently and to its members' satisfaction, the BPI council wanted to make this change. It was a question repeated several times during the meeting by other members, who made it clear that they did not feel they were getting a direct answer from their chairman.

Wood said he did not believe anyone at the EGM was there to undermine the BPI, adding: "There happen to be some members who have to pay more than others — substantially more than some others — and if they did not, you would not have an association such as it is today."

He insisted that company law was such that on matters affecting policy or statutes of an association like the BPI, the independents could not be outvoted by the majors, because of the type of majority the law requires.

Asked again "why the change" in constitution, Wood pointed out that other organisations, such as IFPI, have graduated systems of voting, and the BPI was attempting to get in line.

TO PAGE 4



PICTURED CEMENTING the MFP/A&M deal are Richard Baldwin (managing director MFP) and Glen Simmons (deputy managing director of A&M).

MfP links up with A&M

MUSIC FOR Pleasure and A&M have signed a three-year deal giving MFP UK rights to release certain albums at budget prices. This is the first time that A&M product has been available at low prices and MFP will be launching a massive promotion campaign in July for eight albums, under the banner Sail Into Summer. The artists include the Carpenters, Sergio Mendes, Herb Alpert, Wes Montgomery, The Sandpipers and Chris Montez. The campaign will concentrate on press advertising and point-of-sale material.

Chart action

ANITA WARD'S Ring My Bell takes over the No.1 spot after a week of steady sales throughout the chart. Moving well are Tubeway Army (20 to 7), Sister Sledge (21 to 8) and Quantum Jump (33 to 16). The fifteen new entries are headed by Village People (39), Amii Stewart (44) and Carrie Lucas (55).

Shaper gets control of Sparta

HAL SHAPER, head of the Sparta Florida Music Group, has acquired 100 per cent ownership of its copyrights and catalogues by buying out the interest of Ember managing director Jeffrey S. Kruger, with whom he founded the company in 1965. The exact amount of the "considerable sum" involved has not been disclosed.

The assets of Sparta Florida include songs written by Paul Anka, the Moody Blues, Steeleye Span, Michel Legrand, Francis Lai, Glen Campbell and David Bowie and well-known titles such as Lonely Boy, Put Your Head On My Shoulder, The Israelites, contemporary successes like I Don't Want To Put A Hold On You and Jilted John and all titles in the David Bowie album Lodger.

Shaper told *Music Week* that about 6,000 recorded copyrights are involved in his acquisition, including 150

rating as standards, published by 18 companies within the group. It will continue to administer the Barton Music catalogues containing famous Frank Sinatra recordings such as High Hopes, Love And Marriage, The Tender Trap, London By Night, Nice 'n' Easy and Come Fly With Me and has what Shaper describes as "a very solid base in New York" as well as in London.

Mike Berry, who specialises in the contemporary repertoire of Sparta Florida, becomes a partner in the company, with Pamela Semmens continuing in its foreign administration, and Anne Bishop is joining as financial controller.

Shaper recently signed Karen Lynn Gorney, John Travolta's co-star in Saturday Night Fever, for recording and publishing.

Chrysalis' Special deal

THE SPECIALS, currently one of the hottest bands on the London club circuit have signed a worldwide deal with Chrysalis Records. The seven-piece band from Coventry have been highly touted by the music press and join Chrysalis after weeks of pursuit by virtually every major record label.

The deal is unusual in that the band's records will appear on their own 2 Tone label in the UK. They will also release solo projects as well as having the right to release a number of singles by other artists via 2 Tone.

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When love comes calling,

Deniece Williams

calls the tune.



DENIECE WILLIAMS
WHEN LOVE COMES CALLING
featuring 'I've Got The Next Dance'



When Deniece Williams brings out a beautiful album like "When Love Comes Calling", you know that something special has to happen. It features ten distinctive soul classics, including the single "I've Got The Next Dance", from one of the sweetest, most successful voices around. It's produced by David Foster and the great Ray Parker Junior with help from Deniece herself. That's why you should have it in plentiful supply. Because when love comes calling, you don't want to be out.

Released this week—a special 12" disco mix version of the single 'I've Got The Next Dance'
CBS 13-7399

Deniece Williams "When Love Comes Calling"  New Album CBS 83202
New Cassette 40-83202

LETTERS

TV promo complaint

I HAVE lost count of the number of occasions that the first time, I as a record dealer, have been aware of TV promotions for an album is when I am sitting in the comfort of my own home watching the box.

Tonight's guilty companies were Polydor with Boogie Bus and CBS with This Is It. While these currently may be the offending parties, you have all been guilty in your time. When will you learn that we, the trade, need to stock up first, so that we may sell your promoted product?

You may argue that your sales force is responsible for informing dealers of forthcoming promotions, which may be fine for the larger dealer, but what about the smaller retailer, or one who is in a fairly outlying area, who cannot be guaranteed a regular representative's call. (I incidentally do not fall into either category, and yet still remain by and large uninformed).

You may argue that dealers are informed by regular mail shots. Not this one. I religiously read all record mailings, and inevitably the information arrives too late or not at all. (The CBS mail shot on This Is It informed me of TV promotion in Southern — no mention of

London promotion, the TV area in which I live).

To argue that TV companies offered advantageous rates to book into a certain period is fatuous. It is more favourable to them than you. Surely what you make up in cheaper rates you lose in dealers not having your product. Much has been written about disappointing results of TV campaigns. May I suggest that this may well be a major contributing factor?

To my mind, the only fail-safe method of covering the widest possible market of retailers, of all shapes and sizes, in all outlying areas, is to advertise in the trade press in the conventionally accepted marketing way, at least one week before your promotion breaks, thereby allowing him sufficient time to stock your product. Every retailer worth his salt should be reading the trade press, and those not doing so are probably not worth worrying about, anyway.

I think you will find, gentlemen, that by using this universally accepted procedure, we can all benefit through successful sales, which must surely be the name of the game.

Jeffery Windsor, Trumps, Epsom, Surrey.

What a week!

OH, THE joys of being a record shop manageress. I wonder how many other dealers have suffered like I have this week. I feel like packing my bags and leaving the record business for good.

The first company that upset me was EMI. In your issue of May 26 you stated that things would be back to normal in 24 hours and that dealers would receive 98 per cent of their orders. What a load of rubbish! Two weeks running I ordered stacks of 12" and 7" singles and received none both weeks. I suppose I should consider myself lucky because I received 3 LPs and a couple of tapes. My customers believed me the first week, but on telling them the same thing a second week running, most of them got quite annoyed.

The next company to upset me was Pye. I was paying the bills on Tuesday, when I realised that Pye was now charging us £1.02 trade price for its 12" singles. Previously unaware of this fact, I merrily went ahead and priced them all — and sold them — at £1.25 RRP and then discovered this price rise. I immediately got on the 'phone to Pye and was told that every dealer was informed of this in the mail-out. Well, I was not, and consequently made a fantastic profit of 10p on every single I sold.

Third on the list is CBS. I received some 12" Gary Glitter in the week with big black print stating that they are 99p RRP. I also checked with GTO and was told that they were 99p. Then, when I got the bill for them CBS, I was charged over £1, so once again I made no profit. Also I had hundreds of customers pestering me for Ring My Bell 12" all week. I promised them all it would be in by Friday. But I never

got any, as usual. Every other shop in this district got theirs on Tuesday morning, and I'm sure I've lost all my sales I could have had if I'd had the record on time. I've probably lost my regular customers for good as they just don't believe me anymore when I plead it just isn't my fault.

Does anyone else go through this every week and if so how do they cope? J. Simmons, A & W Pouch Ltd., Ponders End, Henfield.

YOU'RE LOOKING at the liveliest, most provocative and generally useful correspondence page in the music industry press. It contains each week views, complaints, boasts about being first on something, contradictions from other claimants, and where necessary answers from our music industry, promotion, deliveries and everyday service.

All letters on any and every subject relevant to the music business are welcomed by the Editor, who naturally reserves the right to shorten them when necessary and tone down excessive virulence in the expression of the writers' opinions. If major alterations are deemed necessary, the writer will be contacted for consultation and approval.

LETTERS

Radio 1 — a hindrance to new talent?

HAVING READ news of the declining record industry in the *Daily Mail*, I would like to put forward my views on this. Where are the new Beatles? They may very well ask. Why is new wave the only rock solid discovery and breakthrough? The blame must surely rest on Radio 1 and their producers' shoulders as commercial radio is obviously influenced by their musical output.

Radio 1 sets the musical direction and judgement on new talent. Are these producers musicians? Do they attend live concerts and keep in touch with the public on street level? To be precise, are they qualified? Can't producers choosing their playlist be changed regularly? Could the regional BBC stations decide occasionally?

The record companies have and do discover the new talent, but it is not given the exposure. Note in *Music Week's* printed Radio 40 this week there are 19 American records that could be filled by English artists. The majority of the rest are already established acts that don't need the exposure.

Radio 1 doesn't give its public a fair choice. Something must be done for the sake of the music industry, new talent and the public. Let record companies and the public have more say. Peter Palmer, Blaze Promotions, London W9.

A memo to Lord Delfont

IN REFERENCE to your front page article "New look promised for EMI" May 26, we would be more than happy to help Lord Delfont and EMI in their desperate search for new talent.

The North-West has, and has always had, an abundance of talent, and as one of the major recording studios in this area, we have tapes in profusion, ready for his edification and delight.

If Lord Delfont really wants to know what's happening at "street level", we will be happy to hear from him, and help him out! Berni Silver, Manchester M2 5WD.

What about Record Merchandisers?

IT IS interesting to read of the National Union of Students' discounts for its members, and it has been interesting to read in *Music Week* recently of efforts to stop price cutting.

Mention has been made of both multiple and independent chains, but no mention is made of perhaps the biggest price cutting organisation — Record Merchandisers — which is subsidised by some of the major record companies.

One is therefore led to wonder what do record companies really think about those of us who sell their records via the normal retail trade in the light of these activities? Richard Brown, Pathway Records, Shepton Mallett, Somerset.

True facts?

IS IT true that the "unlimited" Anita Ward, McFadden and Whitehead and Earth, Wind and Fire 12" singles from CBS are fetching up to £10 each? Adrian Rondeau, Adrians, Shopping Hall, Wickford, Essex.

● No idea. Can any MW readers help? — Ed.

A tribute to Tipsheet

I THOUGHT you would like to know that following the article in *Tipsheet* (MW May 26) about Maunkberrys search for artists to showcase at the club my telephone has been ringing constantly with offers. Thank you. Robin Sutherland, Maunkberrys, London SW1.

Chiswick lands Atlantic deal

CHISWICK RECORDS' act, Sniff 'n' The Tears have their first album, Fickle Heart, and single Driver's Seat released in America this week by Atlantic Records.

The deal between Chiswick and Atlantic is for four albums and Sniff 'n' The Tears become the first Chiswick act to have their records released in the United States. A spokesperson for Chiswick said that company policy was to sign act by act with whatever American label showed the most interest and looked best for a particular act, rather than sign a label deal with one US company. Several US companies are showing interest in The Damned who start an 18-date US tour on June 22 and Chiswick expects to close a deal in the next few weeks.

Meanwhile in this country, Chiswick is re-releasing Driver's Seat as a 7" picture disc (CHISP 105) in a limited edition of 20,000. The single will still be available in regular black 7" (CHIS 105), backed with renewed radio and press promotion.

MUSIC DEALS

Kissoon signs

MAC KISSOON has been signed to Carrere Records for the world excluding Benelux and Germany, where a deal has been made with local label CNR. A single, Lavender Blue, is released in blue vinyl this month.

European deal

RIALTO RECORDS has signed Bristol based band Europeans to a long term recording contract. They are currently recording their first single for the label.



THE COMMODORES have re-signed a long term recording contract with Motown. They are expected in Europe during July to undertake a short promotion tour to be followed at the end of August by a world tour. The picture shows the Commodores signing their new contract with the company's chief executive and vice-chairman Michael Roshkind.

Silver Clef lunch

THE FOURTH Music Therapy Silver Clef lunch will be held at the Inter-Continental Hotel on June 28. Guests of honour will be Prince and Princess Michael of Kent, and the Silver Clef award will again be presented for contributions to the music business — previous winners were The Who, Cliff Richard and Genesis. Tickets, £20 each, are available from Anthea Norman-Taylor at EG Management, 63a King's Road, SW3 (730 2162).

Wynd-Up reshuffle

FOLLOWING A reshuffle of personnel at Wynd-Up Records, the Manchester-based wholesaler, two new appointments have been made to the board. Bernard Patchett now has overall responsibility for the day to day running of the distribution set-up. Alasdair Ogilvie will control all the company's accountancy functions. Both report directly to Wynd-Up managing director Colin Reilly.

Morgan Khan to Pye Records as disco promotions manager and also helping Dave McAleer in the A & R field of black music... Sue Landy to press officer Magnet Records, following the departure of Helena Blakemore. Ms Landy has previously worked in the CBS press office and with Chris Warren and Frank Sanson at Song Music... Trudie Hunt has resigned her directorship of Heathrow Record (Exports) and has joined Stage One Records, Haslemere, Surrey, in a similar capacity... Suzanne Thomas to international label co-

MUSICAL CHAIRS

ordinator for Infinity Records, reporting to international manager John Wilkes. Ms Thomas previously worked in the international department of Chrysalis Records... Mike Davies from Pilsner Publicity, the company he started with Eugen Beer, to RCA, as regional promotions manager for the Midlands. His role within Pilsner will be taken over by Charmian Beer... Orin Cozier to Phonogram as assistant to the disco promotion manager — he was previously with Disco magazine and before that a disc jockey. John Waller, who is disco promotion manager, will also take on product manager responsibilities for Phonogram's disco acts including Village People, Crown Heights Affair and new signing Central Line.

Brolly takes off

INDEPENDENT RECORD company Umbrella Records has changed its name to Brolly Records, and has scheduled its first release for June 29, a reggae version of Neil Young's Only Love Can Break A Heart by Rafoot.

The single will be available in an unlimited 12-inch edition with special bag, as well as seven-inch. A full independent promotional team is being selected to encompass TV, radio, disco and press. Catalogue number is RAIN LLI.

Brolly Records is run by Root

Jackson and Raffi Pereira, and based at 17 Queensgate Place, SW7 (581 2589). They are joined by Bernadette Shannon who comes from a background encompassing promotion, publishing, management and agency and who will head up the business and marketing side of the company.

Rafoot's single has been written, arranged and produced by Jackson and Pereira. The release is the first of several forthcoming singles under the terms of a recently negotiated production deal with Eden Studios.



BEFORE JETTING to the States to record a new single, Bryan Ferry took time out to visit and thank the Phonodisc Factory and Walthamstow Plant for their help in the success of the Roxy Music LP Manifesto and the Dane Away single. Bryan is pictured with the Telephone Sales Girls and Tom Parkinson; right, (deputy M.D. of Polydor) and John Pearson; top, (Polydor's singles manager).

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NEWS

King continues fight for flexis

THE FIGHT which Jonathan King has been waging over commercial respectability for the flexi-single has been taken a step further this week with the release of a silver flexi-45 on King's Silver Discs label. Claiming this as the first fully commercial release of its kind, King has put out *The Sun Has Got His Hat On* by Nemo (SK 007) with an RRP of 33p.

Distribution is through Selecta, One-Stop, Lightning, Wynd-Up, Terry Blood and Solomon and Peres. Dealers are being offered boxes of 100 (in flexi-disc terms that means a box the same size as for 25 ordinary singles) for £20, plus five free copies in case there are any faults. King's previous uses of the flexidisc were as a 10p single parodying the Smurfs, which charted fairly low; and the free picture flexidisc being given away with the first 10,000 rigid copies of Kings own latest release, *You're The Greatest Lover*.

Although the BPI has decided that flexidiscs cannot, on a price basis, be included in chart returns, King continues to battle for their acceptance in the music business. To the advantages of cheapness — "aiming at the pocket money market which cannot afford 99p for a single, or those who want a novelty or punk single but do not want to keep it for long" — and ease of production, delivery and storage, King's argument now adds the ecological factor. If the threat of a world shortage of oil becomes a reality a world shortage of vinyl will follow, and flexidiscs use a fraction of the vinyl needed for a rigid single.

King has secured national press coverage for his silver flexi-single release, and his views on the whole topic. He also conducted a test among listeners of Birmingham ILR station BRMB using flexi and rigid

versions of his single. The results, he says, showed that 48 per cent of those replied could not tell the difference in quality between them.

The King flexidiscs are being pressed by Sound for Industry.

Top two leave Beacon

TROUBLED MIDLANDS ILR station Beacon Radio has announced the departure of managing director, Jay Oliver, and programme controller, Allen Mackenzie.

This shock news has come at a time when the Wolverhampton based station is under scrutiny by the IBA. The Authority is known to have been unhappy at the running of the station and has not rolled Beacon's contract which was due for renewal in April on its third anniversary.

"For a temporary period the director in charge of administration will be Clement Jones, a member of the station's founding consortium. Paul Stevenson remains the station's commercial controller and is a member of the board of directors."

BPI voting controversy

FROM PAGE ONE

"Also," he added, "one can't get away from the fact that if you are paying a very large part of the funds of an association, you should have a little more strength than someone who is paying less."

James conceded that his opposition was not so much in principle as in the figures proposed (25 for A members, eight for B-Plus, four for B, two for C and one each for D; the lowest annual basic subscription being £100 and the top majors subscribing £25,000 each). He would suggest something like a 10, five, two, one ratio of votes.

Gerry Bron, MD of the Bron Organisation, asked why the majors should be on the council in perpetuity, and, why in a democratic country they should have so many more votes than less rich members. "This is a fundamental issue; each member should have one vote."

Wood pointed out that at council meetings each company had only one vote anyway, and because the BPI under his chairmanship had always tried to discuss a point until unanimity was reached, it had very seldom been necessary to have a vote at all.

Asked directly by Bron why he thought a major like WEA should have 25 votes, MD and council member John Fruin replied he would like to see equal representation of majors and indies on the council, but "If I am going to be asked to contribute the kind of money WEA does, I want a say in what the organisation does. It's as parochial as that."

His bosses in New York, he added, would also want their UK

MD to have a permanent council seat in recognition of the high contribution they were sanctioning — which amounts to between £60,000 and £70,000 with extra payments from PPL.

"So I can buy my way into the council for ever paying the same," retorted James.

Ian McNay, of Cherry Red Records, said he felt that "voting according to finance is undemocratic and unusual." He asked directly: "Are the majors blackmailing the BPI and threatening to withdraw money unless they get their way?"

Wood replied firmly: "No."

Tom Bradley, from Magnet, remarked that while the "one member one vote" ideal was attractive to the indies, they really wanted to work towards some compromise between that stand and the proposed new voting structure.

Geoffrey Everitt, of MAM, warned against the "once a major, always a major" assumption, and asked if what Fruin had said meant that it would be possible for a company to buy its way onto the council. Fruin replied, "Yes."

Maurice Oberstein, CBS chairman, pointed out that the BPI is a trade association and as such would not be acting undemocratically in having a graded voting structure.

The growing mood of those present was finally summed up by Monty Presky, of Damont Records, in his remark: "For a lot of practical businessmen there has been a lot of bullshit spoken here this morning. Let us wake up to the realities of life; in all our meetings in the past there has seldom been any disagreement."



PICTURED AT the signing of *Writx* to *Electric/Essex* are (back row left to right): Steve Rowles, Jules Hardwicke and Nick Battle (Writx), David Rees (Writx manager), Bev Sage, 'Arry Axell and Steve Fairnie (Writx). Front row: Jeremy Thomas (general manager *Electric Cube Records*) and David Platz (managing director *Essex Music*).

BPI denies 'spoiler' signal allegations

CLAIMS BY a London evening newspaper that the BPI has abandoned plans for the introduction of a "spoiler" signal on pre-recorded records and tapes to discourage home-taping, have been strenuously denied by the BPI.

Commenting on the press report, BPI director general John Deacon emphasised that research is continuing and technical experts are still trying to find ways of introducing an inaudible signal on pre-recorded software effectively to make it impossible to transfer a programme of music onto a blank cassette.

International research has proved that this is a possibility but there are still a number of complicated technical problems to be surmounted.

Deacon explains: "Any effect on the playing quality of the pre-recorded record or tape would be clearly unacceptable. However, we always realised that this was an extremely difficult problem to solve and research will continue until a system is perfected. With the amount of money that the record industry is now losing due to in-home taping, there is obviously no question of us abandoning the search."

Polygram pow-wow

PALM BEACH: A strong UK contingent is here at this Florida resort for the annual managing directors conference of Polygram Record Operations, a division of the worldwide Polygram Group, being held at the La Coquille Centre from June 9 to 13.

Among the UK delegates are Polygram Leisure chairman Stephen Gottlieb and managing director David Fine, Polydor MD Anthony Morris and Phonogram MD Ken Maliphant, and Polygram Record Services (formerly Phonodisc) MD Bill Bryant, and from Eire John Wood, MD of Polygram Records, Ireland.

It is the first time that the conference, attended by nearly 100 senior executives from the Group's affiliated companies in 35 countries, has been held in the US.

"We recognise the supreme importance of the American market," Polygram president Coen Solleveld comments, "and have selected this country as the site of our managing directors' meeting because of our strong commitment here."

ELO case settled in EMI's favour

THE NEW York litigation between *EMI Records (UK)* and *CBS* over the marketing by *CBS* outside of North America of the first two *ELO* albums — both of which are owned by *EMI* — has been settled in *EMI's* favour.

In an out-of-court settlement, *CBS* has undertaken not to manufacture and sell the two albums outside North America, with a court stipulation that a permanent injunction will be issued in the event of a violation of that undertaking. *CBS* also paid damages. The two albums have always been available through *EMI* outside North America.

Joint force for film scores

THE ROBERT Stigwood Organisation and Lucasfilm, the company run by George Lucas of *Star Wars* fame, are to collaborate in the music for films field as an initial move towards closer co-operation between the two enterprises on a long-term basis.

RSO president Fredric Gershon says: "The initial Stigwood/Lucas venture is expected to produce a record outlet for Lucasfilm projects."

Both Lucas and Stigwood have been examining available filming facilities in London, where *The Empire Strikes Back* is being filmed as a sequel to *Star Wars*.

News in brief

THE FOUR disco singles due for release by *Chrysalis* on June 15 will be promoted and worked through the clubs by two specialist disco promotion firms alongside *Chrysalis's* own promotion operation.

Alan Wright's *Leapfrog* company will be working on *There's No Me Without You* by Len Boone (CHS 2315) and *Baby Make Love* by La Bionda (CHS 2309). Sally Ormsby's *Funk Funktion* will be working on *Do It* by Michel Colombier (CHS 2306) and *One More Minute* by St Tropez (CHS 2331). All singles are available in 12" yellow vinyl versions.

AS FROM June 18, *Phonodisc Ltd.*, will be known as *Polygram Record Services Ltd.* The name change is in line with similar changes taking place in the *Polygram Group* worldwide.

UNITED ARTISTS Records and *EMI America* have changed their prefix and numbering system for singles with immediate effect. The new numbers are: *EMI America* product (7") — EA 101; *United Artists Records* (British origin 7") — BP 301; *Liberty/United Records Inc.* (original product 7") — UP 601.

SPOTLIGHT PUBLICATIONS Ltd., announces that, with effect from June 30, it has been decided to merge *Popstar* with *Record Mirror*. The last separate edition of *Popstar* will be published on June 23.

INFINITY RECORDS is mounting a big campaign for the debut album from American rock band, *New England*, set for UK release on June 8.

Entitled *New England*, the LP was produced by Paul Stanley of *Kiss*. Full page ads in the music press, radio ads on selected rock shows, posters, window-display mobiles, streamers and badges are featured in the campaign. A single, *Puny Undernourished Kid*, is released this week and the band is likely to tour the UK before the end of this year.

DIANA ROSS renews an acquaintance with hit-songwriting team *Ashford and Simpson* on her seventeenth solo album, *The Boss* (STML 12118), rush-released by *Motown* at the end of July. Two weeks before that in mid-June, *Ms Ross* appears on another *Motown* album, *Pops, We Love You* (STML 12114). Both releases will be supported by trade and consumer advertising as well as other extensive back-up. The title track from *The Boss* is released as a single on June 29.

COWBOYS INTERNATIONAL follow up their debut single, *Aftermath*, with *Nothing Doing/Millions* on June 22. Each disc will include a free transparent flexi-disc of *Many Times*. *Virgin* has planned full consumer and trade press advertising and *Red Shadow* are working the London and TV promotion.

DATES FOR YOUR DIARY:

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The Music Week Dealer Tour '79



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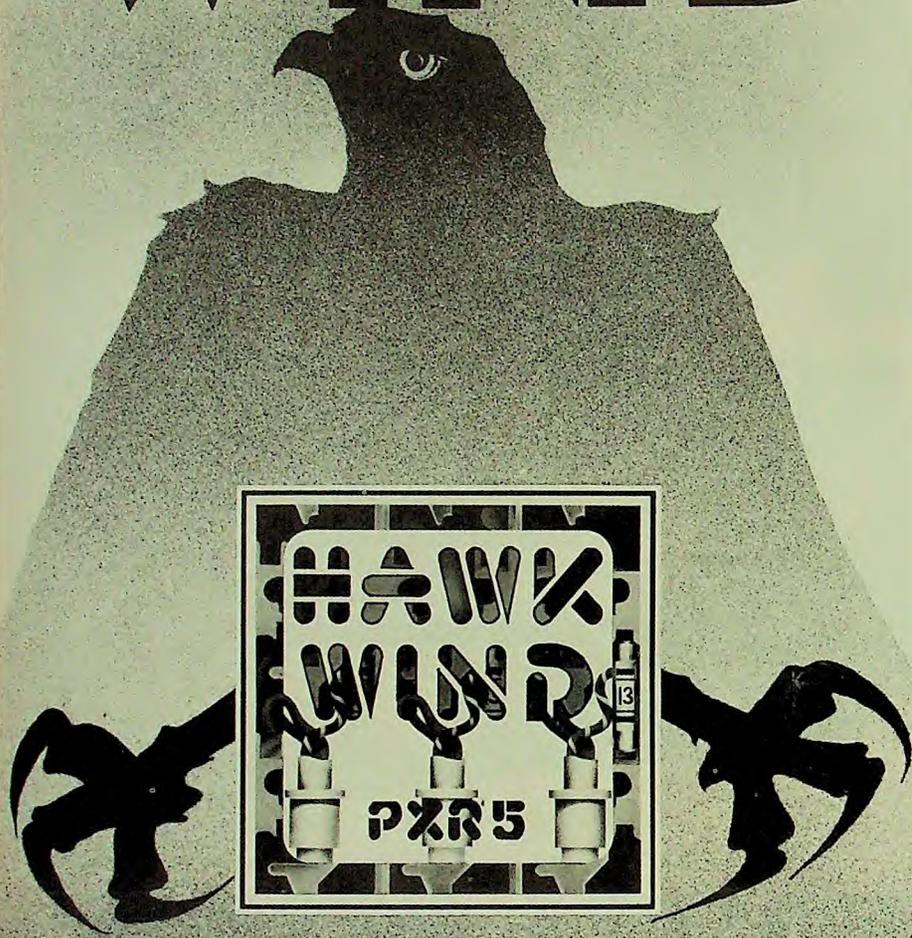


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TIP SHEET

Expansion at Screen Gems

SINCE TAKING the UK helm of Screen Gems-EMI Music in 1977, Brian Hopkins has put together a strong supportive and promotion team with an eye to exploiting their US catalogue and supplying back-up to their domestic writers.

