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

MUSIC WEEK

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



AFTER COMPLETING their recent world tour, Abba were presented with double platinum discs to mark sales of 600,000 units for their Greatest Hits Volume 2 set. Pictured (L to R) are: Judd Lander (manager Epic Promotions), Bjorn Benny, Frida and Agnetha of Abba, Gorel Johnson (Polar Music) and John Slading (vice-president Polar Music). Epic is releasing a special Abba single on December 7, in a gatefold picture sleeve. It features *I Have A Dream* and a live version of *Take A Chance On Me* recorded at Wembley.

Basil OKs first Fawly Towers LP

TWO EPISODES from the highly successful BBC TV comedy series *Fawly Towers* enter the race for Christmas album sales this week on a BBC Records LP (REB 377) and cassette.

Side One, titled *Mrs Richards*, will be screened on December 5 as the first of a series of repeats and the album will undoubtedly benefit from "free" on-air commercials during the series. Side Two is the *Hotel Inspectors* episode.

Reporting "amazing sales" since the album was released last Friday, BBC Records' James Fleming said they would be backing the album with *Radio Times* and *Daily Mail* advertising plus point of sale material.

Creator of the programme, John Cleese, had been reluctant to make a record of *Fawly Towers*, but was persuaded to allow it to be released when he heard the audio treatment.

Gottlieb resigns—official

FOLLOWING SEVERAL weeks of industry speculation, Polygram has confirmed that Stephen Gottlieb, chairman of Polygram Leisure Ltd (UK) has tendered his resignation and will be leaving the company at the end of the year.

Making the announcement, Polygram president Coen Solleveld said that "further developments" would be announced before the end of the year. His statement does not mention a successor to Gottlieb who joined the company in 1969 and became chairman in 1972.

Gottlieb told *Music Week* this week that he would be making an announcement about his own future plans early in the New Year, but revealed that he hopes to be staying in the music business and negotiations for his next position are still being finalised. Contrary to industry gossip, he says he will not be joining the Lex Motors company.

ITV ratings upset the merchandisers

THE DISASTROUS viewing figures for ITV programmes since the end of the ten-week strike are causing consternation among the record industry's TV merchandising companies. The latest Jictar figures showed ITV with only one programme in the Top Ten and record company marketing men are concerned that they are not getting their money's worth in terms of audience exposure.

Ronco managing director, Barry Collier, has delivered a searing attack on the ITV companies in a letter to Ron Miller, sales director of LWT and chairman of the ITCA marketing committee.

"Why do airtime costs rise with

concurrent declining delivery?" asks Collier. "In our record business, if we were to promise a retailer 25 records in a box and deliver only 24 a credit note would be forthcoming.

"Perhaps ITV would like to consider something similar in the way of guaranteed deliveries — or at least simply consider the dilemma the current advertiser faces when trying to evaluate television as a viable medium."

Collier was replying to Miller's claim, in the RCA journal *Viewpoint*, that when the ITV companies came back on the air they prepared a schedule "which probably represents the strongest five consecutive days of programming in the history of ITV".

Chrysalis warns Decca

CHRYSLIS RECORDS was this week considering legal action against Decca Records over a song recorded by Debbie Harry of Blondie and released by Decca/London as *The New York Blondes*. Decca has already agreed to instruct dealers to destroy thousands of posters advertising the single, *Little G.T.O.*

According to Chrysalis, the record was made by American DJ Rodney Biggenheimer with members of Blondie and other well-known

musicians playing and singing backing vocals as a favour to Biggenheimer who had helped them in the early days of their career.

During the recording session Debbie suggested she should record a "guide vocal" to help Biggenheimer on the understanding that this tape would be wiped afterwards.

"This agreement has obviously been flagrantly disregarded as a mix of the song featuring this guide vocal as the actual lead vocal is being sold by Decca/London under the name *New York Blondes* and giving the impression that the record is a genuine Blondie product," said a Chrysalis spokesman.

Legal proceedings have commenced against the makers of the recording, Dan Kessel and David Kessel of Deep Sleep Productions, Hollywood, for breach of their agreement. Decca picked up the song through their London label office in a licence deal with Bomp Records.

A Decca spokesman said: "This record came to us through the normal course of a licensing deal. We have complied with Chrysalis' wishes for us to destroy the poster."

Presley among big name acts on video releases

by SIMON HILLS

VIDEO CASSETTES of Elvis Presley, Frank Sinatra, Barbra Streisand and Judy Garland are being made available from the Leeds-based company, World Of Video 2000, which is currently talking to record distributors about handling their product.

The two-hour cassettes are

available in VHS/Betamax format, retailing at £39.95 and Grundig/Philips at £49.95. They are available to retailers across Britain later this month, and the company says it is selling its catalogue to some record dealers.

"We have 250 dealers throughout the country," said MD Ray Linton. "They are mainly video and television dealers, but there are some record retailers. We are getting a lot of new music material and are currently speaking to some record distributors.

Footage for the Presley tape is taken from live concerts across 15 years and includes his 1968 Special Comeback show in its entirety, which features the *Let Yourself Go* number that was considered too sexy for television in America.

The Sinatra special includes *Too Marvellous For Words*, *My Kind Of Town* and *These Foolish Things* under the title of *Old Blue Eyes Himself Volume 1*, while the Barbra Streisand tape comprises two specials from her early years — *My Name Is Barbra* and *Colour Me Barbra*.

The Best Of Judy Garland tape features a 1963 US television spectacular never shown here, with out-takes from *Annie Get Your Gun*. It also includes Garland and Liza Minelli at the London Palladium singing 12 songs including *Over The Rainbow*.

Rights for the tapes have been completed in America, where they have been available for over a year. World Of Video 2000 has exclusive European rights.



WALKING ON THE MOON
 THE NEW SINGLE

INSIDE

Retailing 8 • International 10 • Publishing 12 • Broadcasting 14 • Classical 16 • Singles chart 19 • Albums/singles releases 32 • Album chart 34 • Feature 37 • Tipsheet/Talent 38 • Disco 40 • Album reviews/performance 44 • Factsheet 45



Music Week's US correspondent IRA MAYER sums up the first Billboard International Video Music Conference in Los Angeles

Music will take a back seat in the video age

LOS ANGELES: The irony of *Billboard's* first annual international video music conference here last week was that it was indeed sponsored by *Billboard*, a music trade paper, when the prevailing attitude (except for a handful of producers with a vested interest in believing otherwise) was that music will *not* play a major role in the development of the home video market.

"I sense there is a false euphoria being built up," said Al Markin president of Video Corporation of America, a video cassette distribution company. Addressing himself to producers and other optimistic delegates he added: "Don't think you can make promotion films, sell them to a distributor and that we'll magically find an audience for them."

And Todd Rundgren, speaking prior to the premiere of his video interpretation of Tomita's recording of Holst's *The Planets*, took the artistic standpoint that more or less echoed Markin.

Dire forecasts

"I don't believe that the video disc will ever become a realistic art form for a musical artist like myself," said Rundgren. "The video disc will be the last place for a musical artist's work to be seen after network television, syndication, satellite broadcast and cable TV."

"Nobody has the confidence in the medium to make the kind of investment in any one system that would be necessary to create an art form."

The general level of enthusiasm (occasionally dampened by the poor

performance of everything from standard microphones to various mishaps with video projection systems) was hardly dissipated by such dire forecasts. Indeed, I think it was buoyed by the unusually large number of people who financed their own participation in the conference.

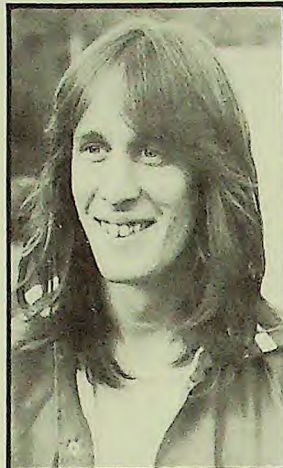
Many people who apparently felt that this was the right subject at the right time, but whose companies would not cover expenses or registration fees, nonetheless made their ways from all over America to attend the conference.

Sounding off

And while the comments from the floor at the end of various sessions often provided these people (and others) with an opportunity to sound off rather than address the problems at hand, their participation made for a spirited kind of debate that is not often found at such gatherings.