On the expansion of the UK catalogue and further signings, Hopkins says: "We are very selective when acquiring new writers. We did not want to distract from our superb US artists which include some of the greatest writers of all time—Cat Stevens, Cheap Trick, Boston, Journey, to name a few. We have therefore been determined to keep up with the strength of Screen Gems in America."

When Hopkins set up the company in Denmark Street, he brought in Brian Freshwater as professional manager. Freshwater's experience includes heading up the professional department of EMI Music and managing the Fabulous Poodles who are making well-deserved waves in the US: "He has experience and understanding which is appreciated by all," says Hopkins.

Then Frances Layton, ace promotions lady, was lured from Phonogram. "She is unquestionably one of the best in the business and we, as a publishing company, are unique to have one of her ilk," says Hopkins. "What our group can do is give both creative and promotional support for our writers."

Examples of how this works is seen in their signing of Hi Tension whose debut single and album on Island Records charted. "With the longest running disco charting single, we have seen them become established as what I believe to be the No. 1 Funk band in the UK."

Other signings include Dave Lewis, Brian Parrish (who they are also developing as an artist), Kafi and Kiki (ex-Osibisa who write and produce disco material) and their latest, Punishment of Luxury.

In all their new deals, Hopkins liaises closely with the American company. This criss-cross of exploitation is another attraction for going to Screen-Gems EMI Music. "We have three offices in the US—New York, Los Angeles and Nashville. There are five professional managers who run with material, sell songs and get covers for us. They are very much aware of what we become involved with and are very supportive."

This support includes promoting and encouraging work for writer/producers signed to the company. For example, with Screen Gems/EMI Music is Ken Gold and Micky Dene who have enjoyed number ones with the Real Thing. Besides producing again and having a further hit with this group with Whenever You Want My Love, Ken Gold has been active producing albums for The Delegation and for Honey. In the US, Honey's album went top five in the R&B charts. "Gold is one of Britain's most talented producers and we are as committed to promoting this side of his talent as his writing."

Contact Brian Hopkins, Screen Gems/EMI Music, 138-140 Charing Cross Road, London WC2. 01 836 6699.

Go West young man!

THERE RESIDES in New York City one Masuo, a very adept Japanese guitarist (along the lines of a rock-jazz-fusion type) who has his own five-piece band. Signed to King Records for Japan, his manager Yuki Watanabe is looking for an interested American record label and a contact in the UK who would be interested in breaking an artist from this untapped territory.

Watanabe reports that a few labels have already shown interest in Masuo's product which includes a recent single, Sunshine Avenue, released in Japan on April 21 and his latest album, Sailing Wonder, released last June.

"I am not limiting them to the US market, and would therefore like to make further contacts in the UK for any interested parties who might want to test the product. As a selling point, not many Japanese musicians have cracked open Western markets, and at this time and in the very near future, there should be some big noises coming from Japan."

"Masuo's third and last album for King Records (agreement expires this year after completing the LP in September '79) will be released in October in Japan. I am eager to sign Masuo fresh thereafter and/or on an album-by-album basis with options for the back catalogue."

"His previous records were with Ron Carter and Sonny Rollins with whom he played traditional classical acoustic guitar. Now his music is mainly instrumental with a few vocal funky tracks thrown in."

Contact Yuki Watanabe at 501 Shibuya Sanshin Mansion, 29-33 Sakuragaoka-cho, Shibuya-ku, Tokyo, Japan. Tel. (03) 476 5837. Telex: J 27637



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

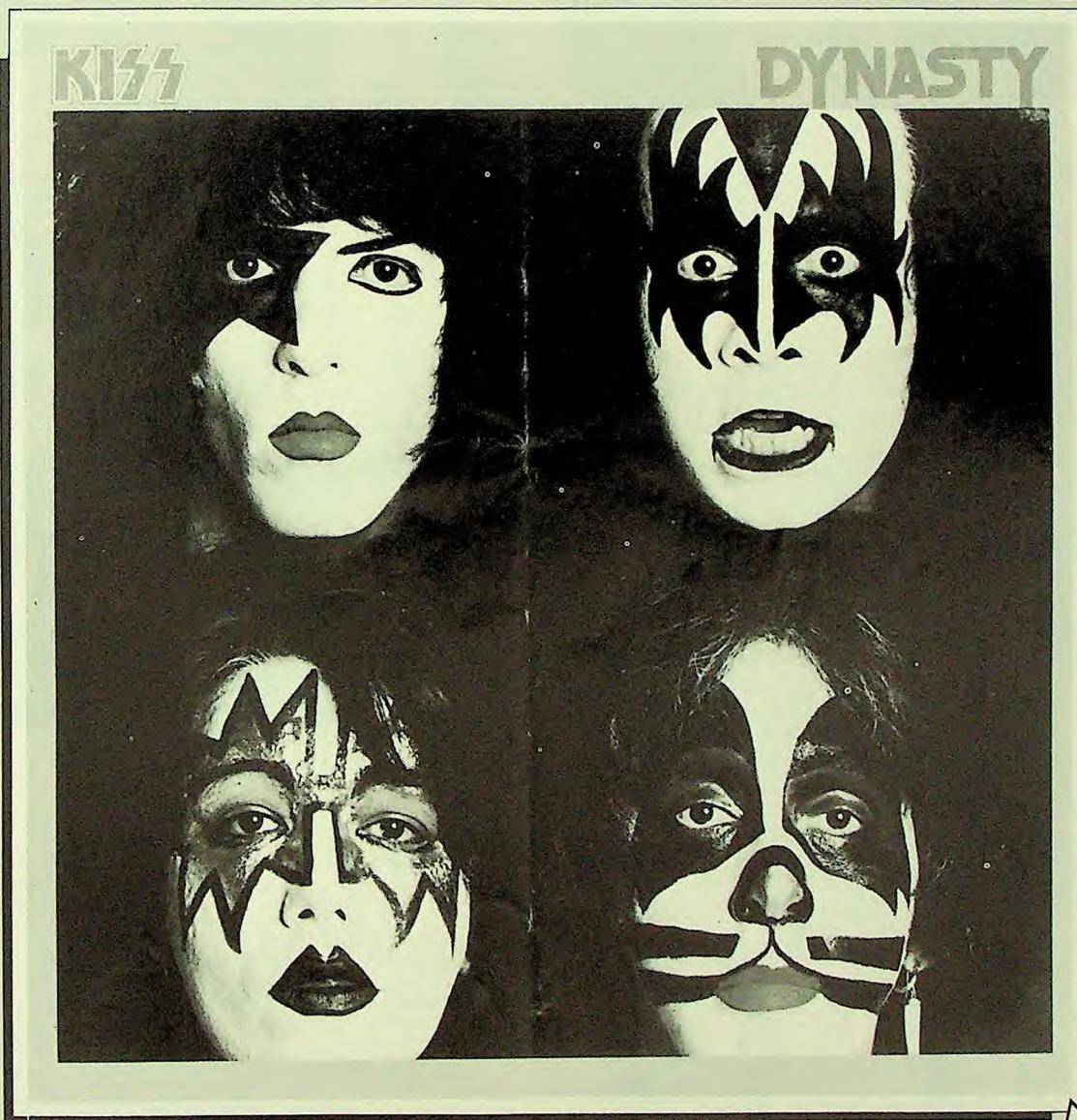
Paddle ship receptions

NOW THAT summer is a-coming, an attractive new venue for holding product launching, receptions, buffets, private luncheons and dinners and conferences is the Tattershall Castle.

The paddlesteamer, which is moored along the Victoria Embankment, was bought by an industrialist in 1973 and underwent extensive refitting and restoration. Her three enclosed saloons (two of which have back projection screen facilities) can be arranged for convention seatings of from 50 to 80 each, banquets from 30 to 50 each and cocktail receptions from 100 to 200 each. Catering per head runs from £3.50 to £18.50 for a full chef buffet. The open after deck can accommodate 200 for cocktail receptions. A VIP room and the Captain's Cabin are also available.

For full details of equipment (which includes full air conditioning and track spotlights) and booking arrangements contact, Edward A. Kanter, The Paddle Steamer Tattershall Castle, Victoria Embankment, London SW1. (01)839 6548.

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RETAILING

Shop Talk

by DAVE LAZELL

'I've looked at life from both sides now!'

HAVE YOU noticed how the kids dismiss the B side of almost every single they buy? I did some research on this, and discovered that, often enough, the B side is played maybe once, maybe twice (usually because Dad, who paid for the record, thinks he ought to get his money's worth), and then forgotten. Indeed, one young lad put it to me the other day, that if B sides were not recorded, the companies could save money and reduce their prices. I must admit I fell off my stool with horror. And dropped my fruit pie on the floor.

"Reduce prices?" I gasped. "Everyone knows that B sides are a job creation project to keep hard-pressed singers off the streets."

"Well," he retorted, showing every sign of being a future secretary of the Prices Commission and general trouble-maker, "they could put side A on side B, so that we had two good copies of what we want, instead of one."

I might say that customers have proposed this more than once, so I carefully steered him behind the cassette racks where I could (a) hide him, (b) keep him quiet, and (c) thump him with a rolled-up copy of *Music Week* should such action prove necessary.

"Do you realise," I said, "that Boney M would have made *The Rivers of Babylon* run dry, if they had recorded it on both sides of the record?" The wretched fellow he said that customers ought to have a choice of what they wanted on the B side.

wasn't working, styli that did not fit, etc. on this lovely notepaper. So you see, it was very useful.

Fundamentally though, you cannot beat star quality . . . charisma . . . razza-ma-tazz. When the youngsters come and buy Kate Bush singles, for example, you can see that they are enthusiastic about their purchase. Mind, some folks do not like the vivacious Ms Bush. But have you noticed that buyers often show more enthusiasm in buying certain artists. *Some* singles on the Top 30 seem to be dispensable: if you don't have No. 10 in stock, the buyer says he/she will have No. 8 instead. Marginal charisma, in other words — like what I have on Mondays. *But*, if you are not able to supply No. 9 the purchaser is aghast, bereft, glum, discomknockerated and generally sorry. There is no substitute, you see.

Record companies are so busy selling records to gullible and hard-pressed retailers that they do not, in my view, figure what motivates the record-buying public. If there is a genuine shortage of star quality, is it wise to flood the market with mediocrity? The philosophy that it is better to release any record rather than no record at all, is dubious.

If a kindly Providence was asked this very day to blast out of existence all of the records which had not been worth making, launching, pushing onto the dealer, etc., there would be more than a few bangs around these parts.



MERSEYSIDE REP for EMI GRD, Bob Bauer, above right, hopped out of his hospital bed to attend the monthly sales conference and receive his salesman of the month award from sales manager Peter Hulm.

Situation normal at EMI

ANY DEALERS who, like Bob Kingdom of KMK Records in Beckenham (who called *MW*), have been having problems with customers waiting for catalogue singles they had ordered while EMI's distribution problems were restricting singles deliveries to boxes-full only, will be pleased to know that EMI has confirmed that the problems at the depot have now been settled, and things will soon be back to normal. There is also a letter available, explaining the delays in delivery of orders, which dealers who are having trouble with irritated customers can obtain to show them.

Conifer Records branches out

CONIFER RECORDS, the Arab imports specialist, which has been operating under the managing directorship of John Deacon for a couple of years, is now expanding into other areas of music. To mark the change in policy, the company's letterhead (which gives equal importance to English and Arabic languages) is being redesigned.

Catalogues, leaflets and price lists are obtainable from Conifer at Horton Road, West Drayton, Middlesex, for product on labels including Arion (France) for which Conifer is now exclusive UK agent and has 98 per cent of the catalogue actually in stock; Caprice (Sweden), exclusive UK agents; various labels offering recordings of music from Greece (where Deacon himself worked for EMI for six years); Arabesques instrumental albums; Playasound/Sunset (France) of which Conifer stocks all Asian, African and Indian Ocean Islands repertoire.

Edited by
TERRI ANDERSON

Lastly, the expanded catalogue contains a special issues section, for records which are specially important because of their importance to specialist retailers and collectors. Conifer also imports from CBS in France to dealers' orders, and is just beginning to import product on Barclay and Carrere (both also of France). *Interested dealers should call Deacon, Paul Shepherd or Jon Baillie at West Drayton 48531.*

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After years in the background of the Philadelphia hit machine, producing and writing hits for people like The O'Jays, Melba Moore, The Jacksons, Harold Melvin and Lou Rawls, McFadden and Whitehead have stepped into the limelight to cut their own sensational album.

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McFadden and Whitehead
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Philadelphia
International
Records

PUBLISHING

Chappell's Rack Pack on display

THE CHAPPELL publications division has mounted a drive to encourage music retailers not yet stocking Chappell product to consider the profitable advantages of doing so. It is circulating a wallet containing details of the comprehensive service which the division offers its customers. Part of the service is the Rack-Pack, which Chappell describes as "a brilliant way of showing off today's trendy and colourful music covers" and which can be adapted to the most restricted floor space. A "rack your brain" competition is being run for dealers with £500 of stock to be won. Also being promoted is the Chappell all-colour method of learning to play instruments. There are four titles in the series to date covering guitar, drums, keyboards and rock guitar with a recommended retail price of £1.95.

GOSSIP RUMOUR SCANDAL...

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

Eaton Music pulls off two American deals

TERRY OATES, of Eaton Music, recently returned from a business trip to the States with two major deals in his pocket. One is the UK publishing rights for Easy Money Music, the publishing enterprise of new star Rickie Lee Jones and the other is world rights for the Leslie Bricusse-Anthony Newley companies Taradam and Stage and Screen excluding North America.

The Easy Money deal brings Rickie Lee Jones' Chuck E's In Love single within the Eaton orbit, plus the tracks on her LP which were all penned by her, two in collaboration with Alfred Johnson.

Taradam is the joint company between Bricusse and Newley, and Stage and Screen is a Bricusse enterprise. The latter publishes the Scrooge musical among others and Taradam's catalogue includes Willy Wonka and The Chocolate Factory and The Good Old Bad Old Days. Oates disclosed that there are several major Bricusse-Newly musical projects forthcoming.

While in the States, he also secured UK sub-publishing for songs by the prominent US keyboards sessioneer Vandyke Parks.

On the UK front, Eaton is to administer Cyclone Music, the publishing company associated with Phil Presky's Hurricane Records. The first Cyclone copyright is Kamikaze Kid by Sore Throat and another will be Anticipation by Paranoids on June 22.

George Fenton will have a single released by BBC Records in September of Shoestring, a BBC TV thriller series for which he has written the music and published by Eaton. Other Fenton score assignments forthcoming are Fox, a Thames TV gangster series centred on a Clapham family, and Hussy, a film drama about a night-club hostess.

Eaton will also be working on the music penned by Carl Davis for Prince Regent to be screened in September with an album on Decca and the mammoth Hollywood series starting in the same month with an EMI album.



CHRIS REA (right) holding his ASCAP special award marking his US top 10 success with Fool (If You Think It's Over) and accepting congratulations from Magnet MD, Michael Levy, holding Magnet Music's award for the same song, and ASCAP UK representative Lawrie Ross.

Edited by
NIGEL HUNTER

Simple deal

TERRY SLATER, EMI Songs creative director, has signed the Simple Minds band to a worldwide publishing agreement excluding the USA and Sweden.

The band's Life In A Day album which recently charted is out on the Zoom label owned by Simple Minds manager Bruce Findlay and distributed by Arista.

Sinceros sign

THE SINCEROS, a four-strong rock band, have signed an exclusive worldwide contract with April Music for publishing.

The band has a single out entitled Take Me To Your Leader and its debut Epic album consisting of self-penned songs and called The Sound Of Sunbathing is set for release on July 6.

Interpop 79 to discuss piracy

THE INTERPOP '79 lawyers' conference on copyright scheduled to be held on the opening day, September 3, at London's Connaught Rooms will cover the subjects of licensing and sub-publishing agreements in the EEC, piracy and dumping in the EEC as well as focusing on European law as a whole in relation to the music industry.

Panel chairman will be Denis de Freitas, British Copyright

Council chairman and legal consultant to the Performing Right Society. Speakers will be Professor Francis Jacobs, an expert on European law; Bryan Harris, head of the intellectual property division of the Commission of the European Communities; J. F. Bellis, legal secretary to Lord Mackenzie Stewart at the Court of Justice of the European Communities, and Mrs. Diana Guy, a practitioner in European law and a partner of Theodore Goddard and Co.

INTERNATIONAL

IN THE wake of all the recent distribution realignments, branch-distributed product is now averaging out to 80-85 per cent of the album chart and approximately 90 per cent of the singles chart. The bulk of indie material is coming from Arista and Chrysalis.

Two indie-distributed singles have also generated unexpectedly strong album sales for Arista and the TK-owned Juana. For the former, GQ's Disco Nights (Rock Freak) single has spurred heavy action on the group's Disco Nights LP, but analysts and chart-watchers everywhere are predicting No. 1 status for Anita Ward's Ring My Bell. Ward's Son Of Love album is just beginning to pick up momentum and should have little problem entering the Top 20 by the time the single has peaked.

Coming months should see finalisation of contractual agreements between the larger indie labels and at least some of their distributors. Arista's Elliot Goldman first suggested the notion at NARM and Arista, Chrysalis and Motown are already working out the specifics of agreements with those distributors which handle their lines in more than one area, most notably Pickwick.

Said Sal Licata of Chrysalis: "If we make a contract with one distributor, that would be sufficient because that would show them that we're with them for two or three years and if we're going to

be in business with one, we're going to be in business with all of them."

Added Goldman: "The economics of the record business have changed in the last three years. It's not business as usual, it's not business the way it always was. Everybody's just beginning to be impacted with the numbers that are supporting that. It's just surprising to me that it's taken people so long to realise it. I guess the enormous growth covered a multitude of sins for everybody."

On the branch side of the distribution scene, Polygram is getting much flak from retailers (particularly on the East Coast) over its new streamlined ordering system. The latter breaks product into four categories and each is then handled separately. Most negatively affected, apparently, is catalogue product.

WHILE NOBODY actually seems to believe there's a gas shortage, the number of gasoline stations in both Los Angeles and New York with large No Gas signs were outnumbering the ones with half-mile long lines by the end of last month. It was the major topic of conversation, especially on the West Coast, and it was also the subject of various trade analyses of how the gas shortage is affecting retail sales. Such analyses were spurious in their logic, but fun reading, none the less.

There have been more direct filling problems, however,

AMERICAN COMMENTARY

Hit singles boost LP sales

From IRA MAYER in New York

Although Supertramp has been enjoying the top slot on the album charts for several weeks now, the band's popularity has not translated into ticket sales on its current American tour. It took a considerable advertising blitz, for example, to fill Madison Square Garden to a respectable degree for the band's one-nighter.

There were also two record company-sponsored promotional showcases at Carnegie Hall that turned out to be curiously lacklustre events. First there was RCA-distributed Roadshow Records' presentation of Enchantment, Al Wilson and Witch Queen. The latter were embarrassing but brief, but soul acts Enchantment and Wilson would have been seen to better effect in more intimate supper club surroundings. With less than half a

house and few real fans in the audience, they couldn't possibly establish the personal rapport their music thrives on.

The next night Epic and Jim Halsey took the hall for Tammy Wynette, Johnny Rodriguez and Michael Murphey. This show was broadcast on WHN here in New York and on a hook-up of country stations across the nation. Again a sparsely filled Carnegie made it difficult to generate any excitement, though the programme probably made better radio listening than it did a live show.

AT THE annual trustees meeting of the National Academy of Recording Arts and Sciences (NARAS), Jobete Music vice-president and general manager, Jay Lowy, was elected national president of the organisation, with Ron Kramer as the new national secretary-treasurer and Murray Allen as first national vice president. NARAS has belatedly added rock, disco and jazz fusion as categories for 1980 Grammy Awards consideration.

AN UNUSUAL story in the real estate section of a New York newspaper was headlined "Rock musicians find home market beats a different drum", and discussed the difficulties rock musicians encounter in buying homes because of their reputation of unruly behaviour and also of their well-publicised incomes.

In the same paper in the form of

a full-page advertisement was "a love letter" from John Lennon and Yoko Ono "to people who ask us what, when and why". The Lennon letter was an abstract appreciation of people's concern and enquiries, and implored: "Remember, we are writing in the sky instead of on paper — that's our song".

ADD STARLIGHTS to your list of future rock 'n' roll memorabilia. Jay Coleman's Music Merchandising Inc. has begun distribution of cigarette lighters shrink-wrapped with the insignias of 15 different rock groups, including the Bee Gees, Rolling Stones, Fleetwood Mac and Boston.

According to Coleman, approximately 300 million lighters are sold annually, and he hopes to have a three per cent share of the market by 1981. The lighters will retail for \$1.49 to \$1.99 (approximately 74p to 99p) and pay a 5.4 per cent royalty to the individual groups.

A NEW era in broadcast syndication is about to be inaugurated by Chicago classical radio station WFMT-FM. Pending Federal Communications Commission approval, United Video Inc. will feed the station's programming to cable TV stations across the continent via satellite. The long-range ramifications of such an undertaking are mind-boggling.



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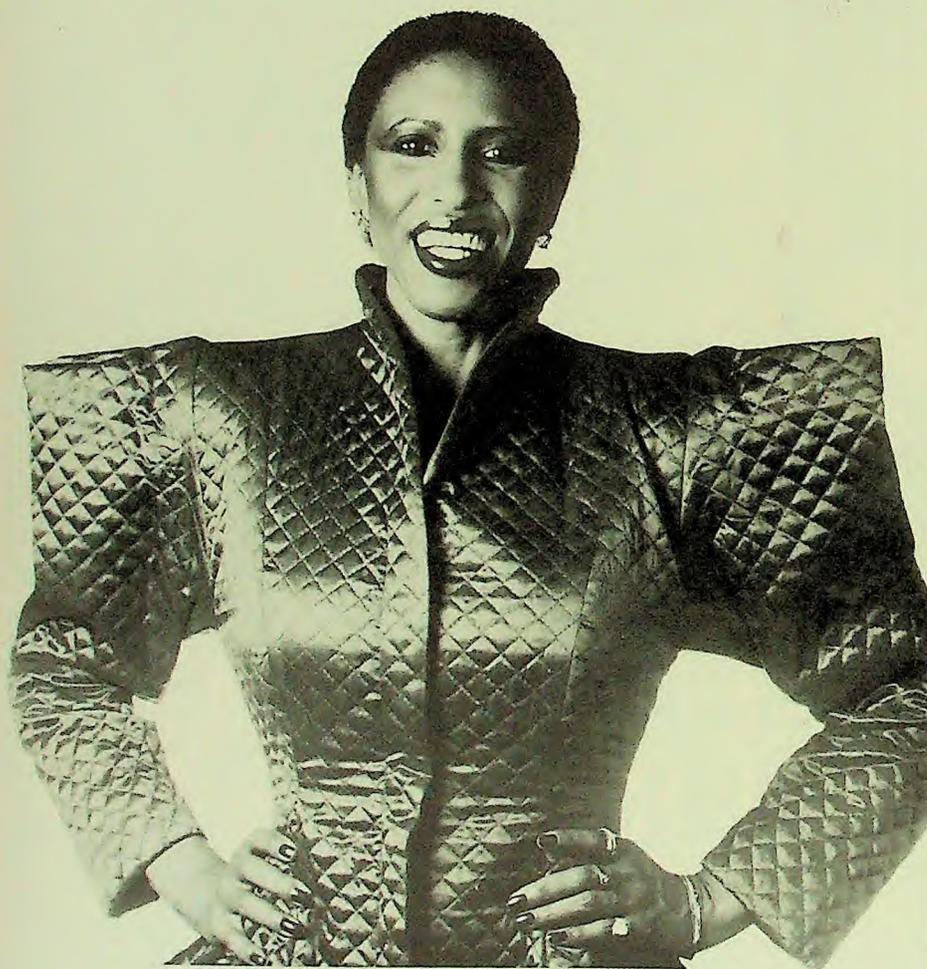
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THE WHO 

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You're the only one that I ever needed



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ARISTA

TALENT

Two artists, whom a lot more is going to be heard of, have had their first records recently released by major record companies — John Townley on EMI and Patrik Fitzgerald on Polydor. *Chris White* talks to them both.

DIY dividends for Patrik Fitzgerald

WHEN PATRIK Fitzgerald found it difficult to get interest from record companies in his work, he decided to do the next best thing — make and market his own records.

The result was three EPs which each sold at least 15,000 copies — and a recording contract from Polydor.

Fitzgerald, now 23, has been writing his own material for seven years. He says simply: "I want to write songs which I believe in and which will perhaps influence people. That is the important thing, communicating with the listener."

Fitzgerald made the three EPs for Small Wonder Records, which operated in North London. His first release featured five tracks, the second four while the third took the format of a 12-inch EP with nine songs. Fitzgerald made the recordings in various small studios in the London area.

He admits that he is a songwriter rather than a musician.

"I enjoy performing, but song composing comes much easier — I find it easy to write in the studio, on a bus or wherever."

Fitzgerald has recorded his debut album for Polydor and a new single is about to be released, *Improve Myself*, backed with *The Bingo Crowd* and *My New Family* (Polydor 2059 135).

In addition he has been the support act on three important tours, the Jam, The Hawklords and the Buzzcocks. This month he starts his own UK tour.

Of the future, Fitzgerald says: "I want to be important, but I don't see myself as a Top Of The Pops kind of artist. It is more likely that I will



Patrik Fitzgerald

become a cult figure. Musically, I like to do things differently now and then and surprise people. Songwriting will always remain important to me, that is what I do most and what I do best."

Townley takes off with EMI deal

JOHN TOWNLEY is EMI pop's newest singer-songwriter talent. His first album, called *Townley*, has recently been released, produced by another songwriting talent who has been receiving a lot of critical attention in the last couple of years, Christopher Rainbow.

Townley first started developing his musical talents ten years ago and went through the usual apprenticeship served by aspiring pop artists — working with semi-pro bands, travelling Europe and writing material in his sparetime.

Just 12 months ago Townley, who has his own Publishing Company, Flying Duck Music, walked into the offices of EMI, Manchester Square, played some of his material and virtually walked out with a deal. The A&R boss liked his talent and wanted him to make not just a single, but an album.

Townley explains: "I had been to see several other record companies but the difference at EMI was that they were so positive about what I was wanting to do. They suggested that I work in the studios with Chris Rainbow but what pleased me was that they still allowed me to retain a lot of control over the recordings."

"It is very easy for an artist to go into the recording studios and then find out that they don't really have much say in what is done — despite that it is their music and they are the end product. EMI allowed me this freedom and Chris Rainbow — who I had never met before — was very



John Townley

sympathetic while also contributing a lot. He is an artist first, and a producer second — and that helped a lot."

WINGS BACK TO THE EGG

RECORDS



NEW ALBUM Includes their latest single OLD SLAM, SIR

RECORDS



EMI

DISCOS

How GQ's Dream became a Reality

ONE OF the hottest import hits of the past 12 months was GQ's Disco Nights (Rock Freak), and last Friday, in an effort to emulate the success, Arista issued *Make My Dream A Reality* (ARIST 12263) in simultaneous 12" (picture bag) and 7" configurations.