The same questions manifested themselves repeatedly regardless of the specific panel topic: 1. Whether anybody will be interested in purchasing video discs or cassettes and viewing the same programme over and over; 2. How, when and to what extent the record companies are going to finance experimentation and entry into the software market; and 3. How and when the rights problems are going to be solved.

It was curious that certain people were conspicuously absent from the forum — people such as Don Kirshner and Dick Clark who have the most experience with music video in this country. Absent also was any representative of the two year old copyright tribunal, the congressionally-formed body charged in this country with the developing rights policy.



TODD RUNGREN: "The video disc will be the last place for a musical artist's work to be seen after network television, syndication, satellite broadcast and cable TV."

"I sense there is a false euphoria being built up. . ."
Al Markin

The record companies, too, were playing it low key, with such executives as CBS' Walter Yetnikoff and RCA's Robert Summer speaking broadly of their respective company's commitment to the video market, but avoiding specifics. Indeed, if one listened to those at CBS and RCA charged with video development (Arnold Levine and Steve Kahn) the cause sounded hopeless beyond the making of promo tapes.

New art form

Yet most record companies here are dabbling with the medium, though often they expect producers to finance themselves even before any kind of rights and/or permissions have been established.

Films represent the bulk of the current home video market with X-rated material accounting for upwards of 50 per cent of the business. This is because the rights situation is relatively clear (video is covered contractually by the term 'sub markets') and because it is somewhat rhetorically argued that film has the broader mass appeal (over music).

But as numerous panellists pointed out, it will be a new art form that will, in the end, make home video a viable business — not the recycling of old material, be it film or music.

So where to from here? At a somewhat abstract level, the conference demonstrated the need for the industry to find different metaphors for the emerging video market. Todd Rundgren intelligently pointed out that there is a familiarity element to the video disc of which we must be wary — for while the video disc resembles a record physically, it is not a record in the

traditional sense of the word, despite the fact that familiarity may make us a little more comfortable with the disc than the cassette.

Admittedly, each time a new technology comes along it uses a previous technology as its 'content' while groping for its own best mode of expression (TV for example using radio and variety) and home video is entitled to its growing pains.

The technology, however, is changing so rapidly that we hardly have time to let the cassette develop before the disc overtakes it — while simultaneously satellite and cable networks link the entire world for two-way communication.

Future conferences, I hope, will deal more concretely with these problems and will encourage more serious debate among the various vested interests — i.e. the cable and home video factions, the video game people and music producers.

The medium is young and research is just beginning. But the technology will overcome us unless we attend to the demands — artistic, economic and legal — of the form.

For regular coverage of the growing video industry read Music Week

EARTH,WIND & FIRE

NEW SINGLE

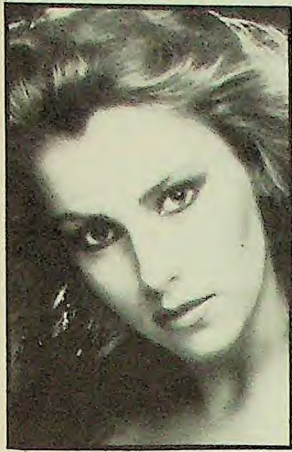
'CAN'T LET GO'

Single: "Can't Let Go" CBS 8077
Album: "I Am" CBS 86084

Here's one you can't let go. Because it's the new single from Earth Wind & Fire's platinum album 'I Am'.

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

NEWS



ARIOLA UK has signed Canadian singer France Joli. Although only 16 years old, Ms Joli has already enjoyed phenomenal success in the States with her first release. The single *Come To Me* (ARO 204) is released here this week on the Ariola/Dreyfus label with the album of the same name (ZC/ARL 5046) following on December 7.

Luxembourg angry at 'poaching'

THE MOVE by DJ Steve Wright to Radio One has provoked an angry reaction from his current station — Radio Luxembourg — which is annoyed at the regular loss of its best young presenters to the BBC.

Luxembourg's managing director, Alan Keen, voiced his fury in a telephone call to Radio One controller, Derek Chinnery. Hitting back at the accusation that he had "poached" Wright from Radio Luxembourg, Chinnery says that the DJ had sent an audition tape to Radio One.

"It was Steve who offered his services to Radio One," says Chinnery, "and you can hardly call that poaching. It must be very frustrating for Radio Luxembourg to lose their DJs to the BBC but the station has always been a spawning ground for talent and they, like us, broadcast nationally."

Wright has been with Luxembourg a few months and was previously at Reading based ILR station, 210, where he presented a show with Mike Read, another DJ who made his way to Radio One via the Grand Duchy.

Wright will present his first show on the network on Saturday, January 5.

N&B's diary concept

NISBET AND Beck Music are involved, as part producers, in a new concept album, *Country Diary Of An Edwardian Lady*, which has been issued on the Warwick label and which will be the subject of a major promotional campaign. The album is based on the book — estimated worldwide sales are in excess of two million — by Elizabeth Holden and features music by a variety of composers, including Elgar, Delius, Ravel, Chopin and Mozart, which has already been released on other labels. Actress Francesca Annis reads from part of the diary while Leo McKern recites various portions of poetry written during Edwardian times.

The music publishing company, owned and run by Ben Nisbet and Ronnie Beck, has also placed a number of masters with record companies including The Wimpey Bar Song, by the Plague with Evolution, and a group called Felix The Cat with GTO. A single will be released in January.

The company has also signed a contract with the Cambridge-based SRT label to supply twelve singles a year, the first of which is "Caravan" by Katie Menalia.

Ray Williams' Gas Songs publishing company has acquired the theme songs and music from the new film, "Box On", produced by Bob Dick, the former owner of the Royalty Theatre and director Lynsey Clennell who composed the music. Veteran singer Charlie Gracie has recorded the two main theme songs, "Hold On" and "Box On" for the film soundtrack.

The documentary features coverage of recent boxing events which are not recognised by the British Board of Boxing.

Thomas joins Hole to start new label

JEREMY THOMAS, general manager of Electric/Cube Records for the past four years is to leave the company at the end of the year. Thomas is going into partnership with Max Hole — manager of Camel, Martin Carthy and Vapour Trails — both on the management side and to start a new independent label.

Hole is also managing director of Criminal Records, but Thomas' proposed label will be an entirely separate venture.

Negotiations are currently under way for what Thomas describes as "a completely new kind of independent/major label working relationship," further details on this will be announced in the New Year.

During his four years at Electric/Cube, Thomas has had success with Quantum Jump, John Williams and Gordon Giltrap.

Commenting on his new venture, Thomas said: "I am deeply indebted to David Platz for his help and encouragement in my time at Electric and I am very sad to be leaving."

"However, owing to substantial policy differences coupled with my

long-standing association with Max Hole and my belief in his artists, I feel the time is now right to create a new kind of label based on our joint experiences."

David Platz, managing director of the Essex Music Group was in Europe last week and unavailable for comment.

DAVID MARLOWE moves from the Virgin press office to become executive assistant to the company's chairman, Richard Branson, and press chief Al Clark is again looking for a replacement... Stiff press officer Andy Murray is to join CBS as product manager on December 10... June Bryant, personal assistant to Radio Luxembourg managing director Alan Keen since 1972, has been appointed as the company's director of promotions and will become involved in an expansion of the merchandising side of the station... Red Shadow is expanding its promotion company and has added a new director, Colin Forsey, who was head of promotion at CBS from 1973-75 and more recently marketing and promotion manager at Handle Artists. Keith Hiller, who has worked for ATV Music for the past seven years, the last three in the



promotion department, is leaving the company and Phil Sanderson, who has been managing his wife, singer Louisa Jane White, has recently joined the promotion department. Hiller can be contacted through Tony Hiller Music at ATV Music.



BEVERLY CHEADLE has been appointed regional promotions person for DJM Records for the Midlands and Manchester areas. Her responsibilities will include visiting radio stations and retail outlet promotion. Ms Cheadle was formerly with Topic Displays and Decca.



SOURCE RECORDS Inc, a new Los Angeles based label recently acquired for the UK by EMI's LRD, has signed soul star Harold Melvin & The Blue Notes and Sharon Paige to long term deals. Source was set up by Logan Westbrooks, an American who worked for CBS prior to his current project. Other acts signed to his label are Chuck Brown And The Soul Searchers, Lee Moore and Opus 7. A Harold Melvin album is set for UK release in the New Year. The material is all written by McFadden & Whitehead, the writer/producers who topped the charts with *Ain't No Stoppin' Us Now*. Pictured putting the final signatures on the deal are (l to r): Standing: Dwight Johnson (Blue Notes), Dave Ebo (Blue Notes), Logan Westbrooks (president, Source Records), William Sprately (Blue Notes), Jerry Cummings (Blue Notes). Seated: Harold Melvin and Sharon Paige.

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MUSIC WEEK

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US Charts courtesy Billboard

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SID SINGS RELEASE DATE DEC. 7

Handcuffed Sex Pistol led away cursing

SID VICIOUS ACCUSED IN DISCO PUNCH-UP

Jail threat to Punk

DRUG COMA DRAMA OF SEX PISTOL

Sid Vicious in hospital dash from airport

SUN

SID

CBS 01-960 2155 VIRGIN V2144

NEWS

Stiff announces 'radical trading arrangements'

STIFF PLANS to institute radical changes in its trading arrangements in the New Year — involving price rises, cuts in dealer margins, plus a five per cent returns scheme.

The changes bring the company more into line with CBS, following the recent pressing and distribution deal between the two and co-incides with a move into larger premises.

The move and new trading arrangements are part of a pattern for the eighties set by Stiff and general manager Paul Conroy says: "We will be aiming to break a number of new artists next year."

To help carry out that aim, Stiff will issue limited editions of SEEZ-prefix LPs by new artists at the special price of £3.99, with the dealer margin at the same percentage level as for full price product.

"The quantity issued at the £3.99 level will depend on how many we think the album will sell long term," explains Conroy. "We hope it will give the small dealer the chance to order early and we like to keep prices down as much as possible."

Full price product will rise on January 1 from the current £4.78 to £4.99 and the company justifies the increase by maintaining that this level is still one of the lowest. Singles are set at 96p.

The dealer margin on all product will be 33 per cent, down from 36 per cent, and Conroy comments: "We have never decided what dealer margin would be in the past and merely followed our distributor Island. Now we are falling into line with Virgin and CBS."

"Similarly, we are following CBS in introducing a five per cent returns allowance and that will be administered by them, though we expect very few shops to be sending back our product as we put out very few duff records."

The company, which has gradually spread into several premises along Alexander Street will finally be under one roof from December 3 and introduces a new Stiff Industries logo.

The new offices are half a mile from their current location in the former premises of Caroline Exports (11 Woodfield Road, London W9, Tel: 01-289 6221, 10 lines). Stiff will be able to store stock in the same building which will also house Stiff's own video company.



PHONOGRAM THREW a party for Gallagher & Lyle and Judie Tzuke when their 33-date British tour hit London for an appearance at the Hammersmith Odeon. Pictured at the celebrations, held in the Lyric Theatre, are (L to R): Stuart Grant (Gallagher & Lyle manager), Benny Gallagher, Tony Powell (Phonogram singles marketing manager), Sandie Meikle (artist relations manager), Barry Murfet (artist relations officer), Graham Lyle and John Kennedy (legal and business affairs advisor). Gallagher & Lyle recently released their first album for Phonogram, *Lonesome No More* (Mercury 9109 628).

Ames must stop pirate Fever tapes

POLYDOR HAS been granted High-Court injunctions to stop Ames Records and Tapes of Ribbleton Trading Estate, Preston selling pirated cassettes of Saturday Night Fever.

Mr Justice Browne-Wilkinson banned Ames Records and Tapes Ltd from infringing Polydor's exclusive copyright in either the recordings or the artwork on the packaging. He ordered Ames not to help others to pass-off the recordings in packaging "likely to deceive or cause confusion."

The judge also ordered an enquiry as to the extent of any damage suffered by Polydor as a result of the infringement.

Ames were ordered to hand over all infringing copies to Polydor and supply them with a complete list of copies within seven days.

Judgement was given for Polydor in the absence of a defence or court appearance by Ames.

Counsel for Polydor said that "quite a substantial number" of cassettes were involved and that "many had been recorded abroad illegally."

The "pirated" cassettes bore the same name and the same illustrations as the Polydor product, but were sold at "a significantly lower price," said Counsel.

Swift reaction to ILR expansion plans

REACTING SWIFTLY to the Home Secretary's go-ahead for a further expansion of the Independent Local Radio network (see *MW*, November 24), the IBA has advertised the contract for the Leeds transmission area.

The IBA hopes to be able to specify and advertise the contracts for five more locations during the next six months from among Ayr, Bristol, Bury St Edmunds, Leicester, Londonderry, Luton/Bedford, Preston/Blackpool, Swindon and Wrexham/Deeside — in addition to Southend/Chelmsford, the only one of the nine ILR locations authorised in October last year not yet advertised.

Other places named by the Home Secretary on November 15 this year — Barnsley, Guildford, Hereford/Worcester and Newport (Gwent) — will be advertised during 1981, together with the three or four remaining from the first list.

The aim expressed by the IBA is to specify ILR franchises of diverse scope in areas spread throughout the UK, both urban and rural. The order and timing for these new contracts will be subject to progress made with the acquisition of sites for transmitters, the granting of planning permissions and international clearance for suitable frequencies.

Ken Bruce goes it alone

KEN BRUCE, the EMI LRD promotion manager whose sudden departure from the company two weeks ago caused consternation among several licensed labels, has set up his own promotion company with Rak — one of LRD's most important labels — as his first client.

Bruce, who is working out of Rak's offices (586 2012), is negotiating other contracts which he expects to announce shortly.

New High Court twist over imports

IN WHAT looks like being something of a test case in the current crop of record company High Court actions against unlicensed imports, a judge has decided to consider whether UK manufacturers actually have the right to apply for the sort of injunctions involved in most of these cases.

CBS UK's application for an interim injunction against Charmdale Record Distributors to

stop the import and sale of alleged copyright infringing records and tapes remains open, but on Friday the judge decided to take as a preliminary point of law the question of whether a UK exclusive licensee of a US copyright is entitled to prevent the importation of records lawfully made in the US by the US copyright owner.

Counsel for CBS and Charmdale were in court again on November 27 to argue this point, but, in the meantime, Charmdale has given CBS an undertaking not to import or sell 11 specific albums. These are Marlena Shaw's *Take A Bite*, Ray Conniff's *I Will Survive*, Rick Derringer's *Guns and Women*, Shel Silverstein's *Freakin'* at the *Freakers Ball*, Ellen Foley's *Night Out*, Toto's *Hydra*, Lonnie Liston Smith's *Song for the Children*, Steve Forbert's *Jackrabbit Slim*, Barbra Streisand's *Wet* and *Melba Moore's Burn*.

Polydor staff changes

POLYDOR MD A. J. Morris has announced the line-up of the company's new management team following the appointment of two Polydor directors to the new Polygram Records Operations division.

As previously announced, Tom Parkinson is to head the new commercial division, which joins together the Polydor and Phonogram sales force. John Crane is to leave his duties as Polydor's financial director to take up a similar position with the central administration division of Polygram.

At Polydor, Ratnam Bala becomes head of administration and Nigel Reveler becomes marketing services manager.

Infinity: London duo lose jobs

THE OFFICIAL closure of Infinity Records (*MW* November 24) was announced last week by MCA president Sid Sheinberg who said that MCA Records would "arrange for the continuance on an interrupted basis of assigned business activities of Infinity".

This is taken to mean that Infinity-signed acts will have their contracts switched to MCA and it is likely that Infinity's publishing company will also be absorbed by MCA. But undoubtedly MCA will be looking closely at the potential profitability of the Infinity roster and will be selective in developing long-term careers.

• In London, Gary Davison and Anne Benson have lost their jobs as a result of the Infinity closure, but Ray Still is retained by MCA in the

News in brief...

vacant position of MCA product manager, along with secretary Siobhan Wells.

AS REPORTED in last week's *MW*, EMI is closing its Imports Division from December 31, 1979. A company statement said: "The decision to close this area of the company follows a substantial drop in catalogue business in the UK record market, as a result of the current economic climate."

The division will continue to service catalogue and the product of its distributed labels until December 21. Wherever possible, Imports staff will be absorbed into other areas of the company.