GQ are one of the growing number of American disco bands that do have a long track record. Far from being a studio-created, cash-in-on-the-boom type outfit, the band took shape 11 years ago when Emmanuel Rahiem LeBlanc and Keith "Sabu" Crier first started jamming in the Bronx area of New York.

"But we've gone from the club scene to the auditorium very quickly and it's a big change trying to adjust," explained keyboards player Herb Lane, shortly before a New Orleans show alongside Sister Sledge. Lane confirms that *Make My Dream A Reality* was the obvious choice for follow up judging from audience reaction and he is also pleased at the reception given to the band's ballads.

But maybe GQ would have ended up on a different label had Larkin Arnold not left his executive position at Capitol Records for a similar role at Arista.

"Our manager Tony Lopez contacted him and he came over from California. We knew he'd gone from Capitol to Arista and he was more or less scouting for different groups . . . two weeks after he heard us we were asked to sign," Lane recalls. "We played *Disco Nights* eight times and it was pretty obvious that that was the particular tune he was interested in. It was also his idea to do *Boogie Oogie Oogie*, which we used to play in our show anyway, and he liked the way we did it. Putting that on the flip had a lot to do with sales."

The band are now having to live



with the "overnight success" moniker, unjustified though it may be. "It looks like that because no-one's ever heard of us before," Lane chuckles.

"Before I met the band I was a solo artist trying to get a start on my own in small supper clubs. I'd got a deal with a record company and the group were trying to get a deal with the same company — that's how I first became aware of them. I really enjoyed hearing them play and they were looking for a keyboard player, so I joined."

Edited by
JERRY GILBERT
of DISCO INTERNATIONAL

The band at that time was the Rhythm Makers and the label, DeLite. "We spent five years with them and they seven months ago, under new management, we were looking for a new image and a new name. Our manager Tony Lopez

had a subscription to *GQ* magazine and I thought that was a great idea for us — to present a clean cut image, although the GQ was really to stand for Good Quality not *Gentleman's Quarterly*. We've met the editor of the magazine and now we hope to do some joint promotions together."

That prospect becomes a lot more exciting now that the band have become successful in their own right. "We just had a gold record party, for *Disco Nights* and now that record is heading towards platinum," says Lane. "At the same party, which was held at the Blue Parrot, Arista announced that *Make My Dream A Reality* would be the new single. I was almost in tears with emotion that night; Ashford and Simpson were there because Jimmy Simpson produced our album — if I never do anything else again I'll remember the success of that record."

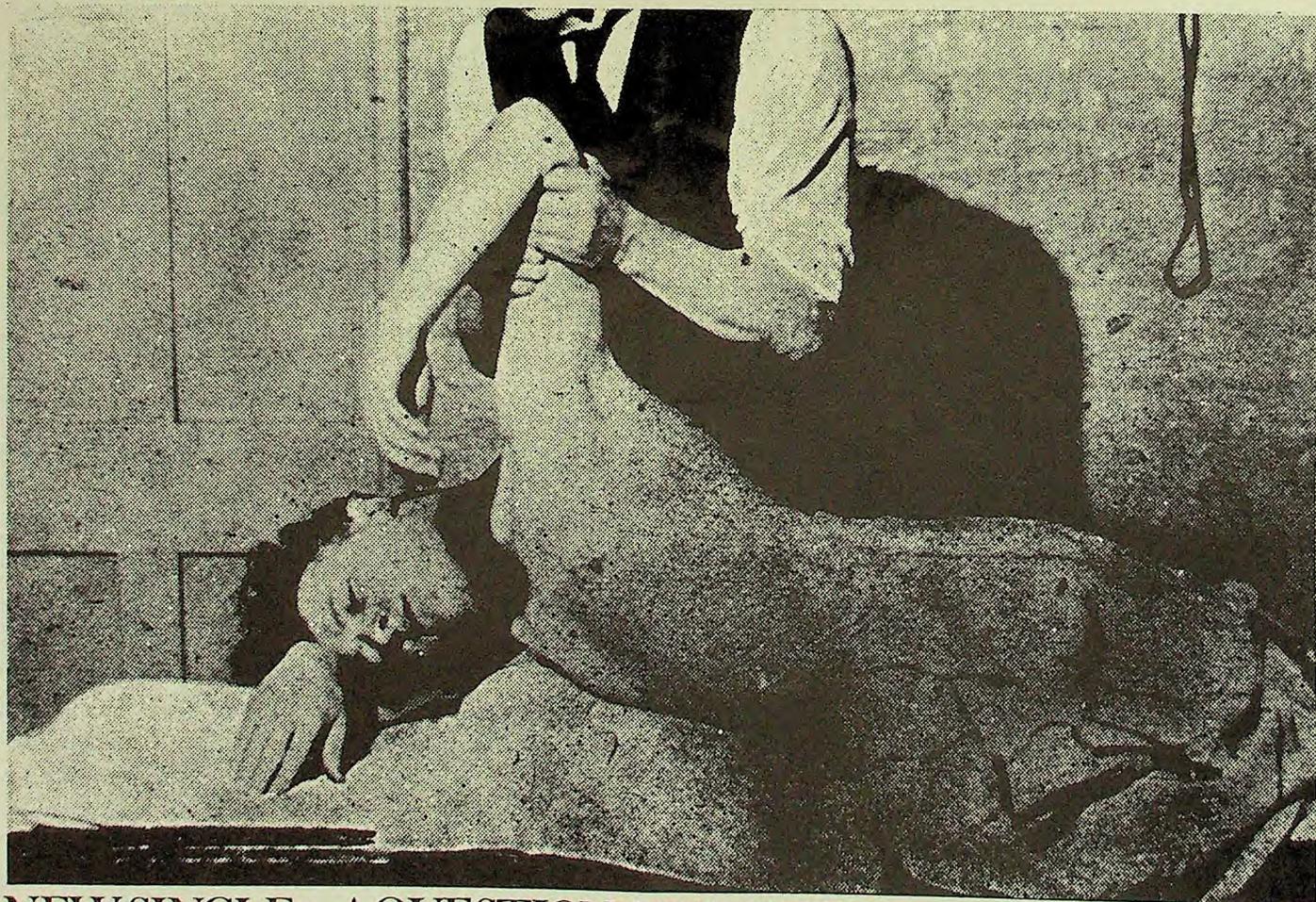
DISCO TOP 30

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

- 1 (1) AIN'T NO STOPPIN' US NOW, McFadden & Whitehead (Phil. Int. PIR 13-7365)
- 2 (2) RING MY BELL, Anita Ward (TK TKR 13-7543)
- 3 (4) BOOGIE WONDERLAND, Earth, Wind & Fire & The Emotions (CBS 12-7292)
- 4 (—) WE ARE FAMILY, Sister Sledge (Atlantic K 11293)
- 5 (5) H.A.P.P.Y. RADIO, Edwin Starr (RCA TC 2408)
- 6 (7) HOT STUFF, Donna Summer (Casablanca CANL 151)
- 7 (3) SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons (Epic EPC 7181)
- 8 (8) POP MUSIK, M (MCA 413)
- 9 (12) SPACE BASS, Slick (Fantasy 12XF7C 176)
- 10 (6) DANCER/DANCE TO DANCE, Gino Soccio (Warner Bros RFC/RFC LV 23)
- 11 (25) SUNDAY GIRL, Blondie (Chrysalis CHS 2320)
- 12 (16) ONE WAY TICKET, Eruption (Atlantic/Hansa K 11266)
- 13 (13) GET IT UP FOR LOVE/I JUST KEEP THINKING ABOUT YOU BABY, Tata Vega (Motown 12TMG 1140)
- 14 (26) DANCE AWAY, Roxy Music (Polydor POSP 44)
- 15 (10) (EVERYBODY) GET DANCIN', Bombers (Flamingo 12FM 1)
- 16 (—) LIVING ON THE FRONT LINE, Eddy Grant (CE/Ensign ENY 26)
- 17 (15) PICK ME UP, I'LL DANCE, Melba Moore (Epic EPC 12-7234)
- 18 (23) MAKE YOUR MOVE, Joe Thomas (TK TKR 13-7544)
- 19 (—) GOOD GOOD FEELIN', War (MCA 418)
- 20 (27) TELL EVERYBODY, Herbie Hancock (CBS 12-7229)
- 21 (9) REUNITED, Peaches & Herb (Polydor POSP 43)
- 22 (24) GET ANOTHER LOVE, Chantal Curtis (Key)
- 23 (17) SATURDAY NIGHT, T-Connection (TK TKR 12-7536)
- 24 (22) BRIDGE OVER TROUBLED WATER, Linda Clifford (RSO/Curtom RSOX 30)
- 25 (—) LET'S LOVEDANCE TONIGHT, Gary's Gang (CBS 13-7328)
- 26 (11) KNOCK ON WOOD, Amii Stewart (Atlantic/Hansa K11214)
- 27 (—) NEVER GONNA LEAVE YOU, Poussez (Vanguard VSL 5014)
- 28 (—) SHINE A LITTLE LOVE, ELO (Jet 144)
- 29 (—) GO WEST, Village People (Mercury 6007 221)
- 30 (—) MINDLESS BOOGIE, Hot Chocolate (RAK 292)

* denotes import

WIRE



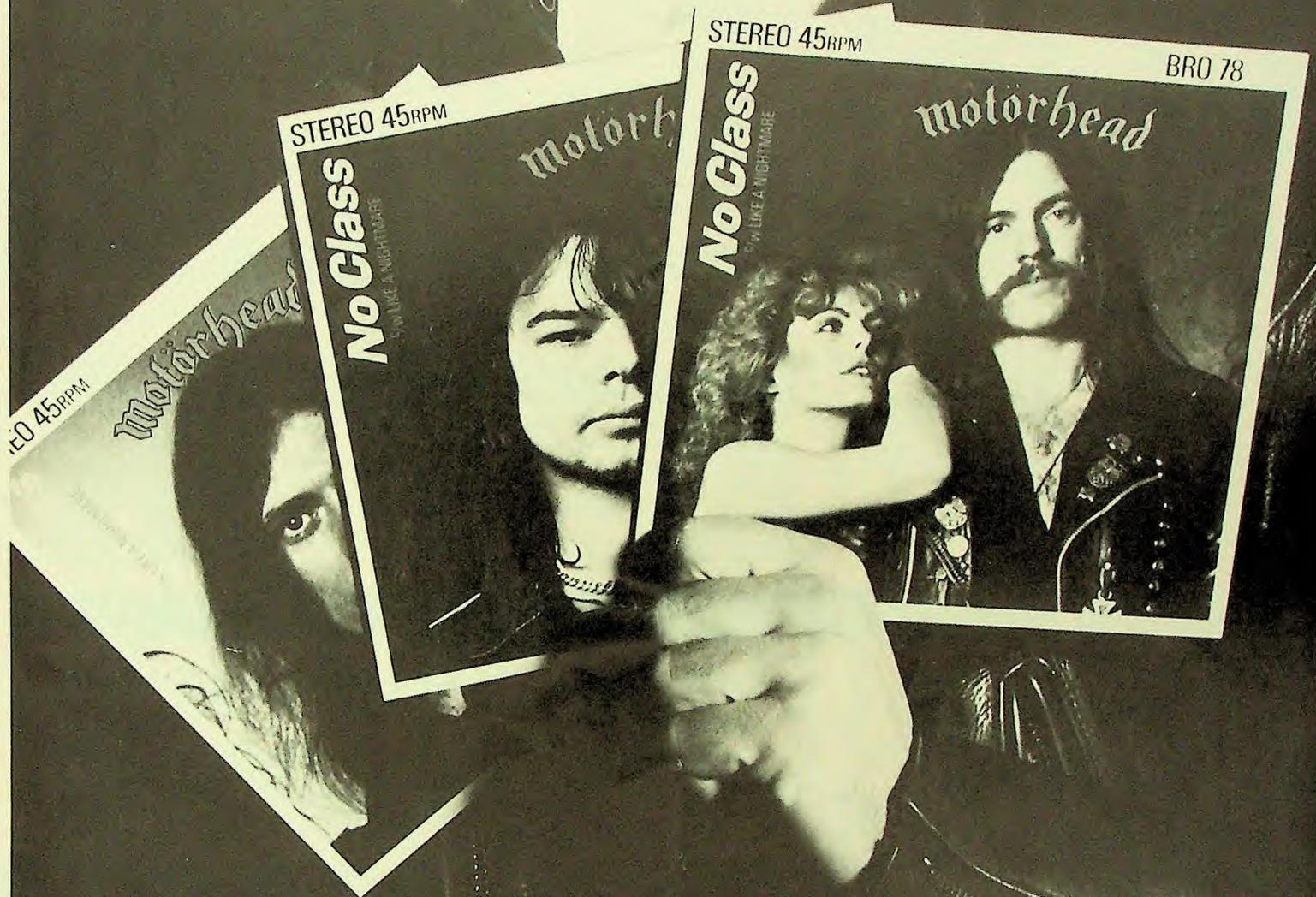
NEW SINGLE: A QUESTION OF DEGREE

HAR 5187



PICTURE SLEEVE LIMITED EDITION

*it'll make
yer ears bleed!*



motorhead
No Class

C/W LIKE A NIGHTMARE

AVAILABLE IN 3 DIFFERENT COLOUR BAGS
ON BRONZE RECORDS BRO 78. AVAILABLE FROM EMI

BROADCASTING

Big response to BBC talent show

A NEW talent show being put together for BBC TV in Manchester by Barney Colehan will provide an opportunity for professional singers and musicians to gain valuable experience and exposure on TV.

Auditions, which have already begun in some locations and drawn a massive response, will eventually reach the whole country. Successful performers will have the benefit of having three full days' rehearsal before appearing in the TV recording before a live audience in the ABC Theatre, Blackpool.

The 45-minute shows are due to start in October, and judging of the competing acts will be along similar lines to the Eurovision Song Contest, with 10 panels of 10 judges

Edited by
DAVID DALTON

in different locations around the country awarding points.

The eventual winners will be guaranteed a spot on another BBC network light entertainment programme. Tony Harrison will direct the series and Bernard Herrmann has been lined up as musical director.

Changes taking Forth

THE MAIN change in Radio Forth's programme schedule for the summer is to Jay Crawford's weekday programme, *Making Tracks*, which is extended to three hours — 4pm to 7pm — to match the lighter evenings.

The new format of his show includes a phone-in vote in which listeners are asked to select the *Playline Hit of the week*, a five-day personality profile of a well-known musical personality and a *Junior Showcase* featuring young musicians from East Central Scotland.

Other changes to the schedule take in Tait A Tete, with Clarke Tait, now being transmitted at 7pm on Monday, Forth Folk, with Iain Agnew, at the new time of 10pm

on Saturday. David Bussey, a new voice on Forth, joins Tom on the Saturday Slam.

ILR revenue

INDEPENDENT LOCAL Radio revenue for April amounted to £3,449,967, boosting the total for the year so far to £10,521,607.

This compares with a figure of £8,197,340 for the first four months of 1978, representing an increase of 28 per cent.

Broadcasting abroad

From ELISE KRENTZEL
TOKYO BBC TV has had a team in Japan for the past six weeks filming material for a series covering the country in all its aspects for a total of 14 hours of screentime and scheduled for British showing towards the end of the year.

The entertainment industry here will be featured, with interviews with top executives in the recording, film and theatre sectors, and highlighting of Japan's major involvement in developing domestic star talent.

"Japan has one of the largest domestic talent activities representing over 65 per cent of the total market here," says Mr. Kano, Japanese spokesman for the BBC TV project. "Our marketing, production, distribution and media outlets are very different in structure and character to those in the West."



EVERETT: L.A. screening

devoting prime evening time slots to top shows provided by Thames and its subsidiary, Euston Films, including *Tommy Steel And A Show on Wednesday* (13), *Rock Follies* later the same evening and the *Kenny Everett Video Show* on Friday.

David Hamilton is here to act as continuity announcer as he does in London, and will present nightly news bulletins in ITN style with Andrew Gardner.

From MIKE REYNOLDS
LOS ANGELES: KHJ-TV is running a British week of programming here from June 10 in conjunction with Thames Television, the London ITV weekday contractor.

The RKO-owned station is

Luxy's seaside sojourn

THE RADIO Luxembourg 1979 Summer Roadshow gets underway on July 13 and during six weeks will visit many of Britain's seaside resorts.

Hitting a different venue each day will be DJs Mark Wesley, Rob Jones and Tony Prince, and appearances have already been set for Margate, Canvey Island, Southend, Cromer, Skegness, Hull, Bridlington, Scarborough, Liverpool, Rhyl, Swansea, Plymouth, Torquay, Bude, Bristol and Worthing.

The roadshow will feature competitions such as *Miss Disco '79*, a disco DJ championship, a disco band, plus a local DJ.

In brief...

ONE ADDITION to Beacon Radio's presentation team is Allan Sherwin. New to ILR but an ex-Radio Birmingham jock, Sherwin will initially act as relief DJ.

COMIC CHARISMA TIC recording artist Dame Edna Everage is currently making an extensive promotional tour of television and radio stations up and down the country, with visits to Manchester and Glasgow coinciding with parties celebrating the record company's tenth anniversary year.

ALSO MAKING a promotional tour, but in a less conventional manner, is *Chopper Records* artist, Lee Kristofferson, who is living up to the name of his record company by travelling from one ILR station to the next in a helicopter. Actor Kristofferson — he is currently featured in the film *The World Is Full Of Married Men* — is working on his first album set for release at the end of the summer.

GUESTS ON Lena Zavoroni And Music on BBC-1 this Wednesday include star of *Bubbling Brown Sugar*, Helen Gelzer and the New Sensations Steel Band.

CAPITAL RADIO is following the making of the Young Vic's rock version of *Faust*, directed by Michael Bogdanov. The station will broadcast a weekly report and will finally transmit the finished opera.

CLASSICAL

BBC launches archive label

A NEW record label — BBC Artium — has been launched by the BBC to bring on the market selections from classical end of the extensive BBC archives, covering both music and speech.

Among the personalities likely to be featured are Kathleen Ferrier; Dennis Brain, the horn player; Dame Maggie Teyte; David Munrow; Dame Margot Fonteyn; Bernard Shaw; Agatha Christie and Walt Disney.

But the first big issues come next year when the release of two box sets of records commemorates the 50th anniversary of the BBC Symphony Orchestra — the conductors will include Toscanini, Walter, Boult, Busch, and Sir Edward Elgar.

However, BBC Artium has taken note of another centenary to celebrate its unveiling, that of Sir Thomas Beecham.

The record (REGL 350 £4.15, ZCF 350 £4.50), entitled simply *Sir Thomas Beecham*, is a compilation of music, tributes from the late Sir Neville Cardus, Dame Maggie Teyte, Jack Brymer and others, and some of the witticism related by Beecham himself. It is introduced by John Amis, and is a worthwhile addition to the Beecham releases, which, of course, continue unabated.

Last month World Records issued its mammoth 8-record set (SHB100 £14.25) which covers recordings with numerous orchestra dating from 1910 to 1959 and includes the definitive Alan Jefferson biography.

And this month EMI follows up with some important releases headed by Handel's oratorio *Solomon* in the version recorded in 1956 using the

Edited by
NICOLAS SOAMES

edition made by Beecham himself. The recording (SLS 5163 2LPs, £7.20), which features John Cameron, Alexander Young, Elsie Morrison and Lois Marshall, with the Beecham Choral Society and the RPO, is not, however for Handel purists.

RPO awards

THE ROYAL Philharmonic Orchestra, and the conductor Frank Shipway, has received gold discs from TV personality Angela Rippon at the Queen Elizabeth Hall for Ronco's second classical venture, *Classical Gold II*.

The gold awards comes as no surprise, because *Classical Gold II* actually went gold on its advance orders, with promised sales of £300,000 before its release at the end of last year.

But even though both this LP and its successor were backed by a six-figure promotion campaign (a similar campaign is happening this coming Christmas), the enduring success of both, particularly of *CG II*, has surprised many and the policy of giving whole movement, instead of just the most popular tunes, seems to have worked.

Music from the B&H Festival

THE BENSON and Hedges Music Festival held at Snape, Aldeburgh in 1977 has been recorded live and selections made for a three-disc box (79316) issued by CBS.

The first such venture made by the B&H Music Festival, it contains performances by some top artists: pianist Sviatoslav Richter, Herman Prey, the *Amadeus String Quartet* with Clifford Curzon and William Pleeth, as well as Julian Bream and Peter Pears.

However, for contractual reasons, few complete works are included — only movements, although much of the music is very well known. Four of the six sides are devoted to Schubert, one to Britten, and the last to a mixture of Britten and Schubert.

Also included is Richter playing piano pieces by Schubert, Prey singing songs from *Die Winterreise*, the *Amadeus* performing movements from *The Trout* and the *C major Quintets*, as well as Britten's *Canticle II: Abraham and Isaac*, sung by Janet Baker, Peter Pears, with Graham Johnson, piano.

The release came at the same time as *Benson and Hedges* confirmed the renewal of their contract covering the *Snape Maltings music festival for the years 1980-82*. Sponsorship, which ran at £30,000 for the past three years, rises for £40,000 for the next three.

The *Benson and Hedges Music Festival, Snape Maltings, 1979* runs from October 1-7, and will include performances by the *Gabrieli String Quartet*, Murray Perahia, and Alfred Brendel.

Decca picks up prize for first digital disc

DECCA'S FIRST digital recording, the New Year's Day Concert in Vienna with the Vienna Philharmonic Orchestra conducted by Willi Boskovsky, has won the United States Electronic Industries Association Design and Engineering Award — the first time ever that the Association has singled out a recording for an award.

The second digital disc, with music by Mendelssohn played by the Vienna Philharmonic conducted by Christoph von Dohnanyi, was released last month, and others are on the way.

Zubin Mehta and the Israel Philharmonic have recorded Mahler's Fourth Symphony, and Sir Georg Solti is due to record with the Chicago Symphony Orchestra at various sessions which will include the first complete opera to be recorded by the digital master recording system.

Decca has been awarded a number of prizes abroad. In Holland, the Dutch Recording Industry Association has awarded just two platinum (25,000 copies sold) discs for 1978 classical records, and both are Decca products, a compilation of *Academy of St Martin-in-the-Fields* music, and a Boskovsky/Strauss issue. A Boskovsky/Strauss double album also picked up a gold disc award — for the sale of 15,000 records.

In Germany, the *Deutscher Schallplatten Preis* made three awards to Decca; for Solti's version of Verdi's opera *Otello* (D102 D3), Ashkenazy's disc of Scriabin's *Piano Music* (SXL 6868) and Alicia de Larrocha's performance of Granados' *Goyescas* (SXL 6785).

Meanwhile, CBS won four *Deutscher Schallplatten Preis* awards,

Beethoven's *Symphony No 3*, conducted by Maazel with the Cleveland Orchestra (76706) and Schoenberg's *A Survivor from Warsaw*, Variations for orchestra and other works conducted by Boulez with the BBC SO (76577) both scored in the symphonic category.

Charpentier's *Lecons de Tenebres* in the recording conducted by Jean-Claude Malgoire with La Grand Ecurie et La Chambre du Roy (79320) won a prize in the Baroque category. And a special award was made for the *Complete Works of Webern*, conducted by Boulez (79402). The Webern set has also won an Edison Award — the eighth Edison Award made to Pierre Boulez.

Other Edison Awards have gone to Philips, for the recital of Brahms *Lieder* by the Dutch soprano Elly Ameling, accompanied by Dalton Baldwin (9500 398), and to Ashkenazy again — his recording of music by Scriabin (SXL 6868).

DATES FOR YOUR DIARY:

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

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING JUNE 16 1979

1	NEW DISCOVERY	Electric Light Orchestra	Jet JETLX 500
2	1	VOULEZ VOUS	Epic EPC 86086
3	2	DO IT YOURSELF	Siff SEEZ 14
4	5	LODGER	RCA BOW LP 1
5	3	PARALLEL LINES	Chrysalis CDL 1192
6	9	THIS IS IT	CBS 10014
7	8	MANIFESTO	Polydor POLH 001
8	4	LAST THE WHOLE NIGHT LONG	Polydor PTD 001
9	6	AT BUDDOKAN	CBS 96004
10	19	SKY	Ariola ARLH 5022
11	7	THE BILLIE JO SPEARS SINGLES ALBUM	United Artists UAK 30231
12	10	THE VERY BEST OF LEO SAVER	Chrysalis CDL 1222
13	24	THE UNDERTONES	Sire SRK 6071
14	11	BREAKFAST IN AMERICA	A&M AMLK 63708
15	13	A MONUMENT TO BRITISH ROCK	Harvest EMTV 17
16	12	FATE FOR BREAKFAST	CBS 86082
17	15	NIGHT OWL	United Artists UAK 30238
18		BLACK DOGS	A PAGE LEGRAIN
35	47	THE BEST OF EARTH WIND & FIRE VOL. 1	CBS 83284
36	33	LION HEART	EMI EMA 787
37	30	C'EST CHIC	Atlantic K 50565
38	60	RUMOURS	Warner Brothers K 56344
39	NEW	ITS ALIVE	Sire SRK 26074
40	55	REMOTE CONTROL	A&M AMLH 64751
41	37	WINGS GREATEST	Parlophone PCTC 256
42	31	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
43	34	NEW BOOTS AND PANTIES	Siff SEEZ 4
44	40	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Virgin V 2086
45	39	THE GREAT ROCK AND ROLL SWINDLE	Virgin VD 2510
46	69	PLASTIC LETTERS	Chrysalis CHR 1166
47	59	THE KICK INSIDE	EMI EMC 3223
48	45	LOVEDRIVE	Harvest SHSP 4097
49	42	AS IT HAPPENS	United Artists UAK 30239
50	52	IN THE SKIES	Creole 1PVK PVLS 101
51	65	THAT SUMMER	Arista SPART 1088
52	49	BOOGIE BUS	Polystar 9198 174
53	32	COLLECTION OF THEIR 20 GREATEST HITS	Epic EPC 10013
54	46	WAVE	Arista SPART 1086
55	41	LIVIN' INSIDE YOUR LOVE	Warner Brothers K 66085
56	54	THE FANTASTIC SOUND OF KLAUS WUNDERLICH	Lotus WH 5013
57	66	52ND STREET	CBS 83181
58	44	THE IMAGINARY BOYS	Fiction FIX 1
		THE IMPERIAL E CUBANAN DANCE	



RICK WAKEMAN

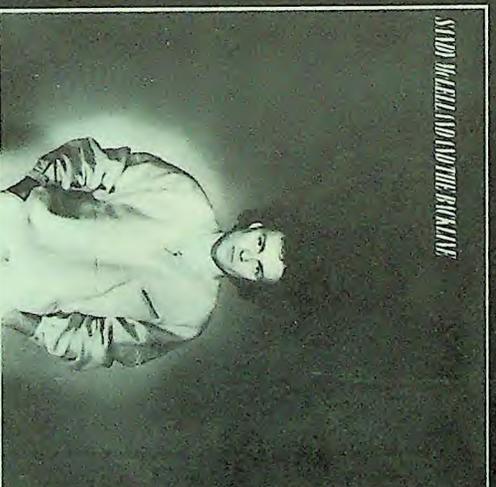
THE NEW ALBUM RHAPSODIES

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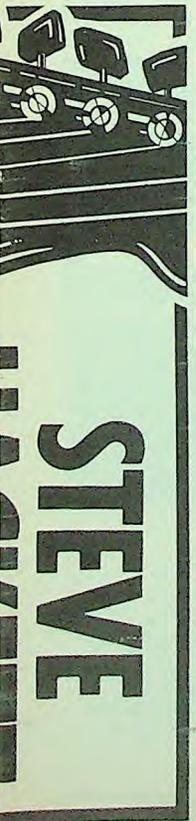


SANDY McELLAND AND THE BACKLINE

The debut album including the new single

CAN WE STILL BE FRIENDS

Album 9109 820
Cassette 7109 334
Single Sandy 001



ALBUM REVIEWS

DIRESTRAITS

Communique. Vertigo 9102 031. Not really as strong as their last album, but Jerry Wexler and Barry Beckett's sleek production and the band's distinctive playing style make for an excellent album. With strong promotion from Phonogram and the band's increasing popularity, this will be a big seller.