NEXT YEAR'S country music festival at Wembley Arena is to be sponsored by Marlboro cigarettes and will be known as the Marlboro International Festival of Country Music.

The event will be presented by Mervyn Conn, originator of the festival 12 years ago, who last week also announced that BBC TV has signed a new exclusive five year contract to film the concerts for eight 45 minute programmes. Conn has also added an extra day — Good Friday.

Tribunal hears needletime challenge

A CHALLENGE to the concept of needletime has come from Independent Local Radio at a Performing Right Tribunal.

The tribunal sitting at the Patent Office in London will set the level at which future payments will be made for playing records on ILR. The complex proceedings, which have entered a second week, are not expected to be resolved for many weeks. Involved in the wrangle are the Association of Independent Radio Contractors, representing the

commercial stations, Phonographic Performance Ltd which administers the needletime levy for record companies, and the Musicians' Union.

The first week of the tribunal has been taken up by the opening argument presented by counsel for the AIRC who has revived the contention that radio stations, while providing a plug for a record with each play, should not then have to pay a royalty to the record company.

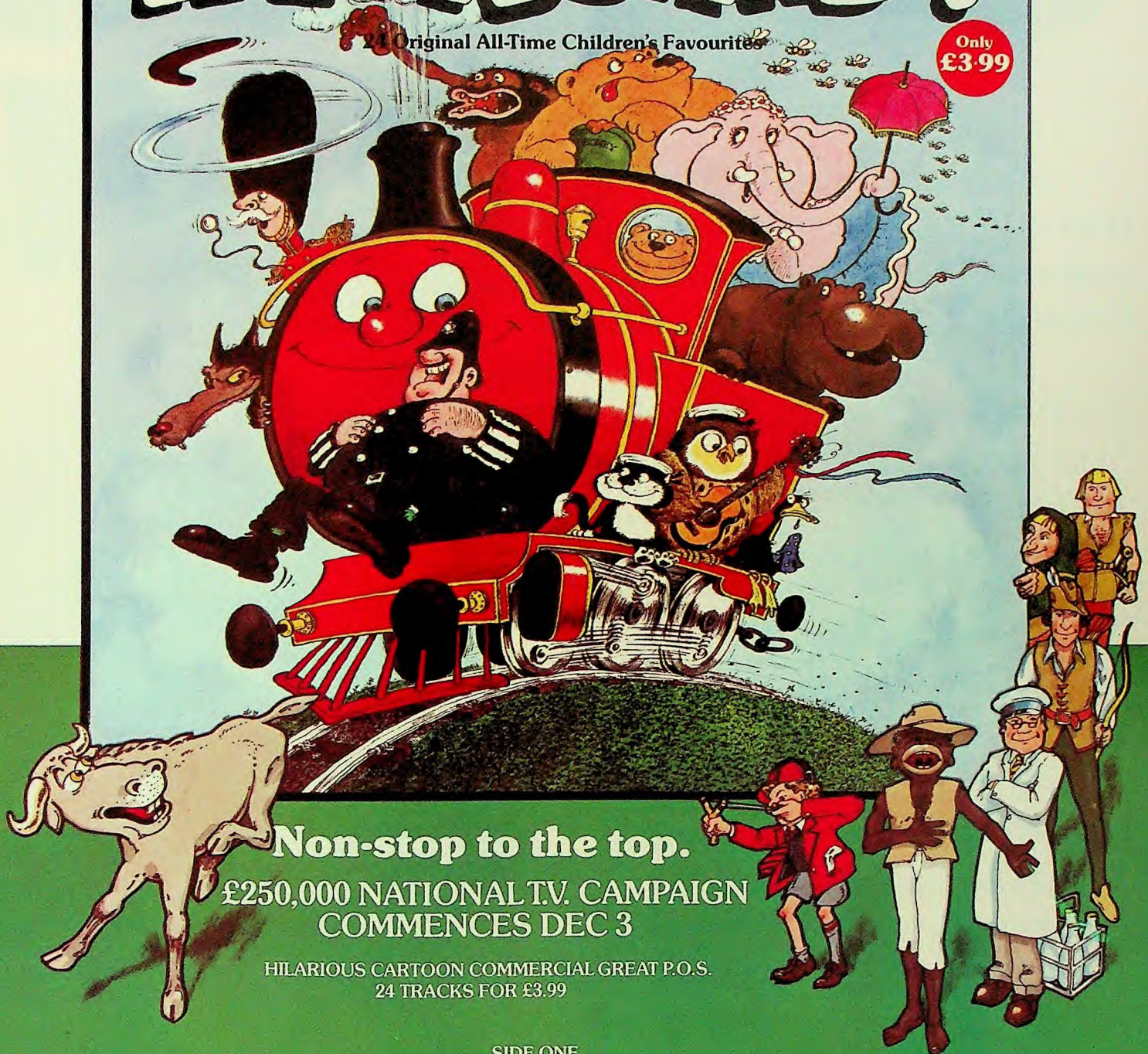
Music Sales name ban

AN APPEAL against the High Court temporary ban — imposed on November 16 — preventing Music Sales from using the new name Record and Tape Sales was won last week. Record Sales, the independent sales promotion company, had applied for an injunction to prevent the use of the new name, because they claimed it caused confusion with their own and so harmed them. An interim injunction was granted, but when Music Sales went to the Appeals Court last Tuesday this was overturned; so they can continue to use the new name until the application for a permanent injunction is heard in the High Court later this week, or next.

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|--|---|---|---|
| 1. THE LAUGHING POLICEMAN
Charles Penrose | 4. RIGHT SAID FRED
Bernard Cribbins | 7. GOODNESS GRACIOUS ME
Peter Sellers & Sophia Loren | 10. I KNOW AN OLD LADY
Burl Ives |
| 2. THE UGLY DUCKLING
Danny Kaye | 5. THE HIPPOPOTAMUS SONG
Ian Wallace (MUD MUD) | 8. THE BEE SONG
Arthur Askey | 11. MY BOOMERANG WON'T
Charlie Drake COME BACK |
| 3. ROBIN HOOD
Dick James | 6. BANANA BOAT (DAY O)
Stan Freberg | 9. WHO'S AFRAID OF THE BIG
Pinky & Perky BAD WOLF? | 12. THE TEDDY BEARS PICNIC
Henry Hall |

SIDE TWO

- | | | | |
|---|---|-----------------------------------|---|
| 1. NELLIE THE ELEPHANT
Mandy Miller | 4. ERNIE
Benny Hill | 7. GRANDAD
Clive Dunn | 10. GNU SONG
Michael Flanders & Donald Swann |
| 2. SPARKY'S MAGIC PIANO (Excerpt)
Henry Blair & Ray Turner | 5. BUCKINGHAM PALACE
Anne Stephens | 8. MY BROTHER
Terry Scott | 11. TWO LITTLE BOYS
Rolf Harris |
| 3. THE OWL & THE PUSSYCAT
Elton Hayes | 6. A WINDMILL IN OLD AMSTERDAM
Ronnie Hilton | 9. MORNINTOWN RIDE
The Seekers | 12. THE RUNAWAY TRAIN
Michael Holliday |

Available on disc and tape from: EMI Records (UK), Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.
Telephone: 01-561 4646 area A (North & Scotland), 01-848 9811 area B (Wales & N Midlands),
01-573 3891 area C (E Midlands), 01-561 4422 area D (South West), 01-561 2888 area E (South East).

EMTX 101

CAN YOU A WINNER

A nibble at an album that's Chocolate-coated dynamite: Hot Chocolate's 20 Hottest Hits.

It's enriched with such greats as Every 1's A Winner, Together Again, You Sexy Thing and So You Win Again.

And needless to say, we're going to make sure that there's a very big craving for it.

From the release on November 30th, right up till Christmas, we're spending £350,000 on a national campaign.

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Place your order now. Because this is one album that Hot Chocolate lovers are going to find irresistible this Christmas.

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Don't Stop It Now. I'll Put You
Together Again.

Side Two.

Emma. Brother Louie. Man
To Man. Cheri Babe.

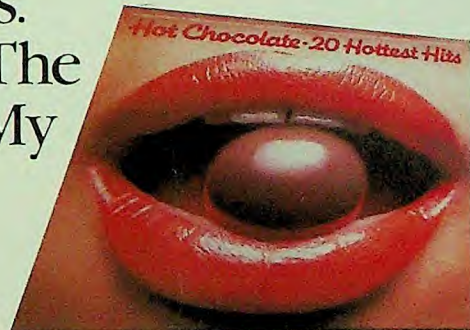
Mindless Boogie. You Could've
Been A Lady. Going Through
The Motions.

Heaven Is In The
Back Seat Of My
Cadillac.

Disco Queen.

Every 1's A Winner.

Hot Chocolate • 20 Hottest Hits



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RAK
Produced by Mickie Most.

RETAILING



SANDWICHED BETWEEN Virgin Megastore manager Johnny Fewings (left) and Atlantic general manager Geoff Grimes (far right) are Manhattan Transfer, making a personal appearance at the store.

A Standard double-take

A LETTER in the London *Evening Standard* last week must have caused anyone in the record business or trade who read it to perform a dramatic double take.

The writer asked: "I would like to know why it is that records are sold at such extortionate prices" — not in itself much of a surprise since consumer resistance to record prices is well known, but the letter later points out that while all his local multiples (Smiths, Debenhams, Woolworths and the Co-op) were selling a current chart LP like Abba's *Greatest Hits Vol 2* at £5-plus, a small nearby indie was selling it for less than £4. He asked how this could be done.

MW asked the owners of Downtown Discount Records, in High Road, Ilford, Essex, how it

could be done. The reply, from Steve Williams, who is a partner in the shop with his brother Roger, was: "Because we are being a bit shrewd."

The Williams' recently bought the shop, and use of the name to trade under, from its previous owner. For some time trade has been declining and a change of premises had not helped. Determined to win the customers back — pretty well at any cost to start off with — the brothers cut their margin on chart albums to a few pennies, or to absolutely nothing.

Desperate measures, but they were determined to fight the local multiples in genuine "over the top" fashion. Steve Williams, pointing out that the business obviously cannot continue with such a

profitless policy for very long, was able to announce that it was achieving what he and his brother wanted.

"It really is bringing the customers back. They come in and buy one chart LP at a really big discount, then they look round and buy something else. The writer of that letter, is an example, I suppose. He won't be going back to Smiths or Woolworths for his LPs, will he?"

Speaking from what certainly sounded over the phone like a shopful of people Steve Williams said that this spate of insane price cutting would end at Christmas, although the shop would continue with its normal policy of discounting everything to some extent. But he expected to keep most of the regulars he won, or won back.

R 'n' R Disco heading TV LP Christmas list

A POINTER as to how the TV albums released so far in this pre-Christmas period are selling — from a company qualified to drop such hints because they wholesale them. Lugtons describes sales of TVLPs in the past week or so as "quite unbelievable".

Although this superlative applies to all the available titles, the top of the list is Ronco's *Rock 'n' Roller Disco* and the wholesaler's best seller from K-Tel is *Hot Tracks* — although this is below both *The Moody Blues* and *Don Williams TVLPs* in the national charts.

Also being pushed by Lugtons are "two collectors items for the Eddie Cochran fans" — singles from Rock Star Promotions. These are *What'd I Say* b/w *Milk Cow Blues*; and *Skinny Jim* b/w *Half Loved*. They are also predicting, quite understandably, a very big hit for Marianne Faithfull's *Broken English* album on Island.

Matching Lugtons for the literary and attention-grabbing standard of its release lists is Jazz Services Unlimited.

After a cryptic dig at EMI Imports which Dooley himself would have

been proud of, JSU picks *MW* up on the fact that this column expressed some doubts as to whether there was a boom in folk record sales.

"Our folk sales are up anyway, so sucks boo to *Music Week*" JSU retorts, and goes on to announce that it has acquired the distribution rights for Ewan McColl's Blackthorne label, for Kettle Records and exclusively for Donal McGuire's Rossendale label — McGuire's LP apparently being tipped as one of the folk records of the year. *MW* is as ready to cheer on sales in the folk market as in any other and graciously accepts that JSU know what they are talking about.

Apart from folk the company's best sellers for this month have been Nat King Cole's *Pieces of Cole* (SWH 12); Tex Beneke's *Memories* (FH 33); and Ruby Braff Plays Bing (SFAX 108).

When buying stylis can lead to trouble

by
DAVID LAZELL

THIS TIME of year makes me recall pre-Christmas celebrations in 'stores I have known'; the hastily eaten sausage roll and gulped goblet of anonymous sherry as the Securicor delivery-lady pops in. I don't think that record retailers really know how to give the staff time to enjoy a merry interval between selling *White Christmas* and *I Don't Like Mondays*. I have known December days when the store was so full of customers that getting to the toilet was an achievement to be ranked with guessing the Top 75, in perfect order, six months in advance.

Way back in Wales, where I had my first encounters with retailing, a local store used to adopt the traditional approach. Customers were carefully escorted out at midday on December 23, the shop blinds drawn, the doors locked, the lights extinguished and the crates of lime juice — and other things — brought out. While the noise from the store could be heard about half a mile away, one could see not a thing.

Foolishly, I left that very promising career before I was senior enough to be locked in with the rest. Even more foolishly, I went away to college for two years to study management, industrial relation and economics. One Christmas, my college staff round my neck like some ghastly colour vinyl. I gazed at a bus which stopped with a hiccup,

and disgorged some maidens so drunk that they fell off, and — with great merriment — went along the road on all fours.

"Been listening to records, they have," said an older and wiser friend in radio and TV. "Came in to buy a new stylus for the shop record-player this morning. They always buy a new stylus at Christmas."

I know that behaviour, all right; I have had hundreds of customers who buy their music centre a new stylus for the Yule, and at no other time.

"Can you tell whether it was the records that got them into that state?" I asked. "Or was it that well-known dandelion wine produced by Mr Griffiths, the temperance record store manager?"

"I'm not sure," he said. "But if E.M.I. could bottle it, they'd make a fortune."

Well, we've had singles pressed in the shape of a telephone. Pressing them in the shape of a beer-mat, bottle opener, or pair of knee-pads for those unable to stand after the Christmas Party should be simplicity itself.

DEALERS! Don't forget *Music Week's* new chart-by-telephone service. If the Post Office does not deliver your *Music Week* on Wednesday morning phone 01-855 7711 to hear a recorded list of the new chart placings.

CHELSEA

ON TOUR WITH THE DICKIES

THE ALBUM

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RECORD

SFLP 2

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INTERNATIONAL

CBS Germany revives
international A&R section

From MICHAEL HENKELS HAMBURG: CBS Records Germany is re-establishing an international A and R department, responsible for the selection and release of non-German product.

Gerd Gebhardt has been appointed group manager of international A and R with effect from November 1, reporting to managing director Jorgen Larsen. Gebhardt joined the CBS Germany press office in 1971, moving later to radio promotion and becoming radio promotion manager in 1975.

Reporting to Gebhardt is Hartmut Heuer, who has been appointed international A and R manager.

Dateline:
Hamburg

Heuer rejoined CBS Germany in 1978 as product manager with special responsibility for CRI product.

Another recent CBS Germany appointment is that of Ulrich Jabczynski as promotion manager, also reporting to Jorgen Larsen. He has joined CBS after five years with EMI Electrola, where he was the national promotion manager in charge of local product.

In his CBS job, Jabczynski will

have overall responsibility for the company's four promotion departments — TV, radio, press and artist tours — and the heads of each department will report to him.

THE PHONO Academy has enlarged the jury which decides the recipients of its Phono Prize. This move follows last year's debacle when the jury resigned after a lot of dissension.

Now experts from the academic field and the retail trade are to be added to the jury members and there are rumours that the Phono Prize provided formerly by hi fi magazine *Phono Forum* will be restored.

HORST LIPPMAN, formerly a partner in the well-known Lippman and Rau concert agency, has launched his own record label, L & R Records.

It will concentrate on four main repertoire categories — new jazz reissues, black music and rock/folk. Among the first artists signed are Miriam Klein and Albert Mangelsdorff.

The Lippman and Rau concert agency has moved from Frankfurt to Munich, where its new address is Bavariaring 38, Munich 2 (Tel: 089 779033, telex: 5 213 227 LUR D). The agency's old premises in Frankfurt are now being used by former partner Mike Scheller, who is now heading his own concert company.