RAMONES

It's Alive. Sire SRK2 6074. Double live album with 28 tracks drawing on material from all three of their Sire albums. Recorded at London's Rainbow Theatre on New Year's Eve 1977, so features Tommy Ramone on drums. He also co-produced the album with Ed Stasium. As live albums go, the reproduction is very good.

SOUNDTRACK

Music Machine. Pye NH 106. Amid much ballyhoo, Britain's film answer to Saturday Night Fever is premiered in London this month, and doubtlessly all involved are hoping that it will emulate the success of its American equivalent. Well, disco band Music Machine are no Bee Gees but they do deserve top marks for effort, and Patti Boulay's contributions add variety to the music. As for sales success, it is probably all down to the box-office receipts in the end, but there should be some mileage here.

VARIOUS

The Beatles Concerto. EMI Parlophone PAS 10014. Producer: George Martin. Much publicity about this one of course. Pianists Rostal and Schaefer team up with the Royal Liverpool Philharmonic Orchestra, conducted by Ron

Goodwin, and given classical treatments to some of the best-known and loved Beatle tunes. It's not exactly classic rock but rather an attempt to present the Beatles' music in the great classic tradition — and it works splendidly. EMI's own promotion campaign, coupled with that of Woolworth, plus the added bonus of a Beatles Concerto concert at the Royal Festival Hall in July, means that there is going to be a lot of interest shown in this album. Deservedly, a big seller.

EARTH, WIND & FIRE

I Am. CBS 86084. Producers: Maurice White and Al McKay. The follow-up to The Best Of... Volume One, and the band's eighth album, I Am is destined to be one of EW&F's biggest sellers yet. Their recent UK concert appearances were a joy to see, and consolidated the band's new-found success on record. I Am features nine new tracks, recorded in Los Angeles including the current hit, Boogie Wonderland. It's typical EW&F music — brash, funky and ear-catching — and the fans are going to love it.

THE DOOLEYS

Best Of The Dooleys. GTO GTTV 038. Television promotion for an album which includes five hit singles. If WEA can do it with The Nolan Sisters, why shouldn't GTO with the popular Dooleys. The 12 tracks include I Think I'm Going To Fall In Love With You, Don't Take It Lying Down and Hands Across The Sea.

CATERINA VALENTE

Golden Hour of Caterina Valente. Golden Hour GH 677. Producer: Roy Budd. This lady is a first-class singer, and knows everything about

pitch as she demonstrates in her acappella version of We've Only Just Begun. There are two live concert tracks included, Malaguena/Breeze And I (not up to the scintillating standard of her early Polydor version) and Canto De Ossanha, and some good standards excellently done in Laughter In The Rain, Love Music, Feelin' Groovy (with some wild sax in support) and Put A Little Love Away. Husband Roy Budd did a sterling job of production, and this is what perennial MOR singing is all about.

MANUEL

Viva Manuel! Columbia Studio 2 TWOX 1078. Producer: Norman Newell. A nice lively and exotic package with which to celebrate producer Newell's 30 years in the business. Geoff Manuel Love brings the strings, guitars, harps, percussion (and occasionally irritating la-la voices) to bear on Abba's Chiquitita, Jobim's One Note Samba and Latin oldies such as Prado's Mambo Jambo and More More Mambo which show yet again that the repertoire selection for MOR sessions such as these is apparently stuck in a 30-year-old time warp. It all sounds highly acceptable, however, and there's no reason why this LP shouldn't reach the six-figure sales total of most of its predecessors.

YACHTS

Yachts. Radar RAD 19. Producer: Richard Gottehrer. If the New Wave boom did anything, it at least forced pop groups to produce an original sound if they wanted to be noticed. Yachts are one such group turning out high energy pop with catchy, if simplistic, lyrics. This album debut stands a good chance of success with the right promotion.

DEVO

Duty Now For The Future. Virgin V 2125. People tend to react to Devo in extremes, either loathing the group or believing it is the greatest thing to come across the Atlantic since rock'n'roll. Whatever the opinions, the Devo sound is certainly different with unnatural rhythms and unusual vocal arrangements often coming together to produce a very catchy sound — Blockhead being the best example on the album.

BERNI FLINT

Just Like A Movie. EMI EMC 3297. Producer: Simon May. Third album from former Opportunity Knocks winner Flint, and it is heavier in musical approach than previous efforts. The title track has been written by producer May and Barry Leng (responsible for Amii Stewart's recent Knock On Wood success) and there's even a new song from Tom Robinson, Hold Out. Dylan's Just Like A Woman and Jim Croce's I'll Have To Say I Love You In A Song add balance. A good album which indicates that Flint's talents are perhaps not as ephemeral as many originally thought.

CONNIE FRANCIS

Connie Francis. Polydor Super 2675 180. A double-album set which couples two earlier Francis LPs. Record one is devoted to the songs of Les Reed and includes titles like Delilah, Kiss Me Goodbye and It's Not Unusual, while record two is devoted to the works of Burt Bacharach and Hal David. Connie Francis albums always sell well and this package should be no exception. The lady still remains one of the most distinctive sob-in-the-voice female singers in pop history.

JUDIE TZUKE

Welcome To The Cruise. Rocket TRAIN 7. Producer: Lem Lubin. A lot more is going to be heard about Ms Tzuke, even if she does not actually make it with this album. It includes a beautiful song called For You, which was a turntable hit when released as a single, and a handful of other prolific songs from the lady. The musical arrangements are imaginative, and the overall effect of the album is not far short of stunning. Ms Tzuke is a new name and is inevitably going to suffer from comparisons with Kate Bush and Sally Oldfield. Her talent is individual enough however to ensure her success in her own right.

TEENA MARIE

Wild and Peaceful. Motown STML 12109. Producer: Rick James. Fine first album which lives up to its title — the mood changing drastically from one number to the next. First track (also the current single) includes James on vocals. Altogether, an excellent album for a debut.

THE FLAMIN' GROOVIES

Jumpin' In The Night. Sire SRK 6067. As well as a number of their own songs, The Groovies give their own interpretations of The Beatles' Please Please Me and The Stones' 19th Nervous Breakdown.

THE RECORDS

Shades In Bed. Virgin Records. V2122. Producers: Robert John Lange and Tim Friese-Greene. Strong debut album of modern, vocal oriented pop from Virgin's new fourpiece. Package includes free 12" EP, High Heels. Should expect good sales following the band's appearance as opening act and backing band for Rachel Sweet on the last Stiff tour.

THE NEW SINGLE FROM KENNEDY EXPRESS



PAUL BURNETT'S
RECORD OF THE WEEK

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



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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

ACCIDENTS WILL HAPPEN — Elvis Costello and The Attractions (Radar ADA 35)
 AIN'T NO STOPPING US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
 BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
 BOYS KEEP SWINGING — David Bowie (RCA Bow 2)
 CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
 CRACKIN' UP — Nick Lowe (Radar ADA 34)
 DANCE AWAY — Roxy Music (Polydor POSP 44)
 FREDERICK — Patti Smith (Arista ARIST 264)
 GEORGY PORGY — Toto (CBS 7378)
 GO WEST — Village People (Mercury 6007 221)
 HALFWAY HOTEL — Voyager (Mountain VOY 1)
 H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
 HOT STUFF — Donna Summer (Casablanca CAN 151)
 I FOUGHT THE LAW — Clash (CBS 7324)
 I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
 LADY LYNDA — Beach Boys (Caribou CRB 7427)
 LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
 LIVING ON THE FRONTLINE — Eddy Grant (Ensign ENY 26)
 LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
 MASQUERADE — Skids (Virgin VS 262)
 NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
 NOTHING TO LOSE — U.K.
 ONE RULE FOR YOU — After The Fire (CBS 7205)
 PRIME TIME — Tubes (A&M AMS 7423)
 RAZZLE DAZZLE — Heatwave (GTO GT 248)
 RING MY BELL — Anita Ward (TK TKR 7543)
 SAY WHEN — Lene Lovich (Stiff BUY 46)
 SHE BELIEVES IN ME — Kenny Rogers (United Artists UP 36533)
 SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
 SUNBURN — Graham Gouldman (Mercury SUNNY 1)
 SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
 TAKE ME TO YOUR LEADER — Sinceros (Epic EPC 7376)
 THE AMERICAN POPULAR SONG — Neil Diamond (CBS 7408)
 THE LONE RANGER — Quantum Jump (Electric WOT 33)
 THE NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
 THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
 UP THE JUNCTION — Squeeze (A&M AMS 7444)
 WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 YOU'RE THE ONLY ONE THAT I EVER NEEDED — Nona Hendryx (Arista ARIBV 253)

RECORDS OF THE WEEK
 D.L.T.: COUNTRY BOY — Albert Lee (A&M AMS 7443)
 Simon Bates: LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
 Paul Burnett: LITTLE LOLITA — Kennedy Express (Jet 145)
 Tony Blackburn: HONESTY — Billy Joel (CBS 7150)
 Kid Jensen: MY SHARONA — The Knack (Capitol CL 16087)

Radio 2

ALBUM OF THE WEEK

David Hamilton: JUST LIKE A MOVIE — Bernie Flint (EMI EMC 3297)

Radio Luxembourg

BULLETS

WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
 HOT STUFF — Donna Summer (Casablanca CAN 151)
 REUNITED — Peaches and Herb (Polydor POSP 43)
 BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
 RING MY BELL — Anita Ward (TK TKR 7543)
 ARE YOU READY FOR LOVE — Elon John (Rocket XPRES 13)
 LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
 AIN'T NO STOPPING US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
 LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
 LADY LYNDA — Beach Boys (Caribou CRB 7427)
 BORN TO BE ALIVE — Patrick Hernandez (Gem 4)

POWER PLAY

NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson (EMI 2967)

TOP ADD ONS

- 1 SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7317) C, M, T, F, SS, TV, RT, O, V, Md, U, MX.
- 2= GO WEST — Village People (Mercury 6007 221) R1, PR, BR, M, T, F, B, TV, RT, H.
- 2= SUNBURN — Graham Gouldman (Mercury SUNNY 1) R1, D, M, B, TV, O, H, V, Bb, SC.
- 4= CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390) R1, BR, SS, O, Md, Bb, U, Sc.
- 4= OLD SIAM SIR — Wings (Parlophone R6026) BR, RC, D, F, TV, RT, O, V, H.

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

TWIN SPIN

DISCO COMPUTER Transvolta
 MY SHARONA — The Knack (Capitol CL 16087)
 OOH BABY — Stonebridge McGuinness (RCA PB 5163)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

THE AMERICAN POPULAR SONG — Neil Diamond (CBS 7408)
 GO WEST — Village People (Mercury 6007 221)
 DEEPER THAN THE NIGHT — Olivia Newton-John (EMI 2954)
 SUNBURN — Graham Gouldman (Mercury SUNNY 1)
 ONE LAST KISS — J. Geils Band (EMI America AM 507)
 GEORGY PORGY — Toto (CBS 7378)
 TAKE ME TO YOUR LEADER — Sinceros (CBS 7367)
 THE HEAT IS ON — Noosha Fox (Chrysalis CHS 2337)
 TWO UP TWO DOWN — Paul Nicholas (RSO 29)
 BAD CASE OF LOVING YOU — Robert Palmer (Island WIP 6481)
 WANTED — Dooleys (GTO GT 249)
 LADY LYNDA — Beach Boys (Caribou CRB 7427)
 LIGHT MY FIRE — Amii Stewart (Atlantic K 11278)

BRMB

BIRMINGHAM

ADD ONS

GO WEST — Village People (Mercury 6007 221)
 THE AMERICAN POPULAR SONG — Neil Diamond (CBS 7408)
 OLD SIAM SIR — Wings (Parlophone R6026)
 TALK TO ME — Third World (Island WIP 6496)
 CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
 SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
 MY SHARONA — The Knack (Capitol CL 16087)
 HOLD ON TO LOVE — Seawind (A&M AMS 7440)
 JAMAICA FAREWELL — Chris Denning (Atlantic K 11300)

Capital Radio

LONDON

GIRLS TALK — Dave Edmunds (Swansong SSK 19418)
 BORN TO BE ALIVE — Patrick Hernandez (Gem 4)
 I'M A SUCKER FOR YOUR LOVE — Teena Marie (Motown TMG 1146)
 THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
 JUST THE TWO OF US — Thin Lizzy (Vertigo LIZZY 4)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: NEVER GONNA FALL IN LOVE AGAIN — Tom Robinson Band (EMI 2967)
 Dave Lincoln: MARRIED MEN — Bette Midler (Atlantic K 11307)
 Johnny Jason: HONESTY — Billy Joel (CBS 83181)
 Norman Thomas: I LOVE TO BOOGIE — Lulu (Rocket XPRES 15)

Billy Butler: JUST WHEN I NEEDED YOU MOST — Steve Allen (Arista ARIST 277)
 Mark Joanz: DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
 Kevin Curtis: TAKE ME TO YOUR LEADER — Sinceros (Epic EPC 7361)

ADD ONS

OLD SIAM SIR — Wings (Parlophone R6026)
 HEAD OVER HEELS IN LOVE — Kevin Keegan (EMI 2965)
 I CAN TELL — Chanson (Ariola ARO 168)
 MUSIC BOX — Evelyn Champagne King (RCA PB 1586)
 LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: BABY LAY DOWN — Ruby Winters (Creole CR 171)
 Richard Park: THE HEAT IS ON — Noosha Fox (Chrysalis 2337)
 Dougie Donnelly: GOLD — John Stewart (RSO 35)
 Jeff Cooper: FREEZE — Joe Egan (Ariola ARO 171)
 Bill Smith: BOTTOM LINE — John Mayall (DJM DJS 10918)
 Time Stevens: JUST WHEN I NEEDED YOU MOST — Steve Allan (Arista ARIST 277)
 Dave Jamieson: SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)

ADD ONS

HALFWAY HOTEL — Voyager (Mountain VOY 1)
 CRACKIN' UP — Nick Lowe (Radar ADA 34)
 I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)

CURRENT CHOICE

MUSIC BOX — Evelyn Champagne King (RCA PB 1586)

Downtown Radio

BELFAST

HIT PICKS

John Paul: LITTLE LOLITA — Kennedy Express (Jet 145)
 Trevor Campbell: THE HEAT IS ON — Noosha Fox (Chrysalis CHS 2337)
 Michael Henderson: SUNBURN — Graham Gouldman (Mercury SUNNY 1)
 Eddie Jay: GEORGY PORGY — Toto (CBS 7378)
 Lynda West: GOLDEN LADY — Three Degrees (Ariola ARO 170)

ADD ONS

LIGHT MY FIRE — Amii Stewart (Atlantic K 11278)
 BLIND AMONG THE FLOWERS — Tourists (Logo GO 350)
 LIVING ON THE FRONT LINE — Eddie Grant (Ensign ENY 26)
 ONE RULE FOR YOU — After The Fire (CBS 7025)
 BAD CASE OF LOVING YOU — Robert Palmer (Island WIP 6481)
 OLD SIAM SIR — Wings (Parlophone R6026)

Radio Forth

EDINBURGH

Mike Scott: WOMAN — John Forde (Sidewalk SID 107)
 Steve Hamilton: SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
 Bill Torrence: DANCIN' WITH THE LIGHTS DOWN LOW — Miquel Brown (2059 118)
 Brian Ford: OLD SIAM SIR — Wings (Parlophone R6026)
 Jay Crawford: GOLD — John Stewart (RSO 35)

ADD ONS

JAMAICA FAREWELL — Chris Denning (Atlantic K 11300)
 SAVE ME — Clout (EMI 2953)
 GEORGY PORGY — Toto (CBS 7378)
 DANCING IS DANGEROUS — Noel (Virgin VS 258)
 GO WEST — Village People (Mercury 6007 221)

Radio Hallam

SHEFFIELD

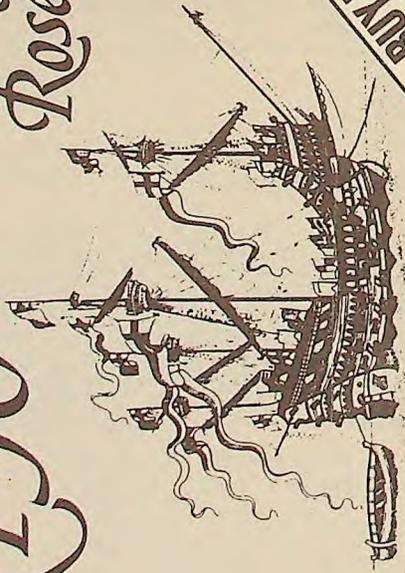
HIT PICKS

Keith Skues: GO WEST — Village People (Mercury 6007 221)
 Roger Moffat: DISCO HELL — Dafne and The Tenderspots (Mam 186)
 Johnny Moran: COUNTRY BOY — Albert Lee (A&M AMS 7443)
 Colin Slade: DO WHAT YOU WANT TO DO — Thin Lizzy (Vertigo LIZZY 4)
 Ray Stewart: I LOVE TO BOOGIE — Lulu (Rocket XPRES 15)

MUSIC WEEK

A PAUL BURNETT RECORD OF THE WEEK

Mary Rose
Logo

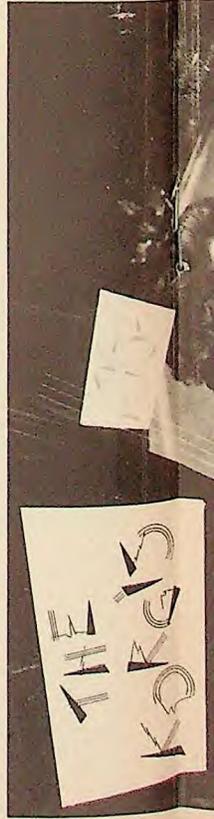


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SINGLES CHART

TOP 75

SINGLES

WEEK ENDING JUNE 16 1979

1	3	RING MY BELL Anita Ward	TK TKR 7543
2	1	SUNDAY GIRL Blondie	Chrysalis CHS 2320
3	2	DANCE AWAY Roxy Music	Polydor POSP 44
4	4	BOOGIE WONDERLAND Earth Wind & Fire/Emotions	CBS 7292
5	8	AIN'T NO STOPPIN' US NOW McFadden & Whitehead	Philadelphia PIR 7365
6	6	SHINE A LITTLE LOVE Electric Light Orchestra	Jet 144
7	20	ARE FRIENDS ELECTRIC Tubeway Army	Beggars Banquet BEG 18
8	21	WE ARE FAMILY Sister Sledge	Atlantic K 11293
9	10	THEME FROM DEER HUNTER (CAVATINA) Shadows	EMI 2939
10	22	H.A.P.P.Y. RADIO Edwin Starr	RCA TC 2408
11	5	REUNITED Peaches & Herb	Polydor POSP 43
12	11	HOT STUFF Donna Summer	Casablanca CAN 151
13	25	UP THE JUNCTION Squeeze	A&M AMS 7444
14	17	MASQUERADE Skids	Virgin VS 262
15	9	BOYS KEEP SWINGIN' David Bowie	RCA BOW 2
16	33	THE LONE RANGER Quantum Jump	Electric WOT 33
17	14	THE NUMBER ONE SONG IN HEAVEN Sparks	Virgin VS 244
18	28	WHO WERE YOU WITH IN THE MOONLIGHT Dollaz	Carrere CAR 110

35	23	KNOCK ON WOOD Amii Stewart	Atlantic/Hansa K 11214
36	55	HEAD OVER HEELS IN LOVE Kevin Keegan	EMI 2965
37	51	MAYBE Thom Pace	RSO 34
38	61	CRACKIN' UP Nick Lowe	Radar ADA 34
39	NEW	GO WEST Village People	Mercury 6007 221
40	50	I'D BE SURPRISINGLY GOOD FOR YOU Linda Lewis	Ariola ARO 166
41	65	SILLY GAMES Janet Kay	Scope SC 2
42	56	SHE BELIEVES IN ME Kenny Rodgers	United Artists UP 36533
43	41	HALF WAY HOTEL Voyager	Mountain VOY 001
44	NEW	LIGHT MY FIRE/137 DISCO HEAVEN Amii Stewart	Atlantic/Hansa K 11278
45	69	ONE RULE FOR YOU After The Fire	CBS 7025
46	43	RAZZLE DAZZLE Heatwave	GTO GT 248
47	70	LOVE DISCO STYLE Erotic Drum Band	Scope SC 1
48	29	HOORAY HOORAY IT'S A HOLI HOLIDAY Boney M	Atlantic/Hansa K 11279
49	26	LOVE SONG The Damned	Chiswick CHS 112
50	48	PICK ME UP I'LL DANCE Melba Moore	Epic EPC 7234
51	46	MINDLESS BOOGIE Hot Chocolate	RAK 292
52	66	BLIND AMONG THE FLOWERS Tourists	Logo GO 350
53	59	THE WORKER Fischer-Z	United Artists UP 36509
54	49	LET'S LOVEDANCE TONIGHT Gary's Gang	CBS 7328
55	NEW	DANCE WITH ME Carrie Lucas	Solar FB 1482
56	54	EASY COME EASY GO Sutherland Brothers	CBS 7121
57	27	NICE LEGS SHAME ABOUT HER FACE Monks	Carrere CAR 104
58	39	BRIDGE OVER TROUBLED WATER Linda Clifford	RSO 30
59	NEW	SPACE BASS Sibel	Fantasy FTC 176

AIRPLAY ACTION

Bill Crozier: I'LL WAKE YOU UP WHEN I GET HOME — Charlie Rich (Atlantic K 12348)
Martin Kelner: DAMBUSTERS MARCH — The Enid (Pye 7P 106)
Maggie Mash: I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)

ADD ONS
OLD SIAM SIR — Wings (Parlophone R6026)
SPACE ACE — Slick (Fantasy FTC 176)
SUNBURN — Graham Gouldman (Mercury SUNNY 1)

Metro Radio

NEWCASTLE

ADD ONS
GO WEST — Village People (Mercury 6007 221)
SUNBURN — Graham Gouldman (Mercury SUNNY 1)
LIGHT MY FIRE — Amii Stewart (Atlantic K 11278)
LADY LYNDA — Beach Boys (Caribou CRB 7427)
GOLDEN LADY — Three Degrees (Ariola ARO 170)
SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
JUST WHEN I NEEDED YOU MOST — Steve Allan (Arista ARIST 277)
THE AMERICAN POPULAR SONG — Neil Diamond (CBS 7408)

Radio Orwell

IPSWICH

HIT PICKS
Andy Archer: I'M THE ONE THAT'S LEAVING — Bram Tchaikovsky (Radar ADA 37)
Keith Rogers: OLD SIAM SIR — Wings (Parlophone R6026)
Greg Bance: SUNBURN — Graham Gouldman (Mercury SUNNY 1)
Bernard Mulhern: SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
Tony Valence: NIGHT DANCING — Taka Boom (Ariola)
Tony Gillham: CHUCK E'S IN LOVE — Rickie Lee Jones (Atlantic K 17390)
Nigel Rennie: COUNTRY BOY — Albert Lee (A&M AMS 7443)
Patrick Eade: BLUE SKIES — Charlie Fawn (Warner Brothers K 17385)

Piccadilly Radio

MANCHESTER

ADD ONS
BORN TO BE ALIVE — Patrick Hernandez (RCA GEM 4)
DANCING WITH THE LIGHTS DOWN LOW — Miquel Brown (Polydor 2059 118)
DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
NEVER GONNA FALL IN LOVE — Tom Robinson Band (EMI 2967)
THE HEAT IS ON — Noosha Fox (Chrysalis CHS 2337)
GO WEST — Village People (Mercury 6007 221)
LITTLE LOLITA — Kennedy Express (Jet 145)
DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 77)
I LOVE TO BOOGIE — Lulu (Rocket XPRES 15)
HERE COMES THE HURT AGAIN — Manhattans (CBS 7360)

Radio Tees

TEESSIDE

WHEN YOU WAKE UP TOMORROW — Candi Staton (Warner Brothers)
SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
HERE COMES THE HURT AGAIN — Manhattans (CBS 7360)
SUNBURN — Graham Gouldman (Mercury SUNNY 1)
ONE RULE FOR YOU — After The Fire (CBS 7025)
GO WEST — Village People (Mercury 6007 221)
MUSIC BOX — Evelyn Champagne King (RCA PB 1586)
I CAN'T FACE THE MUSIC — Al Matthews (Electric WOT 34)

Radio Trent

NOTTINGHAM

ADD ONS
SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
FREEZE — Joe Egan (Ariola ARO 171)
BAD CASE OF LOVING YOU — Robert Palmer (Island WIP 6481)
OLD SIAM SIR — Wings (Parlophone R6026)
I'M THE ONE THAT'S LEAVING — Bram Tchaikovsky (Radar ADA 37)
GO WEST — Village People (Mercury 6007 221)
UP THE JUNCTION — Squeeze (A&M AMS 7444)
JUST THE TWO OF US — Thin Lizzy (Vertigo LIZZY 4)
WOMEN IN UNIFORM — Skyhooks (United Artists UP 36508)

Radio 210

THAMES VALLEY

ADD ONS
I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)
GO WEST — Village People (Mercury 6007 221)
ONE RULE FOR YOU — After The Fire (CBS 7205)
DEEPER THAN THE NIGHT — Olivia Newton John (EMI 2954)
LADY LYNDA — Beach Boys (Caribou CRB 7427)
LET'S LOVEDANCE TONIGHT — Gary's Gang (CBS 7328)
SUNBURN — Graham Gouldman (Mercury SUNNY 1)
THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
LIGHT MY FIRE — Amii Stewart (Atlantic K 11278)
YOU'RE THE ONLY ONE I EVER NEEDED — Nona Hendryx (Arista ARIBV 253)
STEADY AS THE RAIN — Stella Parton (Elektra K 12363)
GEORGY PORGY — Toto (CBS 7378)
SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
HERE COMES THE HURT AGAIN — Manhattans (CBS 7360)
LAVENDER BLUE — Mac Kissoon (Carrere CAR 112)
OLD SIAM SIR — Wings (Parlophone R6026)

Swansea Sound

SWANSEA

HIT PICKS
Dave Bowen: CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
Stuart Freeman: SAVE ME — Clout (EMI 2953)
John Sacks: SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
Sarah Williams: THE HEAT IS ON — Noosha Fox (Chrysalis CHS 2337)
MY SHARONA — The Knack (Capitol CL 16087)
WHEN YOU WAKE ME UP TOMORROW — Candi Staton
STEADY AS THE RAIN — Stella Parton (Elektra/Asylum K 12363)
I'LL WAKE YOU UP WHEN I GET HOME — Charlie Rich (Atlantic K 12348)
ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)

Radio Victory

PORTSMOUTH

ADD ONS
LADY LYNDA — Beach Boys (Caribou CRB 7427)
SUNBURN — Graham Gouldman (Mercury SUNNY 1)
SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
FUNKTIFIED — Hi Tension (Island WIP 6489)
DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 77)
NEVER GONNA FALL IN LOVE — Tom Robinson Band (EMI 2967)
I'M THE ONE THAT'S LEAVING — Bram Tchaikovsky (Radar ADA 37)
TALK TO ME — Third World (Island WIP 6496)
OLD SIAM SIR — Wings (Parlophone R6026)

BBC Blackburn

HIT PICKS

Jude Bunker: THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
Nigel Dyson: ANIMAL SHOWDOWN — Rick Wakeman (A&M)
Kath Dutton: SILLY GAMES — Janet Kay (Scope SC 2)
Trevor Hall: CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
Gerald Jackson: SUNBURN — Graham Gouldman (Mercury SUNNY 1)
Pat Gibson: LAVENDER BLUE — Mac Kissoon (Carrere CAR 112)
Rob Bonnett: BAD CASE OF LOVING YOU — Robert Palmer (Island WIP 6481)

BBC Medway

PRESENTER PICKS

Brian Faulkner: SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
Don Durbridge: READY FOR THE TIMES TO GET BETTER — Carol Deene (Rim RIM 003)
John Thurston: SAVE ME — Clout (EMI 2953)
Mike Brill: CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
Dave Brown: THE GOLDEN LADY — Three Degrees (Ariola ARO 70)
Ian Pearson: LOVE — Sam Leno (DVK PV 22)

Manx Radio

Tony Myles: SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
Dave Eager: THE GOLDEN LADY — Three Degrees (Ariola ARO 170)
Andy Mac: FREEZE — Joe Egan (Ariola ARO 171)
Su Richardson: OVER MY HEAD — Ian Paige
Mike Reynolds: LADY LYNDA — Beach Boys (Caribou CRB 7427)
Stu Lowe: BORN TO BE ALIVE — Patrick Hernandez (Gem 4)

BBC Ulster

ADD ONS

THE GOLDEN LADY — Three Degrees (Ariola ARO 170)
SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
LIGHT MY FIRE — Amii Stewart (Atlantic K 11278)
AMERICA — Bilbo (Lightning LIG 556)
I CAN'T FACE THE MUSIC WITHOUT YOU — Al Matthews (Electric WOT 34)
CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)

BBC Scotland

Jimmy Mack: SUNBURN — Graham Gouldman (Mercury SUNNY 1)
Tom Ferrie: CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
Rhythm and News: READY FOR THE TIMES TO GET BETTER — Carole Deene (Rim 3)
Nightbeat: HERE COMES THE HURT AGAIN — Manhattans (CBS 7360)
Andy Cameron: WE DROVE EM ALL MAD — Jenny Haan (EMI 2949)
THE LONE RANGER — Quantum Jump (Electric WOT 33)
GERTCHA — Chas and Dave (EMI 2947)

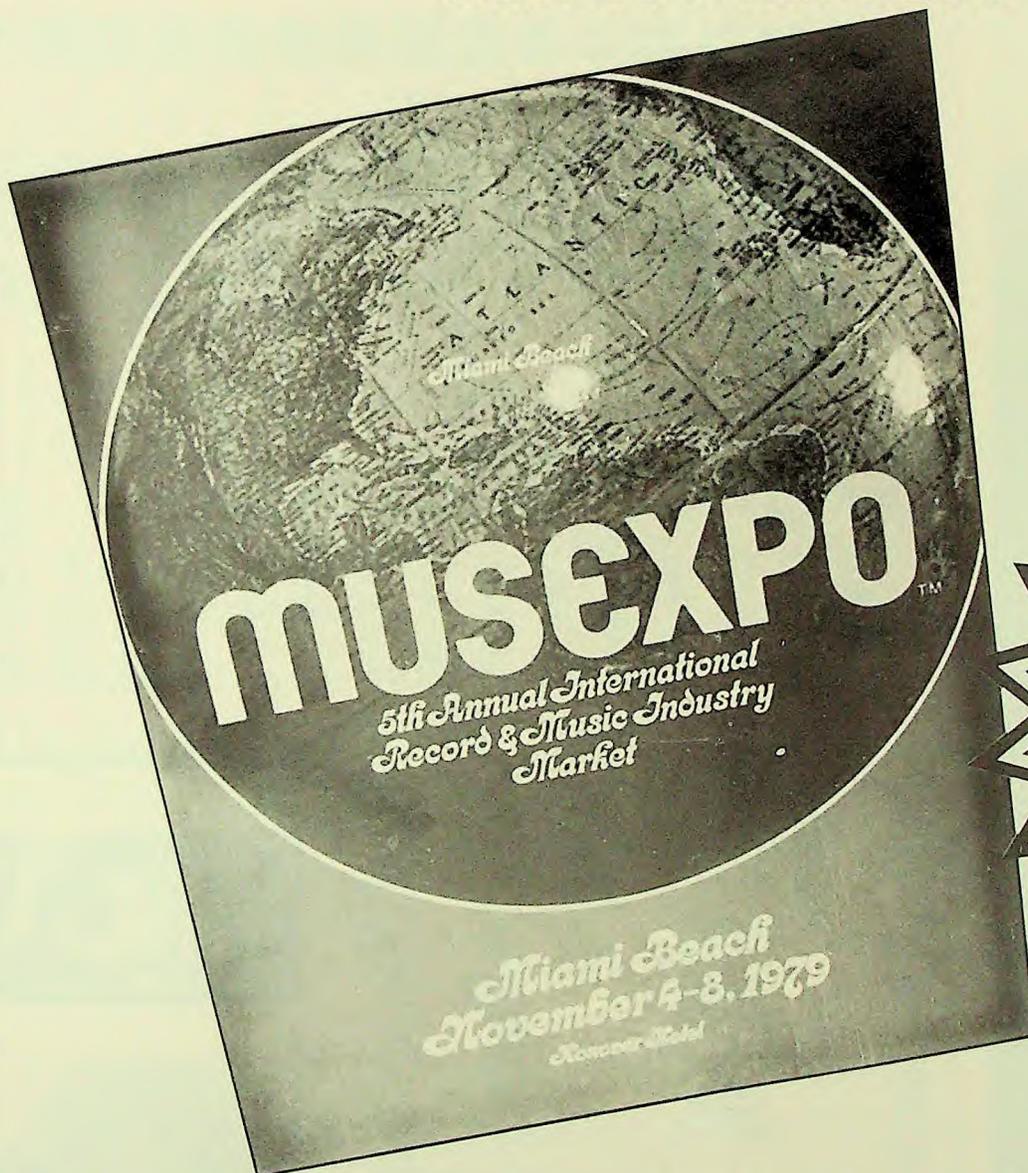
...go for a song

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4-8 November 1979

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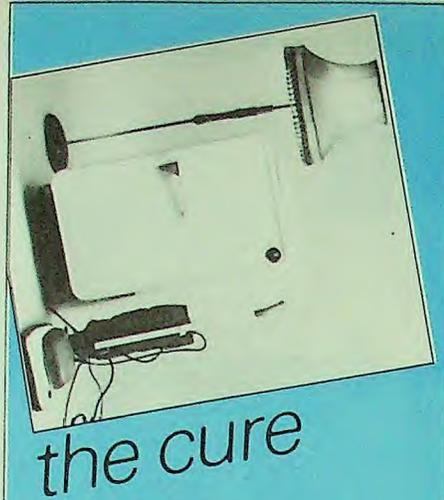
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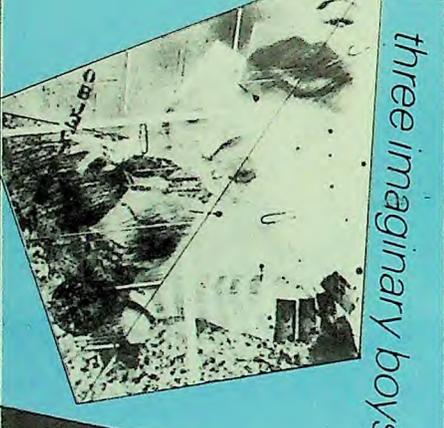
18	16	Thin Lizzy	Vertigo 9102 032	59	61	Dickies	A&M AMLE 64742
19	14	OUTLANDOS D'AMOUR	A&M AMLH 68502	60	-	COOL FOR CATS	A&M AMLH 68503
20	20	KNUCKLE SANDWICH	EMI International EMTV 18	61	-	INFLAMMABLE MATERIAL	Rough Trade Rough 1
21	17	DIRE STRAITS	• Vertigo 9102 021	62	57	THE ALBUM	• Epic EPC 86052
22	18	SPIRITS HAVING FLOWN	• RSO RSBG 001	62	43	HI INERGY	K-Tel NE 1044
23	25	BAD GIRLS	Casablanca CALD 5007	64	58	TUBULAR BELLS	• Virgin V2001
24	27	OUT OF THE BLUE	• Jet JETDP 400	65	-	YOU DON'T BRING ME FLOWERS	• CBS 86077
25	28	RHAPSODIES	A&M AMLX 68508	66	48	NIGHTFLIGHT TO VENUS	• Atlantic/Hansa K 50498
26	35	WE ARE FAMILY	Atlantic K 50587	67	51	DESTINY	Epic EPC 83200
27	36	ARMED FORCES	• Radar RAD 14	68	NEW	RICKIE LEE JONES	Warner Brothers K 56628
28	22	BARBRA STREISAND'S GREATEST HITS VOL. 2	• CBS 10012	69	62	BLONDES HAVE MORE FUN	• Riva RVL P 8
29	21	GO WEST	Mercury 9109 621	70	-	INCANTATIONS	• Virgin VDT 101
30	26	COUNTRY LIFE	• EMI EMTV 16	71	-	CITY TO CITY	• United Artists UAS 30104
31	23	SPECTRAL MORNINGS	Charisma CBS 4017	72	-	LIFE IN A DAY	• Zoom ZULP 1
32	29	MANILOW MAGIC	• Aista ARTV 2	73	67	ROCK LEGENDS	Ronco RTL 2037
33	38	WAR OF THE WORLDS	• CBS 96000/WOW 100	74	63	A NEW WORLD RECORD	• Jet JETLP 200
34	53	REPLICAS	Beggars Banquet BEGA 7	75	73	LIVE AND DANGEROUS	• Vertigo 6641 807



the cure



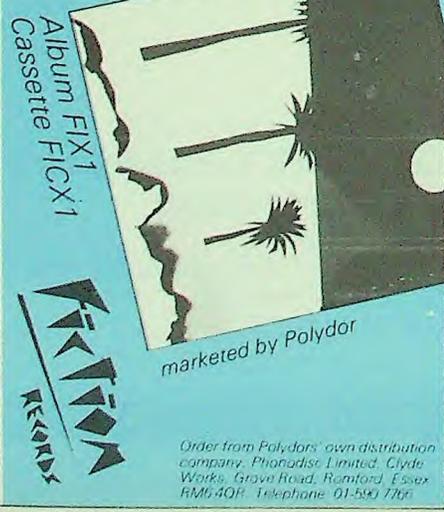
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three imaginary boys



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Patti Smith Group
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'WAVE'
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Cassette: TCART 1086
ARISTA
Produced by Todd Rundgren

HACKER 11
'EVERY DAY'
C/W 'LOST TIME IN CORDOBA'
CB 334
Taken from his chart album (#31 this week)
'SPECTRAL MORNINGS'

Remember what happened the last time Manilow was on TV?

The last time Barry Manilow was on TV nearly 2½ million people saw him for the first time. The very next day Barry Manilow's album sales rocketed. Within a few weeks of its release "MANILOW MAGIC. The Best of Barry Manilow." was a top 3 album. It's been in the charts ever since. The Barry Manilow BBC 2 TV Special will be shown again on Tuesday 12th June and the following Tuesday 19th June. There will be a big demand for Manilow Magic. Are you prepared?



Tuesday 12th at 9.25 pm
& Tuesday 19th at 11.15 pm.
Barry Manilow TV Special on BBC 2.

Album: ARTV 2.
Cassette: ARTVC 2.

ARISTA

RELEASES INDEX

ADVERTS M
 BOONE, Len T
 BOULAYE, Patti D
 BULLENS, Cindy D
 BURNT OUT STARS J
 CARTER, Valerie B
 CHILLY F
 CINDY AND ROY C
 COLOMBIER, Michel D
 CORNICHE T
 DEENE, Carol R
 DIRECT CURRENT E
 EL COCO D
 FITZGERALD, Patrick W
 FLASH AND THE PAN A
 FORDE, John F
 GENERATION X W
 GUARDIAN ANGEL C
 HORSLIPS L
 IDOLS Y
 KING, Evelyn Champagne M
 KISS J
 KNIGHT, Gladys I
 LA BIONDA B
 LEE, Freddie 'Fingers' O
 LOVE, Allan C
 LYNN, Cheryl S
 MADNESS E
 MARIE, Teena I
 MATHESON, Andrew T

MCGUINNES, Stonebridge O
 MIDLER, Bette M
 MIZELL, Hank B
 MOTORHEAD N
 NASH, Johnny M
 PROTEX I
 PUSSYFOOT L
 REDUCERS M
 REED, Herb & Sweet L
 River H
 REVLONS T
 RHODENS, Pat S
 RING S
 RITZ L
 RUBINOOS O
 SAN TROPEZ H
 SONGSGIRLS Y
 SPEARS, Billie Jo J
 TALKING HEADS T
 TELEVISION L
 TZUKE, Judie S
 U.K. SUBS S
 VAN HALEN D
 WALDORF TRAVERS N
 WILLIAMS, Deniece I

DISTRIBUTORS CODE
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterplate, CR - Croole, P - Pinnacle, SH - Shannon, Q - Charmingdale, G - Lightning, SP - Spartan.

DANCE THE NIGHT AWAY, Outta Love Again, VAN HALEN. Warner Brothers K 17371 (W)
 DESIRE WIRE, Anxious Heart, CINDY BULLENS. United Artists UP 36515 (E)
 DISCO DANCER, Ready for Love, PATTI BOULAYE. Polydor POSP 61 (F)
 DO IT, Layaf, MICHEL COLOMBIER. Chrysalis CHS 2306/12 2306 (F)

E
 EVERYBODY HERE MUST PARTY, Everybody Here Must Party Instrumental, DIRECT CURRENT. Sidewalk SID 110/12SID 110 (E)
 EVERYTHING YOU DO, Concrete Kid, MADNESS. Epic EPC 7366 (C)

F
 FOR YOUR LOVE, C'Mon Baby, CHILLY. Polydor POSP 54/POSPX 54 (F)
 FRIDAY'S ANGEL, This Heat/Trying For Kicks, GENERATION X. Chrysalis CHS 2330 (F)

H
 HOLD ME, Lightning Love Affair, THE RUBINOOS. Beserkley BZZ 26 (F)
 HUNG UP OVER YOU, Time Is On My Side, HERB REED AND SWEET-RIVER. PVK PV 23 (C/CR)

IL
 I CAN'T COPE, Popularity, PROTEX. Polydor 2059 124 (F)
 I WAS MADE FOR LOVING YOU, Charisma, KISS. Casablanca CANL 152 (A)
 I WILL SURVIVE, Rainy Days Stormy Nights, BILLIE JO SPEARS. United Artists UP 601 (E)

I'M A SUCKER FOR YOUR LOVE, Deja Vu (I've Been Here Before), TEENA MARIE. Motown 12TMG 1146 (E)
 IMPROVE MYSELF, Bingo Crowd/My New Family, PATRICK FITZGERALD. Polydor 2059 135 (F)
 IN VAIN, Future Man, BURNT OUT STARS. Ariola Hansa AHA 539 (A)
 I'VE GOT THE NEXT DANCE, When Love Comes Calling, DENIECE WILLIAMS. CBS 7399/12 7399 (C)

LAY YOUR LOVE ON THE LINE, Gotta Move On, PUSSYFOOT. EMI 2952/12 2952 (E)
 LITTLE JOHNNY JEWEL, Live Version, TELEVISION. Ork NYC 11 (W)
 LOCOMOTION, Lazy Love, RITZ. Epic EPC 7457 (C)
 LONELINESS, Homesick, HORSLIPS. DJM/DJS 10916 (C)

MN
 MAN WITH A GUN, Vengeance/Can't Stop Now, REDUCERS. Vibes VR 113 (SP)
 MARRIED MEN, Bang You're Dead, BETTE MIDLER. Atlantic K 11307 (W)
 MEAN-EYED CAT, Get Rhythm, JOHNNY NASH, Charly CYS 1052 (A)
 MIDNIGHT GROOVIN' EMBERSY, LIGHT OF THE WORLD. Ensign ENY 29 (F)
 MOUNTAIN KING, Opus 13, THE LITTLE TROLLS. Rim RIM 001 (P)
 MUSIC BOX, It's O.K., EVELYN CHAMPAGNE KING. RCA PB 1585/12 PC 1585 (R)
 MY PLACE, New Church, ADVERTS. RCA PB 5160 (R)

NIGHT BLINDNESS, Sad State Of Affairs, WALDORF TRAVERS. United Artists UP 36516 (E)
 NO CLASS, Like A Nightmare, MOTORHEAD. Bronze BRO 78 (E)

OR
 ONE EYED BOOGIE BOY, I'm A Nut, FREDDIE 'FINGERS' LEE. Charly CYS 1053 (A)
 ONE MORE MINUTE, Je T'Aime, SAN TROPEZ. Chrysalis CHS 2331/12 2331 (F)
 OO-EH BABY, Something's Going Wrong, STONEBRIDGE MCGUINNES. RCA PB 5163 (R)
 READY FOR THE TIMES TO GET BETTER, It's So Easy, CAROL DEENE. Rim RIM 003 (P)

ST
 SAVAGE LOVER, Savage Lover Instrumental, THE RING. Vanguard VS 5013 (A)
 STAR LOVE, You're The One, CHERYL LYNN. CBS 7318 (C)

STAY WITH ME TILL DAWN New Friends Again, JUDIE TZUKE. Rocket XPRES 17 (F)
 STOP, Let's Move A Mountain, PAT RHODENS. Ariola/Hansa AHA 542 (A)
 STRANGLEHOLD, World War/Rockers, U.K. SUBS. RCA GEMS 5 (R)
 TAKE ME TO THE RIVER, Find A Job, TALKING HEADS. Fire FIR 4004 (W)
 THE WAY, 97 Tears, THE REVLONS. Ork NYC 3 (W)
 THEME FROM CHIPS, Theme From Chips, CORNICHE. Windsong FB 522 (R)
 THERE'S NO ME WITHOUT YOU, Smile Baby, LEN BOONE. Chrysalis CHS 2317/12 2317 (F)
 TRUE ROMANCE, Johnny Let's Run, ANDREW MATHESON. Ariola ARO 161 (A)

W
 WOMAN, Don't You Know Who Did It Star Dance, JOHN FORDE. Sidewalk SID 107/12Y 107 (E)

Y
 YOU, Girl That I Love, THE IDOLS. Ork NYC 2 (W)
 YOU BRING OUT THE BEST, You Loved Away The Pain, GLADYS KNIGHT. CBS 7445 (C)
 YOU'VE GOT TO MAKE ME LOVE SOMEBODY ELSE, Who Can I Run To, SONGSGIRLS. Philadelphia PIR 7361 (C)

Singles notified by major manufacturers for week ending June 15

	This Week	This Month	This Year
EMI	3 (6)	5 (16)	48 (139)
EMI (LRD)	6 (10)	10 (20)	93 (135)
Decca	0 (1)	0 (1)	26 (27)
Pye	7 (11)	14 (14)	118 (130)
Polydor	5 (5)	5 (15)	78 (120)
CBS	7 (5)	12 (18)	119 (160)
Phonogram	4 (5)	9 (15)	79 (88)
RCA	5 (3)	10 (11)	70 (67)
WEA	8 (10)	17 (28)	184 (204)
Others	16 (51)	32 (65)	276 (385)
Total	61 (61)	114 (203)	1091 (1455)

LISTINGS

A
 AFRICAN SHUFFLE, First and Last, FLASH AND THE PAN. Ensign ENY 28 (F)

B
 BABY MAKE LOVE, There's No Other Way, LA BIONDA. Chrysalis CHS 2309/12 2309 (F)
 BLUE SIDE, What Becomes Of Us, VALERIE CARTER. CBS 7327 (C)
 BURNING EYES, I Can't Help It, HANK MIZELL. Charly CYS 1054 (A)

C
 CAN YOU FEEL IT, Gotta Love Somebody Else, CINDY AND ROY. Warner Brothers K 18059 (W)
 CAN'T GET OVER LOSING YOU, Such A Shame, ALLAN LOVE. Mountain TOP 44 (F)
 CHINA GATES, Gerrard Street, GUARDIAN ANGEL. Laser LAS 5 (W)

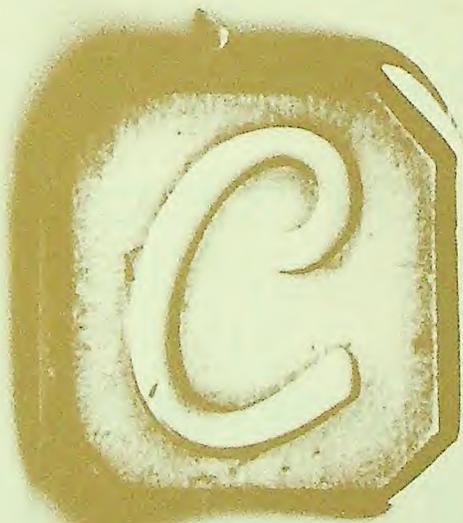
D
 DANCE MAN, Love Exciter, EL COCO. Avis 104 (A)
 DANCE MAN/LOVE EXCITER, Cocomotion/Love In Your Life/Cococaine, EL COCO. Avis 104 (A)

MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
SYMARIP Skinhead Moonstomp Trojan TMX 4007 (B&C)	June 8	Reggae listings.	Maxi-single at £1.25 with each track for considerable time attracting inflated prices via collector's market.	Ska back with some force with these four cuts well illustrating that not forgotten era. Public, dealer demand caused release with apart from Symarip cuts from Roland Aphonso (E Pussycat), Skatelines, (Guns Of Navarone). Not all might wish for revival of skinhead cult but these tracks big in clubs with undated sound which grinds unmercifully with driving basic beat.
RUTS Babylon's Burning Virgin VS 271 (Virgin)	June 1	None	Major Rock Against Racism band with extensive gigging on Militant Tour. Versions of single recorded, broadcast Kid Jensen, John Peel - Radio One shows. First single produced by band with small pressing but later achieved 20,000 sell via independent distributor, all of which gained considerable new wave weekly pop press coverage, plus fanzines. Colour bag with special label logo inside.	Strong, urgent driving disc with moments of aggressive guitar plus shout lines which characterise numerous Virgin released groups. Basically keeps in straight-forward no surprise format with plus lying in front-forward attack with pick-up lines for swaying, tightly packed in audiences.
FABULOUS POODLES Workshy Pye 7N 46188 (Pye)	May 25	None	Band with endless publicity via company, via considerable number of feature articles in past eighteen months. Recent tour through US, tour in 78 here with Meatloaf. Two albums available with time, ads etc. Picture disc, coloured cover. Early radio pick-up, Radio One, Clyde, Hallam.	Somewhat incredibly sounds like Alan Price on lead vocals with one of his compositions, such is style of song with vocal mannerisms. Relies for most part on shouting of title word but its brassiness carries own attractiveness. Cut is reworking of song from first LP, The Fabulous Poodles with re-cut made in New York.
ART GARFUNKEL Since I Don't Have You CBS 7371 (CBS)	June 1	With Paul Simon as Simon & Garfunkel. On own: I Only Have Eyes For You (1, 1975), Bright Eyes (1, 1979, entering chart March 3, still charting).	Immediate follow-up with current single still in 75. Considerable publicity for artist's present film commitments with endless play on Bright Eyes including TOTP.	Taken from LP, Fate For Breakfast (86082) with style, mood not too dissimilar from present hit but minus that clarity, cleanliness of production. Pleasant enough ballad which without present success would mean little in hit terms. Presumably chosen to maintain hit momentum but another in same vein needs to be better, this is not. Obvious possibilities but equally good chance of being left on shelf. Care needed with airplay pick-up most essential.
GRAHAM GOULDMAN Sunburn Mercury Sunny 1 (Phonodisc)	June 1	With The Mindbenders, 10CC.	Major name artist with hit groups since 1960's composer of numerous hits which have gained him publicity. This 45 from forthcoming (September) film of same name starring Farrah Fawcett Majors. Premiere Cannes Film Festival. Colour bag with sunny fest plus photos of Farrah Fawcett Majors. Almost saturation station pick-up.	Bright cheerful disc with initial acoustic guitar opening before vocal entry. Fairly fast, pacy number with strength in strong sing-a-long chorus which toward end of disc gets three times in succession outing. Good varying back-ups, interesting holding of notes on last word of lines, pleasant key changes. Sounds deceptively simple writing. Hit.
BOBBY HENRY Soho Sad Show/She Called Me Robert A&M AMS 7441 (CBS)	June 8	None	Artist on tour with Police with Glasgow, Edinburgh, Liverpool, Holland, Birmingham, Hanley, Manchester, Nottingham, London, Guildford covered plus Bristol (12), Newcastle (14), Sheffield (15), Aylesbury (16). Put together Oval Exiles from which came forth Lene Lovich giving artist new wave consumer music press sympathies. London club residencies.	Second single with first January '79. Head Case. Oval production for A&M which carries that company's stamp of unusual creative pop material. Prefer Soho Sad Show - marked on label as slow side. Has engaging chorus, interesting lyric although it may deter some programmers. Spot-on artist vocals. In disc categorization: sleeper - grower.
THE SMIRKS To You SmirkSongs DHSS 02 (Virgin)	June 8	None	Particular popularity North-East but general awareness in alternative music circles. Consistent coverage new wave orientated consumer music press. Previous own label release American Patriots sold out at 5,000 with this second distributed through major. Catchy front sleeve bag with group pic on back, in colour. Sessions Radio One, UK tours.	Several main ingredients in backing including initially Buzzcocks sounding frenetic guitars. In instrumental lulls: drums, solid handclap style beat brought up. Change of pace important, particularly eventual mix of final disc third which is excellent. Thick strong vocals of Simon Milner always come even when persisting singing tune against discordant backing. Doubt if they like even when 'commercial' but this latest Smirks could be the one for charts.
JOHN COUGAR Miami Riva RIVA 20 (WEA)	June 8	None	From latest album, John Cougar, recorded Stateside in Miami. First 10,000 picture disc, with retail price 99p. Artist on verge of coast to coast US tour with UK visit likely winter. Video made of disc with availability to all television programmes. Artist's name should still remain in consumer's minds after last year's massive though unsuccessful promotional campaign.	Hard rasping vocals from Cougar sound competent but real plus lies in ever present pounding drums more than added by strings scored rif which keeps coming back and itself aided by lovely subdued off-beat handclaps. If lyric wasn't so Americanized Cougar would have strong chart chance - as it is, airplay vital.
METRO Girls In Love EMI 2524 (EMI)	June 1	None	Music press ads, in-store displays, poster campaign for LP from which comes single. Band guest on One Struts UK tour. 45 in silver vinyl. LP. New Love (EMC 3295). Tour: Liverpool, Glasgow, Edinburgh, Sheffield with Birmingham (13), Newcastle (14), Manchester (15), Bristol (16), Hammersmith (17), Brighton (18), London (20, 21).	Pleasant, fairly up tempo disc with catchy rif in backing track. Subtle changes of tempo plus clean vocals make for ideal programming on summer's day. Lacks real basic killer touch but should collect healthy sales with vinyl plus tour as main helps. Band formed 1973 with first album, 1977 with continental success via single Criminal World in 77.
NOOSHA FOX The Heat Is On Chrysalis CHC 2337 (Phonodisc)	June 1	With Fox, As solo artist: Georgina Bailey (31, 1977).	First for new company, previously GTO. 12", 7" available with picture sleeve, artist featured front, back. Immediate airplay response with early pick up Radio One, BRMB, Metro, Hallam, Tees, Pennine. Good response Radio One, Roundtable.	Always mysterious disappearance of artist but now back with same vocal quirks, fluttering, tentatively stabbing at lines, radiating innocence in tone. Strong drums, phased synthesizer, pub sounding piano lend aid for what is subtle, catchy disc with good production.
MANFRED MANN'S EARTH BAND Don't Kill It Carol Bronze BRO 77 (EMI)	June 8	20 hits under various band names from 1954 onwards including three chart toppers, including three chart toppers, Doo Wah Diddy Diddy (August 15, 64), Pretty Flamingo (May 7, 1966), Mighty Quinn (February 17, 66)	Limited edition 20,000 picture discs featuring bat lady from Angel Station sleeve B-side, 7 minute version of US number one from band, Springstein's, Blinded By The Light. Band now on major UK tour. Recent consumer press coverage over announcement that current lead singer Chris Thompson leaving. Radio station interviews. Consumer music press, provincial press interviews. Tour ads with re-promotion of LP.	Edited version of opening LP cut. Although possessed with attractive rhythm verse, particularly evident when Thompson's lead enters for first time after deep, down the throat disc into vocal back-ups, negatives seem too powerful for instant hit prediction. Minus factors rest in catchy rhythm verse interrupted by discordant flitterings plus difficulty of catching certain words which would give clues as to disc's meaning. May chart thanks to picture disc plus tour.