DIE FABRIK, an old factory building in Hamburg used for concerts and general events, has reopened after rebuilding following the fire which virtually destroyed it two years ago.

The Fabrik became famous as a centre for alternative music concerts and communication and many similar venues are now in operation such as the Rotation in Hanover, the Pumpe in Wilhelmshaven and the Zucker Fabrik in Stuttgart.

METRONOME LOSES the German distribution rights to the MCA catalogue at the end of the year, following the establishment of MCA's own German operation in conjunction with Ariola.

In another switch, Magnet Records is leaving Crystal/EMI in favour of Teldec for German distribution.

Passport gets Canadian 'visa'

From RICHARD FLOWHILL TORONTO: Capitol-EMI will shortly announce distribution in Canada for the Passport label, which found itself without a Canadian distributor when GRT Canada recently went bankrupt.

Main attraction on the label as far as Canada is concerned is the rock trio FM. The Toronto group's first album, made by the Canadian Broadcasting Corporation for less than \$10,000, and sold to Passport, went gold in Canada and did moderately well in the US. The band's second LP, *Surveillance* was ready for release by GRT when the company foundered, with some 65,000 orders on the books.

Capitol is releasing the record in the third week of November, treating it as a priority project. Passport, based in New York, does not have a distribution deal in Britain and FM is not free to negotiate its own deal.

Said FM manager Malcolm Glassford: "It seems that the country which pioneered progressive rock is just blase about us. Our lawyer, Ed Glinert, had some



LONDON: The first gold records ever awarded for sales of popular repertoire recordings in Czechoslovakia were presented recently by Ken East (left), president and chief operating officer, EMI Music — Europe and International, to Dr. Pavel Smola (centre), general manager of EMI Music's Czech licensee, Supraphon. With them is EMI Music eastern Europe licensee co-ordinator, Chris John. The gold albums were for sales in excess of 50,000 for Deep Purple's *Come Taste The Band* and Pink Floyd's *Dark Side Of The Moon*. East commented that it was a great achievement by Supraphon in view of the fact that the total Czech population is only about 15 million.

Swedes are still
fighting private
management ban

STOCKHOLM — Just six months ago the Swedish government's Labour Market Board set off a storm of opposition by effectively outlawing private management companies and artist agencies from acting to secure work for artists. Today the country's show business community is still fighting to reverse the decision.

The protests led first to the formation of PAMO, the Professional Artists' and Musicians' Organisation, which has campaigned all through the summer for the artist's right to choose his own management and booking. The board had invoked a 46-year-old act that confined entitlement to secure artist engagements to only five organisations.

Second, one prominent promotions agency, Showringen, reported the Labour Market Board to the Parliamentary Commission for the Judiciary and Civil Administration (JO). The result was a setback for the board, which JO found had clearly overstepped its rights in forbidding private

management.

A further setback followed the board's action in reporting EMA Telstar — one of Scandinavia's largest talent promoters — to the police for 'illegal labor exchange'.

The office of the public prosecutor has decided to withdraw its preliminary investigation of the case.

"Even so", says Ake Hjelm of the Labour Market Board, "we have asked for a re-examination of the EMA Telstar case by the chief prosecutor and the verdict from that office will guide our steps in the future. If they were to find that EMA Telstar's business is legal, then this would also be valid for the other companies doing similar work".

In the meantime, the public prosecutor's withdrawal has at least prompted the board to withdraw its own contentious 'direction'. At the moment, therefore, the situation has reverted to what it was previously, with all managers and agencies working at their own risk, pending a verdict from the public prosecutor expected in December.



TEL AVIV: Svika Pick holds a platinum disc awarded for sales on his latest CBS release, *Music*. For the third year running the Israeli artist has won the title of *Singer of the Year* on votes from radio stations and the press and also added *Songwriter of the Year* to his tally of honours. He is seen with, from left, CBS Israel promotion manager Etchie Stroth, management executive Baggai Pinsker, former CBS Israel managing director Shirley Schmidt, producer Amiram Har-Even and sales manager Dave Meyerson.

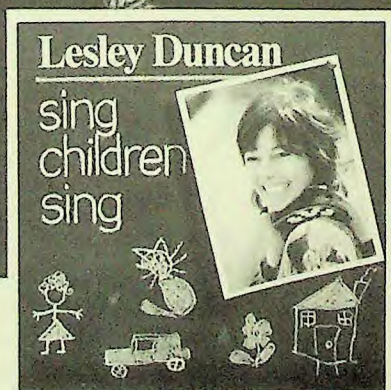
Harry H. Corbett
& The KidsAn Old Fashioned
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No S001



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Leslie Duncan



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All proceeds from the sale of this record will go towards the International Year of the Child to help children in need...with many thanks to everyone involved for giving time, love and expertise.



International Year of the Child 1979

8061



Produced and arranged by Tony Cox at Sawmills Studio, Golant, Cornwall.

*this page contributed jointly by CBS and Music Week.

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

The latest
GOSSIP etc
'LADIES'
NIGHT



THE ALBUM



The big news is the massive success of Kool and the Gang's single "Ladies Night." And the word is out that their album of the same name is going to be the talk of the town too. The news is hot, the music's hot, and your sales are about to get hotter than ever—Stock up now!

Album 6372 763 Cassette 7110 461



marketed by
phonogram

PUBLISHING

Question mark
over Burlington

by PHILIP PALMER

THE FUTURE of Decca's Burlington Music Group appears uncertain while the ailing records-to-radar giant puts the finishing touches to the sale of the records and publishing companies to the Polygram conglomerate.

However, if and when the sale is completed, it is understood that the lucrative Burlington catalogue will be absorbed into Intersong Music in the UK which ironically already sub-published Burlington's songs in France and Holland.

Burlington Music, currently run by veteran publisher Leslie Lowe and his assistant Alan Buck, a former member of the Four Pennies, was originally formed in the early fifties as a publishing outlet for Decca Records. During the next 20 years the catalogue was steadily built up and contains a number of important rock n' roll tunes, many of which like Somethin' Else, Three Steps To Heaven and C'mon Everybody, have found a new lease of life by recent hit recordings. The catalogue also contains evergreens like There Goes My Everything, Release Me, Green Grass of Home and early material written or recorded by Berry Gordy, Herb Alpert, Al Green, Creedence Clearwater Revival, Dion, Johnny and the Hurricanes and more recent product by Father Abraham and the Smurfs.

One of the prime sources of

income for Burlington Music over the years has been most of the recorded output by the late Jim Reeves which has been a considerable money-earner for the company.

And an added attraction of the Burlington catalogue is that most of the songs are for the life of copyright and not contracted through short term deals.

Intersong Music, which is naturally coy regarding a possible takeover of the Burlington Music catalogue, is expecting a chart placing soon with the Scottish Dog Dance by the Red Haggie Pipers, a recent Paul Burnett Record of The Week.

Intersong received a copy of the master back in May and one condition of acquiring UK sub-publishing rights was that a UK record release was fixed. After being turned down by most of the majors, Intersong placed the disc with the indie Gull label, distributed through Pye. The tune was acquired by Intersong from Leo Carls of the Belgian publishers Swan Songs who produced and co-wrote the tune with a character called Hoppe.

Moving with the times

KEEPING TABS on current musical trends and events is often the prime objective of many a songwriter, so it seems apt that six months ago EMI Music writer Nick Coleman should write I Took The Thorn And Left The Rose. Coleman, half of the Brian and Michael, duo plans to record the song shortly with Keith Parrott who has recently carved a niche for himself as a producer with a number of hits, including The Sparrow by the Ramblers.

In recent months, Brian and Michael have proved to be a most successful team for the MOR division of EMI Music and apart from a new single, Pinocchio, they plan to release an edited version of A Bottle of Gin for the US market, and their first hit, Matchstalk Men is soon to be recorded by Tommy Steele and Ken Dodd for new albums and the Matchstalk children are featured as the St. Winifred's School Choir with Bread And Fishes, the first ever single on MFP.

EMI Music is also enjoying the third hit version this year of the haunting theme from The Deer Hunter, Cavatina, which Iris Williams has taken into the charts hot on the instrumental versions by the Shadows and John Williams. EMI Music has acquired over 30 covers on the tune which has now been recorded by such artists as Cleo Laine — who composed the lyrics — The London Philharmonic Orchestra, Andre Previn, Bert Weedon, Franck Purcel and Manuel and His Music Of The Mountains.