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 Rose Records, The Garden Office, 67 Belsize Park Gardens, London NW3 4JN. Tel: 01-722 5886. Telex: 268048. (Distributors/Importers/Exporters).
 Stiff Records Wholesale Catalogue, 28 Alexander St., London W2. Tel: 01-727 9202. Wholesale Mgr.: Nigel Dick. Product: Deleted Stiff catalogue not available through EMI.

Music Papers

Blues & Soul Magazine, 153 Praed St., London W2. Tel: 01-402 6889/6897.

Recording Studio

KPM Sound Studios, 21 Denmark St., London WC2H 8NE. Tel: 01-836 6699. Cable: Emimus. Telex: 269189. Studio Mgr.: Jeff Jarratt. Equipment: 16-track (2in), stereo/mono, Helios 32/34, Quad 405. Leak TL50 Studer.
 Rampart Studios, 115 Thessaly Rd., London SW8 4EJ. Tel: 01-720 5066/778. Owners: The Who Group Ltd. Executives: John Wolff, Serena Harrington. Engineers: Will Reid Dick, Mark Dodson. Equipment: 24-track, 3m, 16-track, 40 Channel stereo Neve desk. Quadraphonic and stereo recording and mixing.
 September Sound Studios, 38 Knowl Rd., Golcar, Huddersfield, Yorkshire. Tel: (0484) 658895. Studio Mgr.: Bob Whiteley. Chief Engineer: Dave Whiteley. The Workhouse, 488-490 Old Kent Rd., London SE1 5AG. Tel: 01-237 1736/7/8. Studio Mgr.: Robert Stewart. Engineers: Rik Walton, Laurance Latham. Equipment: Equipment: Studer A80 24-track, MCI JH110 2-track, Scully 280 2-track, Revox. API 34 in 24 out control desk, dolbies.

Custom Pressing

Graduate Records, 1 Union St., Dudley, West Midlands. Tel: (0384) 59048. Mng. Dir.: David Varr.
 Independent Tape Duplicators, Rabans Lane Industrial Estate, Aylesbury, Bucks. Tel: (0296) 27211.
 Oriake, Sterling Works, Rainham Road South, Dagenham, Essex RM10 8HP. Tel: 01-592 0242/3/4.

Management Agencies

Tito Burns, Suite 9, Fursecroft, Brown St., London W1H 5LG. Tel: 01-723 7624 (Agent)

John Cooper Management, 11/15 William Rd., London NW1. Tel: 01-388 4831/9. Artists Managed: Roy Hill, Helicopters. Beggars Banquet representation.
 Cowbell Agency, 153 George St., London W1H 5LB. Tel: 01-262 7253. Telex: 298245. Staff line up: Kenny Bell, Richard Cowley, John Jackson, Martin Hopewell, Martin Horne, Jeff Craft.
 Deesounds, 5 Makepiece Rd., Blacknell, Berkshire, RG12 2HG. Tel: (0344) 26151. Mgr.: Douglas Mines
 Flattsun, Mevs House, 33 Knox St., London W1H 1FS. Tel: 01-723 3271. Telex: LCC1 G 888941. Mng. Dir.: Peter Lyster-Todd. Artists Liaison: Kathy Saker. Artists Managed: Stife, Meal Ticket, Sky.
 JKO Management, 15 St. George's St., London W1. Tel: 01-629 0392.
 Kennedy Street Management, 7th Floor, Brazennose House East, Brazennose St., Manchester M2 5AS. Tel: (061) 833 0382. Cables: Kenmet Manchester. Telex: 667764. Dirs: H. B. Lisberg, D. J. Betsch. Artists: 10cc, Godley & Creme, Barclay James Harvest, Sad Cafe, Gordon Giltrap, Shann Lee Parker, Andy Peebles.
 Simmonds Murray Management, 186 Goldhawk Rd., London W12. Tel: 01-743 7571. Dirs: Harry Simmonds, Barry Murray.

Tabitha 39 Cordery Rd., Exeter EX2 9DJ. Devon. Tel: (Exeter) 79914. (Management) Group/Receiver.
 Warm Management, Warm House, 40 Gunter Grove, London SW10 0UJ. Tel: 01-352 2886.
 Whitestone, Hillman House, 28 Corporation St., Coventry, West Midlands. Tel: (0203) 20265/20111.

Whitestone, Hillman House, 28 Corporation St., Coventry, West Midlands. Tel: (0203) 20265 (Management) 20111 (agency).
 WMM, 33 Newman St., London W1P 3PA. Tel: 01-636 5642. Dirs.: Roy Morris, Peter G. Stlemming, John Weston, D. L. Perry. (Management)

Services

Cream Creative Marketing, The Cloisters, 11 Salem Rd., London W2 4BU. Tel: 01-221 5155. Dirs.: M. Stamford, R. Child, M. Taylor. (Advertising Agents, Sleeve Designers, Marketing Consultants, Radio Commercial Producers, Point of Sale Consultants).
 E.S.S.P. (Electronic Synthesizer Sound Projects), PO Box 378, East Molesey, Surrey, KT8 9JB. Communications: Dave Tuffnell. (Information services on electronic synthesizer sound recordings).
 Independent Tape Duplicators, Rabans Lane Industrial Estate, Aylesbury, Bucks. Tel: (0296) 27211.
 Lindsey Clennell Videofilm, 22 Earlharn Street, London WC2H 9LM. Tel: 01 836 9211. (Film and video production company specialising in work for the music business. Full length music movies, promotional films, videos and animation.)
 Record Information Centre, 78 Birchfield Rd., Kidderminster, Worcs. DY11 6PG. Tel: (0562) 68798. Contact: Mike Preston. (Record catalogue information service for the music industry. Publishers of Tele-Tunes book, listing television and film music on record.)

David See Associates, 414/418 Bath Rd., Slough, Berks. SL1 6JA. Tel: (062) 86-63346. Telex: 849462. (Public relations and marketing consultants, advertising agents). Contact: David See.

PR Companies

Mary Harrison-Gouldie, c/o Warm, Warm House, 40 Gunter Grove, London SW10 0UJ. Tel: 01-352 2886.
 David See Associates, 414/418 Bath Rd., Slough, Berks. SL1 6JA. Tel: (062) 86-63346. Telex: 849462. Contact: David See.

Promoters

Disco Promotion Company, 72 Newman St., London W1P 3LA. Tel: 01-636 9251/2. Telex: 8812733.
 E.S.S.P. (Electronic Synthesizer Sound Projects), PO Box 378, East Molesey, Surrey KT8 9JB. Communications: Dave Tuffnell. (Specialists in Electronic Synthesizer Sound recordings).
 Mary Harrison-Gouldie, c/o Warm, Warm House, 40 Gunter Grove, London SW10 0UJ. Tel: 01-352 2886.
 Whitestone, Hillman House, 28 Corporation Street, Coventry, West Midlands. Tel: (0203) 20265/20111.

Independent record Producers

Cavalcade Music, 138 New Bond St., London W1Y 9FB. Tel: 01-493 9681. Telex: 8954791. Dirs.: John A. Fogarty, Ron A. Liversage.
 Alan Cowdroy, c/o Stiff Records, 28 Alexander St., London W2. Tel: 01-727 9202. Label Credits: Gracious, Off, Stiff.
 Graduate Records, 1 Union St., Dudley, West Midlands. Tel: (0384) 59048. Mng. Dir.: David Varr.
 Trevor Evan Jones, c/o JKO Music, 15 St. George's St., London W1. Tel: 01-629 0392.
 Ivor Raymonde, Woodside Productions, 22 Crooked Billet, Wimbledon Common, London SW19 4RO. Tel: 01-946 3371. Label credits: CBS, Decca, Logo.
 Liam Sternberg, c/o Stiff Records, 28 Alexander St., London W2. Tel: 01-727 9202. Label credits: Stiff, Virgin, Hurricane, Radar, PAK.
 Murray Simmonds Productions, 186 Goldhawk Rd., London W12. Tel: 01-743 7571. Dirs.: Barry Murray, Harry Simmonds.
 WMM, 33 Newman St., London W1P 3PA. Tel: 01-636 5642. Dirs.: Roy Morris, Peter G. Stlemming, John Weston, D. L. Perry.
 Worm Productions, Worm House, 40 Gunter Grove, London SW10 0UJ. Tel: 01-352 2886.

Caesar Music, 186 Goldhawk Rd., London W12. Tel: 01-743 7571. Dirs.: Barry Murray, Harry Simmonds.

Music Publishers

Park Gates Studios, Parkgate Cottage, Catsfield, Nr. Battle TN33 9DT. Studio Mgr.: Sarah Springford, Chief Engr.: Mel Tozer. Equipment: 24 Track with full accommodation.
 Margaret Brace Copyright Bureau, Third Floor, 9 Dean St., London W1A 4DD. Tel: 01-437 3711/2. additions to affiliates: Lucky Penny (London, Watermelon Songs, Brent Walker).
 Castrator Music, Warm House, 40 Gunter Grove, London SW10 0UJ. Tel: 01 352 2886. Affiliate: Pennant Music.
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 Cherry Music, 49 Greek Street, London W1. Tel: 01-437 7418/9.
 Fanfare Music, 27 Forest Drive, Keston, Kent. Tel: (66) 54491/01-205 5456. Mng. Dir.: Fred Jackson. Co. associated: Tin Pan Alley, Le Bill, Klynch, 5 Continents.
 Graduate Music, 1 Union St., Dudley, West Midlands. Tel: (0384) 59048. Mng. Dir.: David Varr.

Peter Hamilton (Music), 42 Kilmarock Rd., Glasgow G41 3NH. Tel: (041) 632 9269. Mng. Dir.: Peter Hamilton, Credit Control: Catherine Kenna. Despatch Mgr.: Robert Stewart. Record Labels: Lismor Recordings, Neptune Records.
 Look Records, 38 Knowl Rd., Golcar, Huddersfield, Yorks. Tel: (0484) 658895.
 Pickwick Records, The Hyde Industrial Estate, London NW9 6JU. Tel: 01-200 7000. Cable: Pickrec London NW9. Telex: 922170. Mng. Dir.: Monty Lewis.
 Pinnacle Records, 9 Dean St., London W1V 5RL. Tel: 01-734-4543/4544.
 RCA Records, 1 Bedford Ave., London WC1B 3AY. Tel: 01-499 4100 (Temporary number: 01-637 2455). Press Officer: Shirley Stone.
 Rhesus Records, 196 Woodlands Rd., Crumpsall, Manchester M87 0H. Tel: (061) 795 5751.
 Shadow Records, 186 Goldhawk Rd., London W12. Tel: 01-743 7571. Dirs.: Barry Murray, Harry Simmonds.
 TK Records, 42 Hanway St., London W1. Postal enquiries: c/o CBS Records, 17/19 Soho Sq., London W1. Tel: 01-636 1050 (24 hours) 01-636 1042. Telex: 24203. European Dir.: Phil Holmes. Distribution: CBS.
 Viking Sevenseas (UK), 9th Floor, Carolyn House, Dingwall Rd., Croydon Surrey CR9 2PL. Tel: 01-881 3521. Telex: 24276.
 UK Mgr.: Paul Carrall. Distribution: Lugton, H. R. Taylor.
 Warm Records, Warm House, 40 Gunter Grove, London SW10 0UJ. Tel: 01-352 2886. Distribution: Spartan.
 Word, Northbridge Rd., Berkhamsted, Herts HP14 1EH. Tel: (04427) 74711. New label distributed: Maranatha.

JKO, affiliate of Acuff Rose, 15 St. George's St., London W1. Tel: 01-629 0392. Principals: Trevor Evan Jones, Bob Kilbourn.
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 Mautoglade, 22 Denmark St., London W1P 5LB. Tel: 01-240 5349/01-836 6596.
 Preston Stevens Music, Lansdowne House, Lansdowne Rd., London W11 3LP. Tel: 01-727 0041/2/3. Cable: Lansrec London. Dir.: L. G. Stevens. Affiliate: Paragon Music.
 Redrock Music, 11 Saiehurst Close, Kenton, Harrow, Middx. Tel: 01-204 1035. Mng. Dir.: M. Redway.
 Standard Music, 21 Poland St., London W1V 3DD. Tel: 01-437 2402/5. Gen. Mgr.: Bryan Plews.
 Sticky Songs, Huntsmans Cottage, Kennel Lane, Windlesham, Surrey. Tel: (0276) 72132. Mng. Dir.: Peter Gosling.
 Watermelon Songs, 45 Burnaby St., London SW10 0PW.
 WMM, 33 Newman St., London W1P 3PA. Tel: 01-636 5642. Dirs.: Roy Morris, Peter G. Stlemming, John Weston, D. L. Perry.

Record Companies

Aura Records, 1 Kendall Place, London W1H 3AG. Tel: 01-486 5288/9/10.
 Chopper Records, 9-11 Richmond Buildings, Dean St., London W1V 5AH. Tel: 01-439 3058/2527. Mng. Dir.: Geoff Morrow. Gen. Mgr.: Philip Foster. Admin.: Jenny Tate, ABR, Steve Walters. Mktg.: Mike Denton. Distribution: Selecta.
 Do It Records, 1288 Camden Rd., London NW1 9EE. Tel: 01-267 0006/0007. Dirs.: Max Tregoning (Mng) Ian Tregoning (Sales). Press Officer: Felix Filibuster. Distribution: Self, Rough Trade, Lightning E.S.S.P. (Electronic Synthesizer Sound Projects), P.O. Box 378, East Molesey, Surrey KT8 9JB. Programming/Synthesis: Dave Townsend. Sequencing/Ad-min.: Dave Tuffnell. Labels Owned: Atmospheres, Synthesis. (Specialists in Electronic synthesizer sound recordings).
 GTO Records, 37 Soho Square, London W1. Tel: 01-439 8871. Gen. Mgr.: Mike Smith. Dir. Mktg.: Michael Peyton.
 Peter Hamilton (Music), 42 Kilmarock Rd., Glasgow G41 3NH. Tel: (041) 632 9269. Mng. Dir.: Peter Hamilton, Credit Control: Catherine Kenna. Despatch Mgr.: Robert Stewart. Record Labels: Lismor Recordings, Neptune Records.
 Look Records, 38 Knowl Rd., Golcar, Huddersfield, Yorks. Tel: (0484) 658895.
 Pickwick Records, The Hyde Industrial Estate, London NW9 6JU. Tel: 01-200 7000. Cable: Pickrec London NW9. Telex: 922170. Mng. Dir.: Monty Lewis.
 Pinnacle Records, 9 Dean St., London W1V 5RL. Tel: 01-734-4543/4544.
 RCA Records, 1 Bedford Ave., London WC1B 3AY. Tel: 01-499 4100 (Temporary number: 01-637 2455). Press Officer: Shirley Stone.
 Rhesus Records, 196 Woodlands Rd., Crumpsall, Manchester M87 0H. Tel: (061) 795 5751.
 Shadow Records, 186 Goldhawk Rd., London W12. Tel: 01-743 7571. Dirs.: Barry Murray, Harry Simmonds.
 TK Records, 42 Hanway St., London W1. Postal enquiries: c/o CBS Records, 17/19 Soho Sq., London W1. Tel: 01-636 1050 (24 hours) 01-636 1042. Telex: 24203. European Dir.: Phil Holmes. Distribution: CBS.
 Viking Sevenseas (UK), 9th Floor, Carolyn House, Dingwall Rd., Croydon Surrey CR9 2PL. Tel: 01-881 3521. Telex: 24276.
 UK Mgr.: Paul Carrall. Distribution: Lugton, H. R. Taylor.
 Warm Records, Warm House, 40 Gunter Grove, London SW10 0UJ. Tel: 01-352 2886. Distribution: Spartan.
 Word, Northbridge Rd., Berkhamsted, Herts HP14 1EH. Tel: (04427) 74711. New label distributed: Maranatha.

Accessories

Independent Tape Duplicators, Rabans Lane Industrial Estate, Aylesbury, Bucks. Tel: (0296) 27211.
 Sound & Communications Marketing, 414/418 Bath Rd., Slough, Berks. SL1 6JA. Tel: (062) 8663346.

THE RCA SINGLES AD

Edwin Starr H.A.P.P.Y. RADIO

(7") TC 2408 (12") TCD 2408



Bonnie Tyler MARRIED MEN

PB 5164

Carrie Lucas DANCE WITH YOU

(7") FB 1482 (12") FC 1482



Patrick Hernandez BORN TO BE ALIVE

(7") GEMS 4 (12") GEM 12 4



Jackie McLean

DOCTOR JACKYLL & MISTER FUNK

(7") PB 1575 (12") PC1575

TELEPHONE ORDERS: 021-525 3000



MARKET PLACE

CLASSIFIED ADVERTISEMENT RATES

Effective 13th May, 1978, Music Week Classified Advertisement rates are:
 £3.50 per single column centimetre.
 Box number charge £1.00, and series discounts will remain at:—
 6 insertions 10% 13 insertions 15%
PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN CENTIMETRE (MINIMUM CHARGE £6.00)
 The per word rate is discontinued.
 The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement.
 For further information contact Dave Pinnington. Tel 01-836-1522. 40 Long Acre, Covent Garden, London WC2.
MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

DISCS



S. GOLD & SONS LIMITED BRITAIN'S NO. 1

Complete manufacturers catalogue in stock at all times.
TOP 75 ALBUMS, SINGLES AND TAPES, PLUS ALL TV. PRODUCT.
 Our prices — strict trade on LP's and Tapes over £150 value, otherwise 3 per cent handling charge. Singles at strict trade, plus 3 per cent handling charge. No rounded up figures to disguise inflated prices. Accessories include Card, Polythene & PVC covers, Blank cassettes, Mirrors, Record & Cassette Cases, Mirror badges & up to the minute sew-on patches.
 We can supply anywhere in the world and extended finance can be arranged for export customers — our service to Northern Ireland is, without doubt, the finest, and we offer a 24-hour service to the whole of the UK.
 We are now firmly established in our custom-built warehouse and would welcome anyone who wishes to call and have a look around. We have been in the business for four years.
REMEMBER THE NAME—YOU'RE GOING TO HEAR IT A LOT
S. GOLD & SONS LIMITED
 777/779 High Road, Leytonstone, London E11 4QS
 PHONE 01-558 2121/2
 24 hour answering service 01-556 2429.

BOOKS

The authorized biography of STATUS QUO

by John Shearlaw
 including a preface by the band
 Size: 11" x 8" 152 pages
 8 pages of full colour photographs
 Over 150 black-and-white photographs
 £5.50 special large size paperback
 £8.95 souvenir hardcover bound in blue denim
 Sidgwick & Jackson Ltd 1 Tavistock Chambers,
 Bloomsbury Way, London WC1A 2SG.

Send this coupon to your local bookseller, or in case of difficulty to Sidgwick & Jackson Ltd., 1 Tavistock Chambers, Bloomsbury Way, London WC1A 2SG (01-242 6081)
 Please send me _____ copy/copies of STATUS QUO by John Shearlaw at £6.50 per copy large format paperback £10 per copy hardcover. (These prices are inclusive of postage and packing)

Name _____
 Address _____

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***TOP 100 LPs** ***TOP 75 SINGLES**
***TV ADVERTISED LPs & TAPES**
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 43/45 King Street, Stanford-le-Hope, Essex.

COLLINS INTERNATIONAL

Record and Tape bargains for home and overseas
Record, Tape and Deletion bargains in quantity for home and overseas

All enquiries Greg or Annette:
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 Finchley, London N3 1a Wendover Road,
 Telephone: 01-349 1388 Harlesden,
 (Ansafone Service) NW10
 Tel: 01-965 2626
 Telex: 266 393

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ONLY 60p EACH (+VAT) Minimum order 50 pieces, (C.W.O.)
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 'CHAMPAGNE KING — Shame * MOTORS — Forget About You *
 ROLLING STONES — Fool To Cry * ROD STEWART — Sailing, Get
 Back/The First Cut Is The Deepest * WILD CHERRY — Play That Funky
 Music.
 OR SEND S.A.E. FOR LIST OF OVER 2,000 TITLES, SOME FROM AS
 LOW AS 20p.
 OLDIES UNLIMITED, DEPARTMENT Y, 6/12 Stafford Street, St.
 Georges, TELFORD, Shropshire TF2 9NQ

mainline record co.

209 UPPER TOOTING ROAD, LONDON SW 17
 Tel: 01-654-2624

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WE LET YOU BEAT THE MULTIPLES ON YOUR OWN TERMS. CALL FOR A CALL.
 Imports Overstocks and Deletions

£50,000 cash

available for purchasing bulk stocks of excess, deleted or bankrupt records/tapes.
 Our representatives will call to view, and make a firm immediate CASH OFFER.
 Convert your unwanted stocks into CASH now.
YOU KNOW IT MAKES SENSE

Phone: — 01-200-7383
 Mon-Fri., 9.30am-5.30 pm.
 or write to:—
 Sales Director, Harris and Goldring Ltd., Soundrax House,
 Rear of 239 Edgware Road, Colindale, London NW9 6LU.

BIG, BIG, RECORD BARGAINS

- Always 1000's of Bargains and Deletions
- Top 50 Singles and LP's kept in stock
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- Open 6 full days a week
- Cash and Carry or Delivery arranged.
- Export enquiries welcomed.
- Overstocks bought
- We specialise in servicing Supermarkets and Departmental Stores.
- Established for 20 years.

Phone, Write or Call, Express Records, 29, Rawson Place, Bradford, Yorkshire Telephone 0274 27845. Telex 517527.

£1,000,000 CASH BUDGET

available for unwanted or deleted stereo LP's, 8-tracks and Cassettes. Highest prices paid. No quantity is too large or too small. Phone, telex, write or visit us for a generous cash offer. SCORPIO MUSIC, 2933 River Road, Croydon, PA 19020, U.S.A. Phone: 215-785-1541 or Telex 843366, Recstapes CRDN.

G.R.A.T.I.S.

Double A. Down-town/Please Call My Number. Order Now from B.P.M. 9am-9pm. 7 days per wk. PA's, 2

01-572-2960/570-9495

RECORD & TAPE EXCHANGE

All best selling L.P.'s and cassettes brought for up to £2 each for cash or £2.50 exchange value. Only exchange value paid for less popular L.P.'s. Cash or exchange value paid for all cassettes. Bring any quantity to the

Record & Tape Exchange, 38 Notting Hill Gate, London W.11.
 (01-727-3539)

Cassettes may be sent with SAE for cash.

EQUIPMENT

PVC ALBUM COVERS

Sizes 7", LP & Double-LP. Also 200 gauge Polythene LP Covers. For SERVICE, QUALITY & VALUE

Contact:
 M & G Packaging Ltd., 53 Pavilion Drive, Leigh-on-Sea, Essex. Tel. 0702 712381.

DISPLAY TITLES BROWSER DIVIDERS for CLASSIFICATION OF ARTISTS, COMPOSERS, etc. Enquiries for samples

HUNT-LEIGH

(Showcard & Display) Co., 119 Altenburg Gardens, London W11 1JQ. Tel 01-223 3315

SALE OF FIXTURES

EMI Display Rack 1 x 5', 2 x 26"
 Storage Racks: 1 LP, 1 Singles
 Securior Wall Fixings, 2 Cassette, 1 Eight Track. Counter 1 x 5'
 Total Price £200. Will split.
 Tel. D. F. Green on Cheltenham 32179

SEGREGATE!



With record dividers from "SIGNS FAMILIAR"

smooth white, plastic record dividers with smart, ultra legible headmas (plus trade symbols in colour if required) Unbeatable prices. Fast service. Ring or write SIGNS FAMILIAR, Howdale, Downham Market, Norfolk PE38 9AL. Phone: (03663) 2511/4.

MARKET PLACE

EQUIPMENT

CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

LP size: 1000, £32.50 including VAT and carriage.

Samples of all items available.

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10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.
Tel: 0533 833691

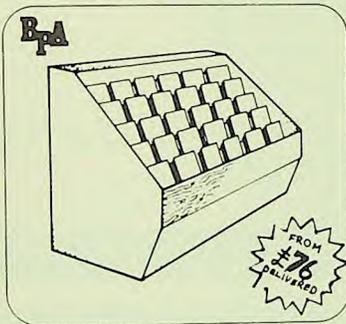
CLEAR PVC RECORD COVERS

Manufactured by ourselves from Raw Material — to film — to covers in 500 gauge seamless PVC film, having nylon-like strength for 7" singles and 12" LP Records.

*BUY BULK DIRECTLY
& RECEIVE DELIVERIES BY RETURN*
Phone/write now for Samples/Prices

PANMER LTD Telephone 01.903.6068/9
Fulton Road, Wembley, Middlesex.

SHOW OFF YOUR PICTURE BAGS!