A man with a mission

WHY WOULD anyone leave a thriving songwriting and recording career, the comfort of home, family and friends to travel three thousand miles plus to a new country and city and take up his career in a foreign musical environment? In Len Boone's case the answer is simple — a challenge.

"Having previously visited London to promote my last record, Love Won't Be Denied, I noticed that American pop, R & B disco acts were doing really well over here, yet home grown UK acts failed to generate the same chart activity or make an impact on the US music market. In the UK there was an obvious challenge, explains Boone.

During the past 10 years Boone has had considerable success across the board with his compositions. The Bay City Rollers had a major American hit with You Made Me Believe In Magic, while Mary Travers, Maxine Nightingale and Rory Block have all recorded Boone songs during his career.

Boone has been in London for nearly two months and plans to stay until well into next year, paying

tribute to Steven Howard and Geoff Goy at Chrysalis Music who have both supported Boone during his London stay. With the establishment of a firm base from which to work, the Chrysalis Music writer has been meeting with and working with producers and writers like Ken Gold, Biddu and several acts including Hi Tension, Ritz, George Chandler of the Olympic Runners and Light of the World.

And for the future Len Boone is soon to announce plans for a recording contract with a major, and he is also waiting to hear whether Donna Summer, Barry Manilow and Shirley Bassey are to record some of his most recent songs in the immediate future.

Nigel Hunter is on holiday



Singles to profit by.

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Taken from the new album
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RCA (PL/PK 13494)



SHALAMAR
The Second Time Around (7" 1709/
12" FC 1709). Taken from the new album
'Big Fun' (FL 13494) **RCA**



ELLEN SHIPLEY
Catch The Cobra (FB 9449)
Special Bag. Taken from the new album
'Ellen Shipley'
(FL/FK 13428) **RCA**



JAMES GALWAY
Song of the Seashore (RB 5190)
Taken from the new album
'Song of the Seashore'
(RL/RK 25253) **RCA**
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PHIL DANIELS
Kill Another Night (PB 5198)
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BROADCASTING

A Capital
tribute!

IMITATION IS supposed to be one of the sincerest forms of flattery, so Capital Radio would have every reason to be proud of the tribute paid it by a commercial radio station of the same name based in the Transkei, South Africa.

Named Capital Radio, apparently in honour of the London ILR station, it starts broadcasting from Port St Johns on December 26.

Mike Adendorff, assistant to the chairman of the new station Dr. R. J. B. Bruce, explains that the board of directors felt Capital London was the finest commercial radio station in the world, and it has been arranged for Michael Bukht, of Capital in London, to come to South Africa for six months as programme consultant.

The new station looks set to shake up the staid and conservative habits of the existing SABC network, many of whose announcers and technical staff have deserted it for Capital.

With the most powerful medium wave transmitter in the Southern hemisphere pushing out 500,000 watts on 604kHz, broadcasts will reach the major population centres of Southern Africa, as far North as the Northern frontier of Zimbabwe-Rhodesia and as far West as Windhoek in South West Africa.

There will be 20 hours of broadcasting each day in English, with a maximum of 9 minutes advertising per hour in six 90-second segments.

More room for music on
fourth TV channel

PROVISIONAL PROPOSALS for television's fourth channel announced by the IBA suggest that there will be more outlets for music-oriented programmes.

Programming on the new channel, expected to be on air by the autumn of 1982, will be a continuation of the present mix on ITV, although the balance will be roughly reversed "with about two thirds of its programmes addressing sections of the audience who want something particular or who want something different".

The new channel will be run by a non-profit making company which will not produce programmes itself, but will obtain them from different sources, including independent producers and the ITV programme contractors.

The Authority estimates its annual budget to be between £60,000,000 and £80,000,000, in 1979 terms, to be raised through subscription by the ITV contractors, the total sum being divided between them in approximately the same proportion as their IBA rental. It is hoped that the additional channel will add between a fifth and a quarter, in real terms, to the total advertising revenue now earned by ITV. The question of sponsored programmes and block advertisements is still under discussion.

Broadcasting for 45 to 50 hours a week initially, the new service is expected to cover 75 and 80 per cent of the population — but 90 per cent in Wales from inception.

The board of the fourth channel

company would, subject to the provisions of the new act and the Authority's own control have some 12 to 14 members, including four from the ITV companies and five representing potential programme contributors. The board would be responsible for appointing staff, planning and scheduling programmes and establishing the annual budget.

A new bill covering these proposals is expected to be introduced soon and a new Act placed on the statute book during the summer of next year.

● AN IMPORTANT influence on the IBA's thinking about the future of independent television is a new survey commissioned from the BMRB to help assess the success and failings of the present service.

It was the biggest survey ever carried out for the Authority and involved interviews with 7,697 people aged 15 and over.

The IBA concludes from the survey that the picture which emerges nationally is generally favourable to ITV, with 50 per cent among those expressing a choice of "favourite channel" picking the commercial network. BBC-1 is accorded 41 per cent and BBC-2 9 per cent.

Among the many topics covered in this extensive survey is the

frequency of viewing different types of programmes and the categories of Pop Music and Music and the Arts feature among those watched least frequently. 37 per cent of those questioned said they watch pop programmes usually or sometimes, while 36 per cent said the same of music and arts programmes. This compares to a top figure of 94 per cent for national news.

None of the figures quoted, however, is equated with the frequency of such programmes occurring in programme schedules.

Midland goes
for AIR

MIDLAND COMMUNITY Radio, the successful applicant for the Coventry based ILR franchise, will be represented by AIR Services for national airtime sales.

The station is expected to be among the strongest of the new batch of ILRs and managing director John Bradford comments: "It is sad to have to disappoint real friends within the industry but the case made by AIR Services was overwhelming. We believe that we shall have the most effective representation that is currently possible."

News in
brief...

FORMER BBC Family Favourites presenter Jean Challis is filling the same Sunday lunchtime slot with Thames Valley in a new family show from midday to 2pm. She has been doing weekday evening shows for the station and will now also host a Saturday afternoon mixture of music and sport on 210 with sports editor Peter Kingham.

BRMB HAS launched a new programme, Jazz Notes, on air from 9pm to 10pm each Saturday. Presented by the Jazz Centre Society's Midlands representative, Paul Kelly, the programme includes news of club and concert events in the Birmingham area, specially recorded performances, new releases and jazz records ranging from Louis Armstrong to Weather Report.

A NEW Capital series starting on December 3 will feature the life, work and views on music of some of the best known names in rock. Bob Geldof is featured in the first week, talking from 9.30pm to 9.50pm each night. The interviews were conducted by journalist John Pidgeon, though his voice is not heard in the programmes, and others lined up to follow are Mickie Most, Eric Stewart and Graham Gouldman of 10cc, Ian Dury and Brian Ferry.

RADIO LUXEMBOURG is introducing a new series, Girl Fridays, on December 14, featuring female celebrities presenting records from 11pm to midnight. Already set are Britt Ekland, Mary Stavin, Patti Boulaye and Suzi Quatro.