THE SINGLES BROWSER

From only £76 including delivery anywhere in the U.K. Thirty facings on show, with a maximum capacity of 600 singles. Three finishes available as standards. The complete range of browsers and storage units is available from

BPA DESIGN ASSOCIATES,

27 Hanover Buildings, Southampton SO1 1JU.
Write today for our comprehensive catalogue, or
phone Southampton (0703) 37868.

Our agents in Northern Ireland are Symphola Limited. Contact Bert McCormack on (0232) 23306.

TOP QUALITY

7" white carboard sleeves
Callers £18 per thousand.
Delivered anywhere U.K. £22.
per thousand including VAT.

Paul Marsh Ltd. (wholesale),
Moss Side Market Center,
Moss Side, Manchester. 061-
2261000.

BROWSERS

Your total requirement for displaying
and storing records and tapes can be
satisfied by ringing BPA on
(0703) 37868

Our Agents in Northern Ireland are
Symphola Ltd Contact Bert
McCormack on

(0232) 23306

ANNOUNCEMENT

COPY DEADLINE

Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion confirmed.

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

ATTENTION

all Record Retailers

You are already using *Music Week* as an advertising medium for your company. Have you ever thought about using it for yourself?

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

As a result of this and other successful property/automobile ads we are creating a new section which will give you access to this valuable market at a highly competitive rate.

You will be reaching 67,000 readers (*NOP research January 1979) all of whom could be interested in your car, flat, house, dog or palace.

Copy date for classified advertisements is 10 days in advance of issue date.

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

SERVICES

CASSETTE DUPLICATION

A high quality — high speed cassette duplicating service. Competitive rates.

Phone Mike Kitson on 01-524 2131



LEE HOLME AUDIO SERVICES LTD

Manufacturers of High Quality Blank and Pre-recorded Cassettes

GREEN LIGHT

Is now available to handle your printing and duplicating needs. Compare our prices with what you are paying now by sending us details of your requirements for a quotation or request our price list and samples. Green Light, 89 Netherby Drive, Newcastle-upon-Tyne NE5 2RU.

SHRINK WRAPPING

Specialist record industry, fast, quality service. All requirements catered for. Phone Steve Sparks on 01-961-2919

(24 hour service)

Martin Studios
01-550 4701

**ARTWORK • DESIGN
PHOTOGRAPHY
& PRINTING**

BROCHURE AVAILABLE
Phone:
01-550 4701

MERCHANDISING

SHOWSHIRTS

Custom printed T-shirts, Sweatshirts,
Paper Jackets, Badges Car Stickers &
Hats.

Competitive Prices
Any quantity undertaken

659 FULHAM ROAD, LONDON SW6
Telephone: 731-5056 or 731-4986

Button Badges are today's
answer to Low Cost —
High Impact Advertising.
Contact the Specialists:

ANN SARGENT
Badges & Promotional
Items

Tel: 01-856 9609

60 Falconwood Avenue,
Welling, Kent

Attention shops! ...
Punk/New Wave Group
badges now available
from stock

BADGES

200% MARK UP

Mirror Badges (up to 3 colours) from
10p. Send for free sample and title
list. ALSO pop key fobs, prismagic
badges, concert photos, fine art
sketches etc. Send £2.00 for
complete set of samples to:
Dynamics (Dept. M1), 6c Brand
Street, Hitchin, Herts. Tel: 0462-
35198.

RECORD
STUDIO16 TRACK
RECORDING
STUDIO

Central London
excellent investment
£40,000

Apply BOX MW 632

POSITIONS

PAs
and
SECRETARIES
in the
MUSIC BUSINESS

PERMANENT OR TEMPORARY

Nobody will look after you the way
we do.

PATHFINDERS

Personnel Services Ltd
01-629-3132
32 Maddox Street W1
(1 minute from Oxford Circus
tube)

RECORD COMPANY
SECRETARIES

Are you on our books?

MEMO Emp Agy 734

5774/5

POSITIONS

Display
Representative

As a result of an internal promotion Phonogram Limited, part of the international Polygram group, is looking for a new Display Representative.

The person appointed will be responsible for putting up attractive and creative window and in-store displays in retail outlets across the heart of England from South Wales to East Anglia. Applicants must have previous experience in field display activities and have the necessary stamina to cope with this very demanding challenge. Ideally they will be living in the Birmingham, Coventry or Leicester areas.

We are offering an attractive salary, a company car and other worthwhile benefits.

To apply, write with brief career details to:

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

phonogram

SECRETARY/PA

Wanted for Managing Director of compact management/publishing/production companies based in West London.

Lots of opportunity to develop.

Please write in confidence to:-
BOX NO. MW 633

POP CONCERT PROMOTERS
REQUIRE ENTHUSIASTIC YOUNG
PERSON

Accurate typing, able to operate 3 x 12 switchboard.
Salary according to age and experience.
Call Rosemary Abramson
01-229-8775

Assistant
Royalties
Manager

Phonogram Limited, part of the international Polygram group, need a young man or woman to take over as Assistant Royalties Manager in their West End office.

Applicants must be numerate and will have had previous royalties accounting experience. Ideally they will be aged between 22 and 30 and will have the ability to develop a successful career in a major record company.

We are offering an attractive salary and annual bonus and other worthwhile benefits

To apply, send a CV to:

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

phonogram

MARKET PLACE

POSITIONS

Assistant

needed for Director of Business of record and music business company.

Legal qualification and experience in the business required. Terms negotiable.

Box No. 634

SECRETARY

Intersong International, major international music publishers require a secretary for the General Manager in their West End offices.

Applicants, aged 21+ must have at least 2 years secretarial experience, first class shorthand and typing plus music industry experience, preferably in music publishing. Please write giving details of qualifications, work experience and current salary to:

Miss Betty Smith, Personnel Manager, 50 New Bond Street, London W1.

Secretary/Personal Assistant

Chappell Music Limited, major international music publishing company, requires a Secretary/PA to work for the General Manager of their Music Division in their offices in New Bond Street.

The General Manager, who is also a director of Chappell Music, needs a Secretary PA aged 23+ who has the personality and sophistication to deal effectively with a wide range of contacts at all levels. The use of initiative and the ability to work under pressure are primary requirements. The successful applicant must have at least 3 years secretarial experience preferably at senior level. First class shorthand and typing are essential.

In addition to an attractive commencing salary we offer 4 weeks and 4 days holiday p.a., annual bonus, pension scheme, LV's and staff purchasing facilities.

Please apply in writing giving details of age, qualifications, work experience and current salary to:

Miss Betty Smith,
Personnel Manager,
Chappell Music Limited,
50 New Bond Street,
London W1.

chappell



RECORD BUSINESS

Research requires a market researcher with first-hand experience of American record chart compilation to join its staff of chart researchers and advise on research techniques and development. Salary negotiable. Apply Research Manager, Record Business, 13 Langley St., WC1.

TAPE OPERATOR

required immediately for 24 T.K. Recording studio. Experienced. Max age 20. London based.

Apply 493-7403

POSITIONS WANTED

No agency fees for temporary help

PA/SECRETARY

with music business experience
Please call 01.743.9913

WHEN

REPLYING

TO

ADVERTS

PLEASE

MENTION

MUSIC WEEK

MUSIC WEEK

CLASSIFIED ADVERTISING MANAGER

Sadly, I am leaving *Music Week* and so we are now looking for someone with a sense of responsibility, organisational power, enthusiasm for sales and the ability to keep a cool head in this often hectic position.

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

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

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

Music Industry Executives

Now there's a better way to find your next career move. Just call the Music Division of S.F. Management Selection. It's directed by **Colin Hadley** - a senior executive in the record business for 25 years - and **Sandy Sweeney**

If you have record company or music publishing experience in any of these areas we should like to hear from you.

DIRECTORS and SENIOR MANAGEMENT MARKETING and SALES ● A. & R. LABEL MANAGERS ● PROMOTION/PLUGGERS RADIO & TV EXPLOITATION ● PRESS OFFICERS

Specific requirements include:

HEAD OF PRESS & PROMOTION for major UK record company. Experienced and serious operator in both fields required to control company's entire P.R. function. The successful applicant will need to demonstrate his/her ability to lead as well as direct the department. Central London. **around £10,000**

SENIOR PRODUCT MANAGER for UK major to handle rock catalogue of prestigious artists. An affinity with the music is essential as well as an ability to create imaginative commercial campaigns; the successful applicant must also be able to communicate and deal effectively with artiste management. Preferred age 25-30. Central London. **about £7,500 + car.**

RETURNS MANAGER to implement British company's returns policy and supervise small department which validates retailers' claims and tests alleged faulty products. Careful administrator with good knowledge of record and tape business who is capable of working under pressure at times. Preferred age 28-45. South London. **About £6,000 (inc. bonus)**

PROMOTION MANAGER for leading British record company. Must have had some record promotion experience in the USA. Preferred age 21-25. Central London. **Around £5,000**

DOCUMENTATION MANAGER for music industry association. To be responsible for the efficient registration of membership details etc, to deal effectively with queries and to liaise with computer section. Systematic and logical approach necessary and copyright experience. SE London. **Around £4,500**

There is no charge to staff and we promise you a sympathetic reception where you can discuss your career development in complete confidence.
CALL US TODAY.

S.F. Management Selection Limited MUSIC DIVISION

TRIUMPH HOUSE, 189 REGENT STREET, LONDON W1R 7WD. Tel: 01-734 3136-9.

A CAREER OPPORTUNITY IN MUSIC PRODUCT CO-ORDINATION

Reader's Digest is the world's largest direct mail record company. Our London Office, as well as supplying the UK market, has very substantial overseas business particularly in Europe and Asia - both expanding markets with high potential.

So our Product Co-Ordinator needs an Assistant to help in the administration and progressing of creative and production work for new and existing disc/cassette products. Additionally, you would be responsible for the monitoring and control of overseas orders, from receipt to despatch.

The work is stimulating and varied and involves contact with personnel in our UK office, UK record companies, and in our overseas affiliates. Attention to detail and a degree of numeracy are essential and some knowledge of copyright and royalties would be advantageous.

This position will appeal to a young man or woman with drive and initiative, seeking responsibility and scope for career progression in this exciting field.

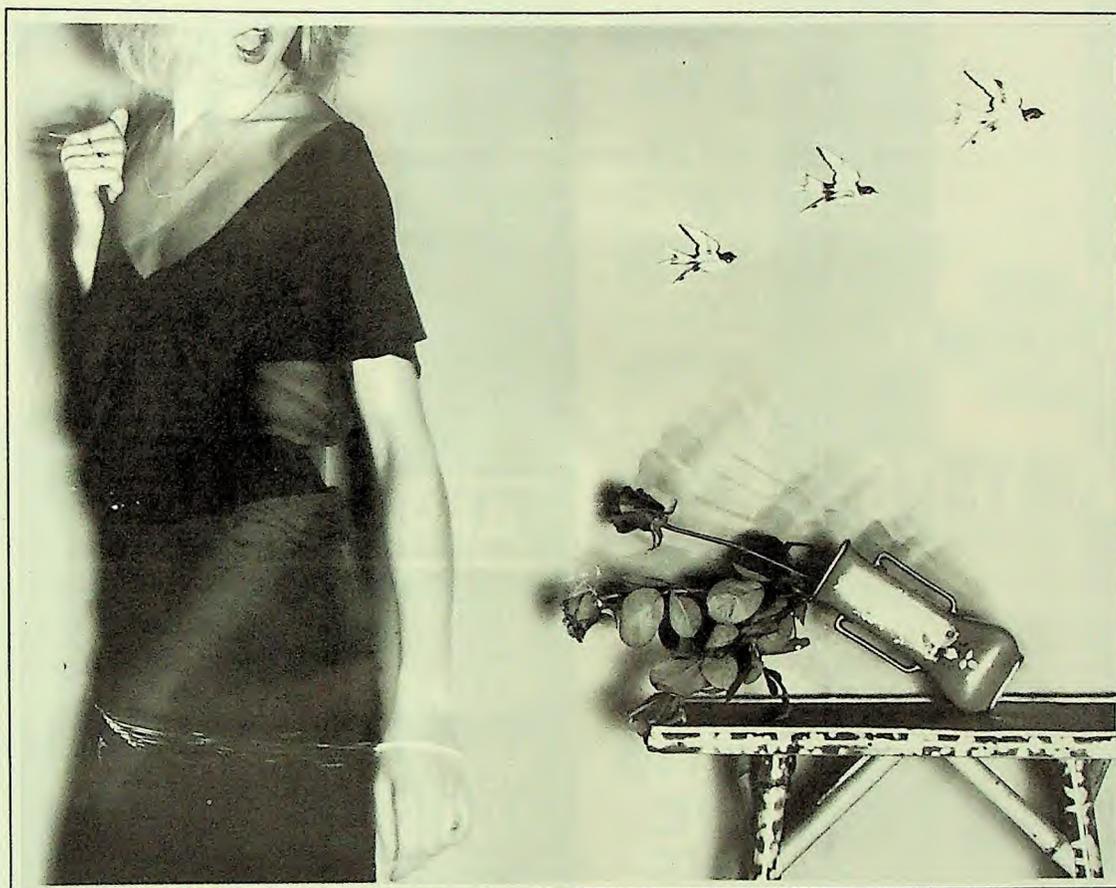
A starting salary around £5,000 is offered, plus excellent fringe benefits, including pension and profit-sharing schemes.

Write, giving full personal details, quoting Ref MPC/MW to

The Recruitment Manager
Readers Digest Association Ltd
25 Berkeley Square, London W1X 6AB

Reader's
Digest

BOMBS AWAY DREAM BABIES



"PEOPLE OUT THERE TURNING MUSIC INTO GOLD"

THE SINGLE:

"GOLD"

RSO 35

THE ALBUM:

"BOMBS AWAY DREAM BABIES"

RSS 6

BY

JOHN STEWART



Order from Polydor's own distribution company, Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 4QR. Telephone: 01-590 7766

GREG KIHN BAND GREG KIHN BAND GREG KIHN BAND

DON'T MISS THE GREG KIHN BAND
AT

THE
Venue

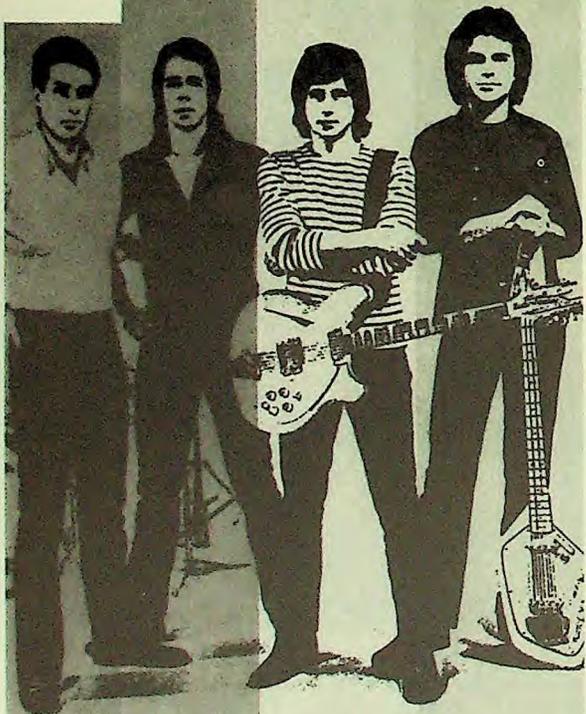
ON SAT 16th JUNE
ONLY UK APPEARANCE
SPECIAL GUESTS

X DREAMYSTS

HIS NEW
ALBUM
WITH
THE
NAKED
EYE
BSERK 20

THE
SINGLE
MOULIN
ROUGE
B2227

B/W
GETTIN
AWAY
WITH
MURDER



J.P. PRODUCTIONS 

THE INVADERS

NEW SINGLE

side one
GIRL'S IN ACTION
side two
NO SECRETS

2059 111

APRIL 1979

ALL NEW
RECORDINGS

*HEAR IT TODAY -
LIVE IT TOMORROW*



A THRILLING SOUND RECORDING

AVAILABLE IN A
FULL COLOUR PICTURE BAG



Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766.



CHART FOR PERIOD MAY 28-JUNE 2

TOP 75 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1			DISCOVERY Electric Light Orchestra	Jet JETLX 500 (C)
2	1	5	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)
3	2	3	DO IT YOURSELF Ian Dury	Stiff SEEZ 14 (E)
4	5	2	LODGER David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)
5	3	38	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
6	9	3	THIS IS IT Various	CBS 10014 (C)
7	8	13	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
8	4	10	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)
9	6	4	AT BUDOKAN Bob Dylan (D. De Vito)	CBS 96004 (C)
10	19	3	SKY Sky	Ariola ARLH 5022 (A)
11	7	5	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler)	United Artists UAK 30231 (E)
12	10	6	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
13	24	5	THE UNDERTONES The Undertones	Sire SRK 6071 (W)
14	11	12	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)
15	13	4	A MONUMENT TO BRITISH ROCK Various	Harvest EMTV 17 (E)
16	12	9	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)	CBS 86082 (C)
17	15	3	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)
18	16	7	BLACK ROSE - A ROSE LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)
19	14	9	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)
20	20	3	KNUCKLE SANDWICH Various	EMI International EMTV 18 (E)
21	17	15	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
22	18	28	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
23	25	3	BAD GIRLS Donna Summer	Casablanca CALD 5007 (A)
24	27	82	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
25	28	3	RHAPSODIES Rick Wakeman	A&M AMLX 68508 (C)
26	35	6	WE ARE FAMILY Sister Sledge (Bernard Edwards/Nile Rodgers)	Atlantic K 50587 (W)
27	36	23	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
28	22	14	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)
29	21	6	GO WEST Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)
30	26	9	COUNTRY LIFE Various	EMI EMTV 16 (E)
31	23	4	SPECTRAL MORNINGS Steve Hackett (S. Hackett/J. Acock)	Charisma CDS 4017 (F)
32	29	16	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
33	38	50	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
34	53	2	REPLICAS Tubeway Army	Beggars Banquet BEGA 7 (W)
35	47	25	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)
36	33	28	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
37	30	20	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50665 (W)
38	60	24	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)	Warner Brother K 56344 (W)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39			IT'S ALIVE Ramones		Sire SRK 26074 (W)
40	55	3	REMOTE CONTROL The Tubes		A&M AMLH 64751 (C)
41	37	26	WINGS GREATEST Wings (Paul McCartney)		Parlophone PCTC 256 (E)
42	31	24	BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland International EPC 82419 (C)
43	34	24	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)		Stiff SEEZ 4 (E)
44	40	3	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)		Virgin V 2086 (C)
45	39	15	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)		Virgin VD 2510 (C)
46	69	2	PLASTIC LETTERS Blondie (Richard Gottehrer)		Chrysalis CHR 1166 (F)
47	59	23	THE KICK INSIDE Kate Bush (Andrew Powell)		EMI EMC 3223 (E)
48	45	9	LOVEDRIVE Scorpions (Dieter Dierks)		Harvest HSP 4097 (E)
49	42	3	AS IT HAPPENS Dr Feelgood (Vic Maile/Dr. Feelgood)		United Artists UAK 30239 (E)
50	52	2	IN THE SKIES Peter Green		Creole 1PVK PVL5 101 (C/CR)
51	65	2	THAT SUMMER Various		Arista SPART 1088 (F)
52	49	5	BOOGIE BUS Various		Polystar 9198 174 (F)
53	32	16	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees		Epic EPC 10013 (C)
54	46	5	WAVE Patti Smith (T. Rundgren)		Arista SPART 1086 (F)
55	41	13	LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma)		Warner Brothers K 66085 (W)
56	54	4	THE FANTASTIC SOUND OF KLAUS WUNDERLICH Klaus Wunderlich		Lotus WH 5013(K)
57	66	29	52ND STREET Billy Joel (Phil Ramone)		CBS 83181 (C)
58	44	3	THE IMAGINARY BOYS The Cure (Chris Parry)		Fiction FIX 1 (F)
59	61	5	THE INCREDIBLE SHRINKING DICKIES Dickies (J. Hewlett)		A&M AML 64742 (C)
60		1	COOL FOR CATS Squeeze		A&M AMLH 68503 (C)
61		1	INFLAMMABLE MATERIAL Stiff Little Fingers		Rough Trade Rough 1 (RT)
= 62	57	7	THE ALBUM Abba (B. Anderson/B. Ulvaeus)		Epic EPC 86052 (C)
= 62	43	7	HI INERGY Various		K-Tel NE 1044 (K)
64	58	2	TUBULAR BELLS Mike Oldfield		Virgin V 2001 (C)
65		1	YOU DON'T BRING ME FLOWERS Neil Diamond		CBS 86077 (C)
66	48	46	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)		Atlantic/Hansa K 50498 (W)
67	51	7	DESTINY Jacksons		Epic EPC 83200 (C)
68	NEW		RICKIE LEE JONES Rickie Lee Jones		Warner Brothers K 56628 (W)
69	62	37	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)		Riva RVLP 8 (W)
70		1	INCANTATIONS Mike Oldfield		Virgin VDT 101 (C)
71		1	CITY TO CITY Gerry Rafferty (H. Murphy/Gerry Rafferty)		United Artists UAS 30104 (E)
72		1	LIFE IN A DAY Simple Minds		Zoom ZULP 1 (F)
73	67	2	ROCK LEGENDS Various		Ronco RTL 2037 (B)
74	63	2	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)
75	73	23	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)

ARTISTS 'A-Z'

ABBA	2.62
BEE GEES	22
BENSON, George	55
BLONDIE	5.46
BONEY M	66
BOOGIE BUS	52
BOWIE, David	4
BUSH, Kate	36.47
CHIC	37
COSTELLO, Elvis	27
COUNTRY LIFE	30
CURE	58
DIAMOND, Neil	65
DICKIES	59
DIRE STRAITS	21
DR. FEELGOOD	49
DURY, Ian	3.43
DYLAN, Bob	9
EARTH WIND AND FIRE	35
ELECTRIC LIGHT ORCHESTRA	1,274
FLEETWOOD MAC	38
GARUNKEL, Art	16
GREEN, Art	50
HACKETT, Steve	31
HI INERGY	62
JACKSONS	67
JOLE, Billy	57
JONES, Rickie Lee	68
KNUCKLE SANDWICH	20
LAST, James	8
MANILOW, Barry	32
MEAT LOAF	42
MONUMENT TO BRITISH ROCK	15
OLDFIELD, Mike	70.64
POLICE	19
RAFFERTY, Gerry	71.17
RAMONES	39
ROCK LEGENDS	73
ROXY MUSIC	7
SAYER, Leo	12
SCORPIONS	48
SEX PISTOLS	44.45
SIMPLE MINDS	72
SISTER SLEDGE	26
SKY	10
SMITH, Patti	54
SPEARS, Billie Jo	11
SQUEEZE	60
STEWART, Rod	69
STIFF LITTLE FINGERS	61
STREISAND, Barbra	28
SUMMER, Donna	23
SUPERTRAMP	14
THAT SUMMER	51
THIN LIZZY	18.75
THIS IS IT	6
THREE DEGREES	53
TUBES	40
TUBEWAY ARMY	34
UNDERTONES	13
VILLAGE PEOPLE	29
WAKEMAN, Rick	25
WAYNE, Jeff	33
WINGS	41
WUNDERLICH, Klaus	56

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

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 1	3	3	RING MY BELL	Anita Ward (F. Knight)	Island	TK TKR 7543 (W)
2	1	5	SUNDAY GIRL	Blondie (Mike Chapman)	EMI	Chrysalis CHS 2320 (F)
3	2	8	DANCE AWAY	Roxy Music (Roxy Music)	E.G.	Polydor POSP 44 (F)
4	4	6	BOOGIE WONDERLAND	Earth Wind & Fire/Emotions (Maurice White/Al McKay)	Rondor	CBS 7292 (C)
£ 5	8	5	AIN'T NO STOPPIN' US NOW	McFadden & Whitehead (J. Faith)	Carlin	Philadelphia PIR 7365 (C)
6	6	5	SHINE A LITTLE LOVE	Electric Light Orchestra (J. Lynne)	Jet	Jet 144 (C)
7	20	5	ARE FRIENDS ELECTRIC	Tubeway Army (Beggars Banquet/Andrew Heath)	G. Numan	Beggars Banquet BEG 18 (W)
8	21	4	WE ARE FAMILY	Sister Sledge (N. Rodgers/B. Edwards)	Warner Brothers	Atlantic K 11293 (W)
9	10	8	THEME FROM DEER HUNTER (CAVATINA)	Shadows (Shadows)	Robbins	EMI 2939 (E)
10	22	4	H.A.P.P.Y. RADIO	Edwin Starr (Edwin Starr)	ATV	RCA TC 2408 (R)
11	5	9	REUNITED	Peachers & Herb (Freddie Perrin)	ATV	Polydor POSP 43 (F)
12	11	6	HOT STUFF	Donna Summer (Giorgio Moroder)	Heath Levy	Casablanca CAN 151 (A)
13	25	3	UP THE JUNCTION	Squeeze (Squeeze/John Wood)	Rondor/Deptford Songs	A&M AMS 7444 (C)
£ 14	17	4	MASQUERADE	Skids (Bill Nelson/J. Leckie)	Virgin	Virgin VS 262 (C)
15	9	7	BOYS KEEP SWINGIN'	David Bowie (David Bowie/Tony Visconti)	Bewlay Brothers/Flour/EG	RCA BOW 2 (R)
16	33	3	THE LONE RANGER	Quantum Jump (P. Hine)	Chrysalis	Electric WOT 33 (A)
17	14	8	THE NUMBER ONE SONG IN HEAVEN	Sparks (Giorgio Moroder)	Heath Levy/Island	Virgin VS 244 (C)
£ 18	28	5	WHO WERE YOU WITH IN THE MOONLIGHT	Dollar (C. Neal)	Copyright Control	Carrere CAR 110 (E)
19	7	11	POP MUZIK	M (Midascar Prod.)	Copyright Control	MCA 413 (E)
20	13	9	PARISIENNE WALKWAYS	Gary Moore (C. Tsangarides/G. Moore)	Mr. Sam/Heath Levy/Pint/Chappell	MCA 419 (E)
21	19	8	JIMMY JIMMY	Undertones (Roger Béchirian)	Warner Brothers	Sire SIR 4015 (W)
22	18	16	BRIGHT EYES	Art Garfunkel (Mike Batt)	April/Watership Prod.	CBS 6947 (C)
23	24	5	I FOUGHT THE LAW/GROOVEY TIME	Clash (Clash/Bill Price)	Acuff Rose/Riva	CBS 7324 (C)
24	37	6	SAY WHEN	Lene Lovich (Staleless Prod.)	Rondor/Oval	Stiff BUY 46 (E)
25	12	7	DOES YOUR MOTHER KNOW	Abba (B. Andersson/B. Ulvaeus)	Bocu	Epic EPC 7316 (C)
£ 26	34	4	NIGHT OWL	Gerry Rafferty (H. Murphy/G. Rafferty)	Island/Belferr	United Artists UP 36512 (E)
27	38	4	GERTCHA	Chas & Dave (Chas & Dave)	Big Jim Merlin/Chappell	EMI 2947 (E)
28	30	6	ACCIDENTS WILL HAPPEN	Elvis Costello (Nick Lowe)	Plangent Vision	Radar ADA 35 (W)
29	45	3	LIVING ON THE FRONT LINE	Eddy Grant (E. Grant/Marco)		Ice Ensign ENY 26 (W)
30	32	5	CAVATINA (Original Soundtrack from Deer Hunter)	John Williams (S. Myers)	Robbins	Cube BUG 80 (A)
31	15	9	ONE WAY TICKET	Eruption (Frank Farian/Rainer M. Ehardt)	Robert Mellin	Atlantic Hansa K 11266 (W)
32	16	9	ROXANNE	The Police (Police)	Virgin	A&M AMS 7348 (C)
33	31	7	I WANT YOU TO WANT ME	Cheap Trick (-) Screen Gems/EMI		Epic EPC 7258 (C)
34	35	8	PRIME TIME	Tubes (Todd Rundgren)	Rondor	A&M AMS 7423 (C)
35	23	11	KNOCK ON WOOD	Amii Stewart (Barry Leng)	Warner Brothers	Atlantic/Hansa K 11214 (W)
£ 36	55	2	HEAD OVER HEELS IN LOVE	Kevin Keegan (Chris Norman/Pete Spencer)	Smokey/Chinnichap/RAK	EMI 2965 (E)
£ 37	51	5	MAYBE	Thom Pace (D. Perry)	Standard	RSO 34 (F)
£ 38	61	2	CRACKIN' UP	Nick Lowe (Nick Lowe)	Plangent Vision	Radar ADA 34 (W)

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
39	NEW		GO WEST	Village People (J. Morali)	Zomba	Mercury 6007 221 (F)
40	50	3	I'D BE SURPRISINGLY GOOD FOR YOU	Linda Lewis (Mike Batt)	Evita	Ariola ARO 166 (A)
41	65	2	SILLY GAMES	Janet Kay (Aravak Prod.)	Aravak	Scope SC 2 (W)
£ 42	56	3	SHE BELIEVES IN ME	Kenny Rogers (Larry Butler)	ATV	United Artists UP 36533 (E)
£ 43	41	4	HALF WAY HOTEL	Voyager (G. Dudgeon)	Eiger/Panache	Mountain VOY 001 (F)
44	NEW		LIGHT MY FIRE/137 DISCO HEAVEN	Amii Stewart (B. Leng)	Rondor/ATV	Atlantic/Hansa K 11278 (W)
£ 45	69	2	ONE RULE FOR YOU	After The Fire (R. Hine)	Heath Levy	CBS 7025 (C)
46	43	4	RAZZLE DAZZLE	Heatwave (P. Ramone)	Rondor/Tincaball	GTO GT 248 (C)
£ 47	70	2	LOVE DISCO STYLE	Erotic Drum Band (P. De Milo)	Copyright Control	Scope SC 1 (W)
48	29	8	HOORAY HOORAY IT'S A HOLI HOLIDAY	Boney M (Frank Farian)	Hansa/ATV	Atlantic/Hansa K 11279 (W)
49	26	7	LOVE SONG	The Damned (E. S. Hollis)	Rock	Chiswick CHIS 112 (E)
50	48	4	PICK ME UP I'LL DANCE	Melba Moore (McFadden/Whitehead)	Mighty Three/Carlin	Epic EPC 7234 (C)
51	46	5	MINDLESS BOOGIE	Hot Chocolate (M. Most)	Chocolate RAK	RAK 292 (E)
£ 52	66	2	BLIND AMONG THE FLOWERS	Tourists (Conny Plank/Tourists)	Logo Songs/Arnakata	Logo GO 350 (R)
£ 53	59	4	THE WORKER	Fischer Z (M. Howlett)	Rondor	United Artists UP 36509 (E)
54	49	3	LET'S LOVEDANCE TONIGHT	Gary's Gang (E. Matthew G. Turner)	April	CBS 7328 (C)
55	NEW		DANCE WITH ME	Carrie Lucas (D. Griffey)	Chappell	Solar FB 1482 (R)
56	54	3	EASY COME EASY GO	Sutherland Brothers (Glen Spreen)	Heapean/ATV	CBS 7121 (C)
57	27	9	NICE LEGS SHAME ABOUT HER FACE	Monks (Nickeledeoni)	Arnakata	Carrere CAR 104 (E)
58	39	7	BRIDGE OVER TROUBLED WATER	Linda Clifford (Gil Askoy)	Pattern	RSO 30 (F)
59	NEW		SPACE BASS	Slick (James/Barry/Rubens)	Bocu	Fantasy FTC 176 (E)
60	44	7	GET DANCIN'	Bombers (G. Lagios/P. Deasario)	Carlin	Magnet Flamingo FM 1 (E)
61	NEW		BABYLON BURNING	Ruts (M. Glossop)	Virgin	Virgin VS 271 (C)
62	NEW		WANTED	Dooleys (Ben Findon)	Blacksheep/Heath Levy	GTO GT 249 (C)
63	52	4	GET IT UP FOR LOVE/ JUST KEEP THINKING	Tata Vega (W. Monsegue/A. Fischer)	Warner Brothers/Jobete	Motown TMG 1140 (E)
64	47	6	ARE YOU READY FOR LOVE	Elton John (T. Bell/C. Franks/E. John)	Mighty Three/Carlin	Rocket XPRES 13 (F)
65	NEW		AT HOME HE'S A TOURIST	Gang Of Four (Gang Of Four)	Gang Of Four	EMI 2956 (E)
66	42	4	IS THERE ANYBODY THERE/ANOTHER PIECE OF MEAT	Scorpions (D. Dierks)	Heath Levy	Harvest HAR 5185 (E)
67	NEW		BORN TO BE ALIVE	Patrick Hernandez (Jean Van Loo)	Evensound/Leosongs	Gem/Aquarius GEM 4 (R)
68	NEW		BOOGIE MAN	Match (C. Rae/F. McDonald)	Macrae/Peterman	Flamingo/Magnet FM 2/12FM 2 (E)
69	63	3	FREDERICK	Patti Smith Group (T. Rundgren)	Logo	Arista ARIST 264 (F)
70	NEW		BABY LAY DOWN	Ruby Winters (S. Shulman/D. Thompson)	EMI	Creole CR 171 (C/CR)
71	NEW		YOU'RE THE GREATEST LOVER	Jonathan King (Jonathan King)	Sparta Florida	UK Int. INT 586 (E)
72	NEW		TALK TO ME	Third World (Third World)	Blue Mountain/Catibo	Island WIP 6496 (E)
73	NEW		OLD SIAM SIR	Wings (McCartney/Thomas)	McCartney/ATV	Parlophone R 6026 (E)
74	NEW		DO ANYTHING YOU WANT TO	Thin Lizzy (Tony Visconti/Thin Lizzy)	Chappell/Pint	Vertigo LIZZY 4 (F)
75	NEW		LADY LYNDA	Beach Boys (Johnston/Beach Boys)	J. Geurico/Carlin	Caribou CRB 7427 (C)

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

A Z (TOP WRITERS)

Accidents Will Happen (E. Costello)	28
Ain't No Stoppin' Us Now (Whitehead/McFadden)	5
Are You Ready For Love (T. Bell)	54
Are Friends Electric (Murray)	7
Babylon Burning (Owen/Jennings/Fox/Ruffy)	61
At Home He's A Tourist (Gang Of Four)	65
Baby Lay Down (Danhoj/Cook)	70
Blind Among The Flowers (P. Coombes)	52
Boogie Man (C. Rae/F. McDonald)	68
Boogie Wonderland (John Lind/Alles Willis)	4
Born To Be Alive (P. Hernandez)	67
Boys Keep Swinging (David Bowie/Brian Eno)	15
Bridge Over Troubled Water (P. Simon)	58
Bright Eyes (Mike Batt)	22
Cavatina (S. Myers)	30
Crackin' Up (Nick Lowe)	38
Dance Away (Perry)	3
Dance With Me (Gardner)	55
Do Anything You Want To (P. Lynott)	74
Does Your Mother Know (B. Andersson/B. Ulvaeus)	25
Easy Come Easy Go (Ian Sutherland)	56
Frederick (P. Smith)	69
Gertcha (Hooges/Paacock)	27
Get Dancin' (M. Jones/N. Simon)	60
Get It Up For Love (N. Doherty)	63
Go West (Morali/Belolo/Willis)	39
Half Way Hotel (P. French)	43
H.A.P.P.Y. Radio (E. Starr)	10
Head Over Heels In Love (Norman/Spencer)	36
Hooray Hooray It's A Holi Holiday (Farian/Jay)	48
Hot Stuff (Bellotta/Mayer/Sorey)	12
I'd Be Surprisingly Good For You (Rice/Lloyd Webber)	40
I Fought The Law (Various)	23
Is There Anybody There (Schenker/Meinel/Rarebell)	66
I Want You To Want Me (R. Nelson)	31
Jimmy Jimmy (John O'Neill)	23
Knock On Wood (Steve Cropper)	35
Lady Lynda (A. Jardine/R. Altbach)	75
Let's Lovedance Tonight (E. Matthews/G. Turner)	54
Light My Fire (The Doors/B. Leng)	44
Living On The Front Line (E. Grant)	29
Love Disco Style (Maiorano/Diardo/Pirico/Bucella)	47
Love Song (Scabies)	49
Sensible (Vanian/Ward)	49
Masquerade (Jobson/Adamson)	14
Maybe (T. Pace)	37
Nice Legs Shame About Her Face (John Ford/Richard Hudson)	57
Night Owl (G. Rafferty)	26
Mindless Boogie (Brown)	51
Old Siam Sir (P. McCartney)	73
One Rule For You (Percy/Banks)	45
One Way Ticket (Hunter/Keller)	31
Parisienne Walkways (Phil Lynott/Gary Moore)	20
Pick Me Up I'll Dance (McFadden/White/Rosel)	50
Pop Musik (Robin Scott)	19
Prime Time (Tubes)	34
Razzle Dazzle (R. Temperton)	46
Reunited (Dino Fekaris/Freddie Perrin)	11
Ring My Bell (F. Knight)	1
Roxanne (Sini)	32
Say When (J. O'Neill)	24
She Believes In Me (S. Gibb)	42
Shine A Little Love (J. Lynne)	6
Silly Games (D. M. Bovell)	41
Space Bass (L. Barry/L&D)	59
Sunday Girl (C. Stain)	2
Talk To Me (Clarke)	72
The Lone Ranger (Perry/Morali/Hine/Warner/McAver)	16
Theme From Deer Hunter (S. Myers)	9
The Number One Song In Heaven (Russell & Ron Mael)	17
The Worker (J. Watts)	53
Up The Junction (Difford/Tilbrook)	13
Wanted (Findon/Nyers/Puzey)	62
We Are Family (Rodgers/Edwards)	8
Who Were You With In The Moonlight (Courtney)	18
You're The Greatest Lover (J. King)	71

Hot Wax

ROY WOOD We're On The Road Again Automatic K17359	CANDIE STATION When You Wake Up Tomorrow Warners K17370	DAVE EDMUNDS Girls Talk Swan Song SSK19418	ENGLAND DAN & JOHN FORD COLEY Love Is The Answer Atlantic K11296
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PERFORMANCE

Judi Connelli: Aphrodites

ONE OF the most striking singing talents to emerge from Australia is currently appearing nightly in a Piccadilly nightclub — Judi Connelli has been a top Australian artist for almost ten years and yet little has been heard of her outside her native territory.

Ms Connelli is the kind of singer that *The Talk Of The Town* should be booking. She has a voice which is distinctive and memorable, a stage act which isn't stilted and a repertoire which draws upon the best of contemporary and standard songs while avoiding the numbers that everyone else seems to be singing in cabaret nowadays.

In a sense, Connelli's singing style owes a lot to the singers of yesteryear. Shades of her singing indicate a modern day Anne Shelton. Every word can be clearly heard and her cream-laden voice increases several decibels when the material or the emotions require it. She is not an old-fashioned singer however and her style can be very much relevant to today's market.

Queen Bee from the Barbra

Streisand remake of *A Star Is Born*, *Where Am I Going?*, *You Go To My Head*, *Pipe Dreams*, *All The Way* and *You Don't Bring Me Flowers* are examples of the wide range of material Ms Connelli chooses for her act. Back in Australia she has recorded several albums for R.C.A., although I am told most of them are in the contemporary pop/rock vein.

Nevertheless, Judi Connelli is one of the most impressive singers I have seen and heard in cabaret for some time and she deserves more exposure in the UK. I reckon that we could be hearing a lot more about her soon.

CHRIS WHITE

Link Wray: The Venue

IT WAS 25 years ago that Link Wray, a North Carolinian part Indian recorded the million-selling instrumental *Rumble*. That was the song that established him as a cult/legendary figure. Since that time, he's never stopped rockin' and now at the tender age of 50, he has just completed a European tour, has a new album (*Bullshot*) and single (*It's All Over Now Baby Blue*) out on Charisma Records.

With a more than competent three-piece Danish backing band, Wray drove his way through *Blue Suede Shoes*, *Fever*, *Peggy Sue* and many more classic rock and roll numbers. His guitar-playing is loud and raw, but at the same time controlled and decisive.

The punters at the Venue were jiving in the aisles as the black leather and shade-bedecked veteran drove on relentlessly slotting in slower numbers in later-Elvis vein to pace the show well.

Having seen this current Link Wray show, one is tempted to ask what he's been doing all these years, why he never made it up there with the big names. Perhaps for Link Wray it's all about to happen — at 50.

JIM EVANS

Patti Boulaye: The Savoy

PERHAPS THIS is going to be Patti Boulaye's summer — she has enough irons in the fire. As well as the month's cabaret at the Savoy, June sees the release of a single and two albums and the opening of her film, *The Music Machine*. The

soundtrack album from the film is released on Pye and the new LP, *You Stepped Into My Life* is released by Polydor this week.

On the opening night of her cabaret she was in fine form and gave a varied and truly professional performance. The numbers she chose ranged from the softer sentiments of Argentina and *When Will I See You Again* to fast disco such as *Shake Your Body Down*. That she could handle such a selection showed how she has matured since winning *New Faces*. The dance routines were simple but effective and the musical direction of Bryan Bennett was excellent.

On this showing, Ms Boulaye's career is going to continue to flourish, but what she really needs is a hit single to really put her on the map. Hopefully this will come to fruition with *Disco Dancer* from *The Music Machine*.

JIM EVANS

Sad Cafe: Glasgow Apollo

TECHNICAL HITCHES had made the previous night something of a disappointment, but the second concert following *Sad Cafe's* homecoming from the US proved that the band has everything it takes for a bright future.

The Apollo gig was tight, disciplined and gutsy. *Sad Cafe* played the most popular songs from their two albums, many of which had the hallmarks of hits — even if they never actually were. The band also previewed material from their next album which will probably be released in autumn.

Bravely they played seven new numbers, one of which sounded like a 1970's update of Pink Floyd's *Arnold Layne*, but which was in fact titled, *Little Girl Lives Down The Lane*. On the new material, the beat was more prominent — rock to the front and rather less funk. And the crowd loved it all.

Sad Cafe had triumphed. With a new album in the pipeline and a tour, a breakthrough should be imminent.

TONY JASPER

Grease: The Astoria

TAKE AN inconsequential little tale of late Fifties life in a US high school, dress it up with some R & R dance routines, punctuate it with likeable but mostly unmemorable songs, and give it dialogue which will amuse but is hardly likely to slay anyone with mirth. Call the resulting "musical comedy" (I quote from the programme) *Grease* and, because nostalgia always has a say in the Government even if it doesn't always rule, it will do reasonably well. Add the special ingredients of Stigwood, the big set pieces possible on the screen, and pots of promotion money, and you have a smash hit, boffo box office (therefore by definition) cinematic work of art.

Put the basically unpretentious stage show back into the West End after half the civilized world has seen the film and you are decidedly taking a risk. Judged as a lighthearted stage show which waves the *Live Theatre Lives* banner, the new production of *Grease* at the Astoria proved on the opening night to be a very enjoyable way to spend an evening. Difficulties in adjusting to seeing the thing on such a small scale were overcome with the help of an enthusiastic cast (many of whom have avoided a dreaded resting period by transferring from *Elvis*, which has done respectable business at the Astoria for the past 15 months). It was a good first night; the theatre gremlins did not play any

obviously nasty tricks with lights, scenery, or people — although the need to produce microphones out of thin air for the songs is crammed with disastrous potential.

It is still hard to guess what the attraction of a stage *Grease* (minus Travolta, ONJ and the rest) can have for the public, even if the theatre is one of the best-placed to pull in tourists. The casting for the female characters was noticeably better than for the males. Hilary Labow made a very good Rizzo and Jacqueline Reddin's Sandy was as good as could be expected, given the extra insipidness which it has in the stage play. Zelah Clarke and Su Pollard as Patti and Cha Cha actually managed to make their one-dimensional characters live.

As Danny, Michael Howe lacked the ability to stand out from his little greaser crowd — more charisma, panache — or a big hat with his name on it if all else fails — is needed. The laurels (well, privet) must go to John Christie, in the combined roles of Johnny Casino/Teen Angel, who had the best voice in the cast and looked very good. Paul Felber as Vince Fontaine the slick dj also deserves a mention.

The production had to make its own bow to the film version, the original finale number *All Choked Up* was demoted to allow the show to finish with the chart-topping *You're The One That I Want*.

TERRI ANDERSON

Don McLean: Palladium

THE ONLY people who were not all that pleased with Don McLean when he made his one-off appearance were Palladium staff who were still waiting to lock up and go home while the singer merrily overran his time.

The lad has an extensive repertoire and he particularly likes playing at the Palladium, so when he announced half way through the show that he intended to "just keep on singing", he meant it. He has proved on previous visits that he can do that very difficult trick of entertaining an audience for a whole evening with only a stool, a guitar, a banjo and a glass of water as supporting cast.

Very loosely, the reason for the flying visit to London must have been to boost interest in the current LP *Chain Lightning* and the *Words and Music* single. But really he was doing it because he felt like it and this casual, good natured attitude is obviously what endears him to his audiences; however large the crowd his casual and friendly approach gives his concerts the atmosphere of impromptu musical soirees involving a handful of old acquaintances.

There was very little material in the act which was unfamiliar; as always McLean kept everyone contentedly interested by balancing silly ditties and some community psalm singing. The mix inevitably included Vincent, *And I Love Her So*, *Wonderful Baby*, *TV Blues*, and *American Pie*.

It would be interesting to see what would happen if he ever tried to get away without singing the last on the list. That could spark off the politest and most relaxed audience riot in history.

TERRI ANDERSON

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 • Mon 25th, Telford, EDINBURGH • Tue 26th, Queens Hall, Glasgow, GLASGOW • Thurs 28th, Enka, LIVERPOOL • Fri 29th, Lafayette, WOLVERHAMPTON
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DOOLEY'S DIARY

EMI put faith in Diamond

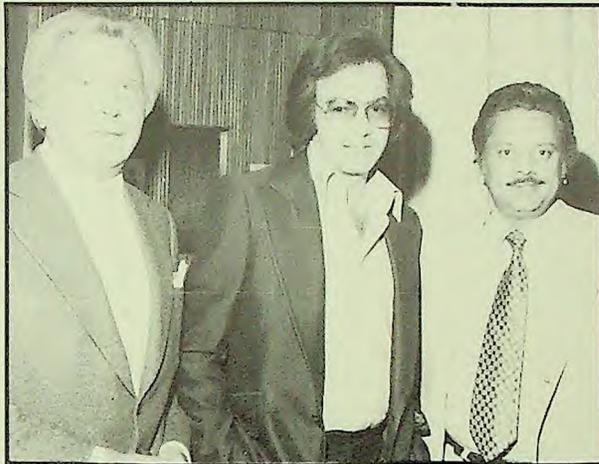
ACCORDING TO Lord Delfont, Diamond could be one of EMI's best friends in the near future. He's convinced to the extent of signing Neil Diamond for the lead role in a remake of the old Al Jolson classic and historic first talkie *The Jazz Singer* and chancing £5 million of the troubled major's resources for the film's budget.

The movie, only loosely based on the Jolson original, will be shot in California with Sidney J. Furie (of *Lady Sings The Blues* fame) as director and Jerry Leider producing. The screenplay for this contemporary version is by Herbert Baker.

No female lead or supporting roles have yet been cast, but the four-month shooting schedule begins in November. Diamond was captured personally by Lord Bernie, now chief executive of EMI Ltd., who negotiated the deal with him in conjunction with EMI film production chief Barry Spikings and EMI Music Worldwide Operations chairman and chief executive Bhaskar Menon.

Apparently, the pact is outside and unaffected by Diamond's recording contract with CBS, for whom he recently completed his next album. The *Jazz Singer* soundtrack LP will be released worldwide on the Capitol label.

At last week's press conference announcing the deal, Diamond waxed enthusiastic about the project. It will be his first starring film appearance (a proposal for him to do a film based on the life of Lenny Bruce didn't materialise), and he reckons the screenplay mirrors his own life and career to a large extent.



JAZZ SINGER 1979 model Neil Diamond is flanked by Lord Delfont and Bhaskar Menon after his signing.

He is collaborating with Gilbert Becaud on the music for the movie, which will feature between 10 to 15 songs, and he doesn't anticipate blacking up or singing on one knee like his predecessor.

Nobody seemed deterred by muttered enquiries of "Who is it?" from some of the crowd which

gathered to watch the photographic session in Golden Square after the announcement. And Lord Bernie is obviously a tremendous asset for EMI's renaissance when one considers how susceptible many American stars will be to the notion of being signed up by a real live Limey lord.

The Catch 22 press trip

IF YOUR band is called *The Floaters*, you naturally think wet in terms of a press reception, externally as well as internally. So MCA pushed the boat out last week to celebrate the Floaters' first LP since being transferred from the defunct ABC label and their presence in London before their first European tour.

At one point of our waterborne progress along the Regent's Canal, MCA assistant PR Carol Stein started making the rapid eye movements which indicate that the customary check of which press lams had left the fold early is going on.

Suddenly she realised with a huge grin that none of the guests could have left unless they were prepared to abandon pleasure ship and swim through the murky canal depths. A veritable press-ganged captive audience, in fact.

Rumour has it that she is so enamoured with these favourable odds that the next MCA reception is likely to be held in a cable-car deliberately stalled half way up the Cairngorms.



SAFELY BACK on terra firma after braving the hazards of a canal voyage, are (from left) Floaters Paul Mitchell, Jonathan Murray, and Ralph Mitchell, MCA Records marketing manager Stuart Watson, MCA Records Inc. international vice president Lou Cook, Floaters Larry Cunningham and Charles Clark and MCA Records international manager John Wilkes.

Bite in the Big Apple

ANYONE PLANNING a business trip or holiday in New York is highly recommended to purchase a copy of a slim volume guide to eating in Manhattan called *Bite* and written by *Music Week's* New York correspondent Ira Mayer.

Mayer takes a very refreshing look at the multitude of eateries in NY, and candidly admits to not being a gourmet — simply a man who enjoys food at all levels, be it a hamburger with all the trimmings or a classic French dish.

His book reflects his tastes and is written in a down-to-earth style with none of the pretentiousness of many other restaurant guides. *Bite* costs just two dollars 95 cents plus postage (about 70 cents says Mayer) from: Ira Mayer, 235 Lincoln Place, Brooklyn, NY 11217, USA.

YESTERDAYS

TEN YEARS AGO

MANFRED MANN group breaks up . . . Mike Everett joins Warner-Repulse as marketing manager . . . Beatles' *Ballad Of John And Yoko* tops singles chart . . . Billboard Publications buys *Record Mirror* and *Record Retailer* features editor Rodney Burbeck is appointed editor . . . Ian Samwell joins Warner Brothers as A & R special projects manager . . . Bob Houston joins TBI as senior press officer.

FIVE YEARS AGO

WOOLWORTHS JOINS Smiths and Boots in the High Street record price cutting war and the GRRC urges independent dealers to slash prices also and beat the multiples at their own game . . . Former Bell general manager Dick Leahy is setting up new record company with the Gem Toby Organisation to be called GTO Records . . . Al Clark joins Virgin Records as head of press and promotion.

INDEFATIGABLE SCOTS record

buyer Alan Diston has spent 17 years searching fruitlessly for the theme music from the film *Murder She Says*. As a despairing last resort, he telephoned HMV Oxford Street, and struck gold. An assistant there immediately identified it as part of an EMI album *The Ron Goodwin Story — The First 25 Years*, and the Diston quest story ended with a telegram of thanks to EMI MD Ramon Lopez.

SHOWBIZ, RADIO and the record industry got together at the Savoy last Friday for the Variety Club's tribute lunch to Radio 1's fund-raising efforts amounting to nearly £100,000 for the benefit of handicapped and underprivileged children. Radio 1 controller Derek Chinnery received a silver salver presented by Variety Club chief barker Philip Isaacs, watched by all Radio 1's execs, producers and DJs except traffic-trapped Paul Burnett, who was supposed to be doing a live broadcast of the event. Noel Edmonds was as ever the most polished speaker, and the funniest was Billy Connolly, who knocked his native radio by describing BBC Scotland as "the mogodan of the airwaves". Jimmy Savile reminded everyone of his venerable years by recalling his first gig in 1936 when he attached a wind-up gramophone to a radio speaker. The biggest talking point of the event was the departure from Radio 1 of pop institution Tony Blackburn, apparently due to leave in the autumn despite denials.

MANY UK jazz celebrities including George Chisholm, Tony Kinsey, Bill le Sage, Jimmy Skidmore and Ike Isaacs were due to pay their respects on Tuesday at the 100 Club tribute to late jazz promoter Bill Curtiss . . . ITT Consumer Intelligence Unit forecasting a 2½ or five per cent increase in VAT from this week's Budget, adding either £6.50 or £13 to the retail price of £300 music centres . . . Electric Records general manager Jeremy Thomas bicycling to appointments pending August 10 Bow Street appearance about the colour of crystals in a little bag . . . apologies to Street Music for calling it a Zomba subsidiary, which it ain't, but a separate company in which Stiff's Dave Robinson and Zomba's Clive Calder are directors.

WHILE APOLOGISING, Virgin Marble Arch and Oxford Walk stores will not close when the company's new megastore opens, but its warehouse in New Oxford Street will . . . and Sky's Ariola LP is called just that — Sky — without any reaching . . . Covent Garden club Next Door celebrating its first birthday with some superjams featuring Roger Chapman, Boz Burrell, ex-Bakerloo Line frontman Clem Cleminson and Flyer's Alan Holmes . . . Abbey Road studio mocked up to resemble a giant frying pan for Monday reception launching Wings' new album *Back To The Egg* . . . Tony Bennett playing Croydon Fairfield Halls but no central London date planned . . . MW's Jonathon Ward and Arista's Paul Henry anxious to start squash league.

REGULAR MEETINGS for EMI's Ken East, Lesile Hill and Tony Todman in Gloucester Place's Allsop Arms . . . a son, Steven, for Polydor financial director John Crane and wife Rosaleen, and another, as yet unnamed, for Chas Chandler and wife Madeleine . . . Beach robber picked on Music Salesman Alan Kirk in Italy, taking everything including his trousers . . . EMI GRD promotion man Barry Cox convalescing after football leg fracture and would welcome calls on 01-476 0684 . . . Football: Gas/Heath Levy drew 1-1 with Ice and go through to play Our Price in the league final. Cup final between Ice and Pye scheduled for this week.



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