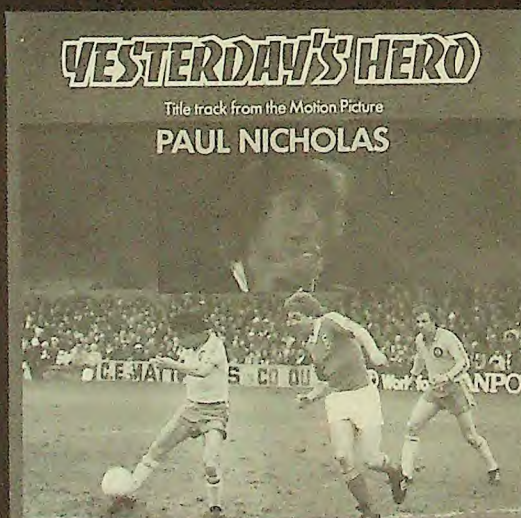
YESTERDAY'S HERO



TITLE TRACK OF THE MOTION PICTURE

AS SUNG IN THE FILM BY

PAUL NICHOLAS



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RSO 50



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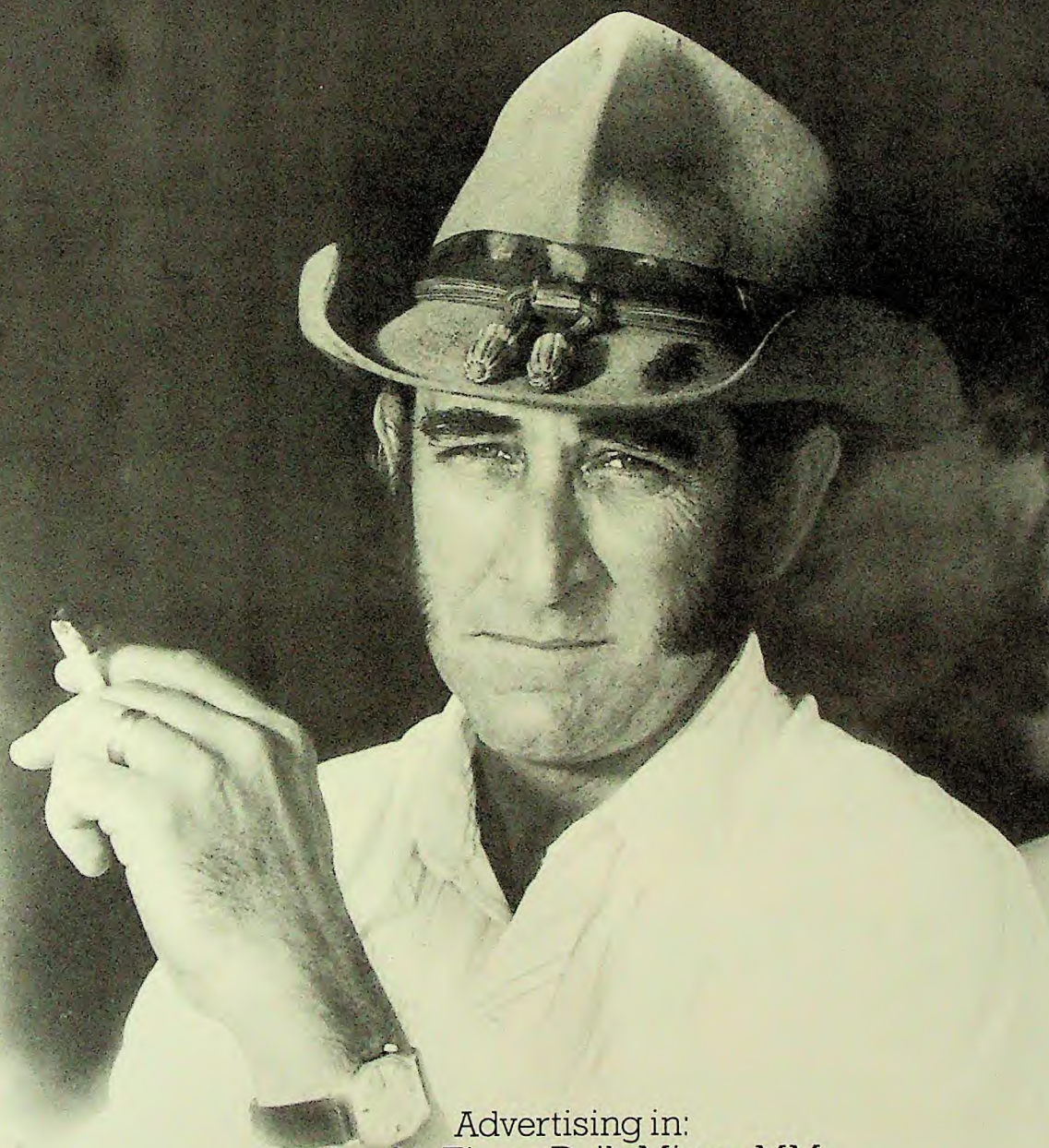


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MCF 3045



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AVAILABLE ON CASSETTE

Pollini's The Emperor on DG

MAURIZIO POLLINI, whose thoughtful and exciting recitals and concerto performances given in London over the past month or so have been well received, is the soloist in a new version of Beethoven's Piano Concerto No 5, The Emperor, out on DG next month.

This brings the total number of Emperors now available to 30, but the DG disc should be a strong contender because of Pollini's appearances. He is coming again on December 2 to play the Beethoven Choral Fantasia with the BBC SO under Gielen at the Royal Festival Hall, and DG is mounting some displays in selected London shops.

The record (2531 194 £5.06, and on cassette) is part of the complete cycle being made by Pollini (Concertos Nos 3 and 4 are already out) with the Vienna Philharmonic Orchestra under Karl Bohm.

CBS reissues Choral Symphony

BEETHOVEN'S CHORAL Symphony, originally issued by CBS in the box set of the Complete Symphonies played by the Cleveland Orchestra conducted by Lorin Maazel, is being released separately next month.

Maazel's version, with Lucia Popp, Elena Obraztsova, Jon Vickers and Martti Talvela as soloists, comes out on one disc retailing at the special price of £3.49 (76999) and £3.69 cassette.

The special offer lasts for three months, until March 14.

CBS is supporting the Symphony No 9 with leaflets, posters, and elaborate window-stickers, as well as advertising in the musical press.

EMI releases Muti version of Verdi's Requiem

THE LONG-AWAITED recording of Verdi's Requiem conducted by Riccardo Muti is finally being issued by EMI this month (SLS 5185 2LPs, £10.75, and on cassette).

The recording was made in London with the Ambrosian Chorus, and the Philharmonia Orchestra, and soloists Renato Scotti, Agnes Baltsa, Veriano Luchetti and Evgeny Nesterenko and based on a performance given at the Royal Albert Hall.

There are eight other versions currently available, but this new recording should make some impact, not least because Muti is highly regarded as a Verdi conductor, following his work in the operatic field—recording Aida, Un Ballo in

Maschera, Macbeth and, more recently, Nabucco.

While on the subject of Verdi, EMI is also issuing a record of choruses from *Il Trovatore*, Luisa Miller, Macbeth, Nabucco and other operas sung by the Chorus of the Welsh National Opera conducted by Richard Armstrong.

The recording (ASD 3811 £5.40), has been released to coincide with the company's appearance at the Dominion Theatre, London from December 11 to December 15.

Christmas discs from The English Concert

WHEN THE English Concert was adopted last year by DG as the label's representative Baroque orchestra, it was a vindication of all the work done by the group's director, harpsichordist Trevor Pinnock.

It was no mean feat for an English group to be signed exclusively by the German label, but all the concerts, and the successful records made with CRD, showed that Pinnock and The Concert were commercially as well as academically and musically among the leaders in the field.

This has been a good year for The Concert, with a number of records already released, and having become the first Baroque orchestra to tour Britain (in October as part of the Early Music Network).

And now, in time for Christmas, there are two new releases, A Grand Concert of Musick, featuring English Baroque concertos by John Stanley,

Thomas Arne, William Boyce, Geminiani and Hellendaal (these last two works both written in this country). These concertos come out on 2533 423 retailing at £5.06, and on cassette.

The other release is a harpsichord recital record by Pinnock himself, of Bach's Italian Concerto, the B minor Partita, and the Concerto after Vivaldi in D major BMV 972 (2533 424 £5.06, and on cassette) which was made in London in May.

The orchestral disc was also made earlier this year, and the speed with which DG is bringing out the records shows the interest and support the company has in the group.



ROSALYN TURECK, above, the 65 year old Bach specialist who has played the composer's works on piano, harpsichord, organ and even electronic keyboard instruments, returns to recording after a break of many years.

She plays Bach's Goldberg Variations and the Aria and Variations in the Italian Style — the only two sets of formal variations Bach wrote — on a new CBS double album, 79220, retailing at £9.59, disc, £9.99 cassette.

Tureck, who made a series of classic recordings of Bach for EMI some 15 years ago, is now an exclusive CBS artist. Another Bach disc will be released early next year, and others are planned. Earlier this year she received the Officer's Cross of the Order of Merit of the Federal Republic of Germany, the republic's highest cultural honour, for her three decades of dedication to Bach.

Another keyboard release from CBS features a re-coupling of three of Beethoven's most popular piano sonatas, the Moonlight, Pathétique and the Appassionata played by Vladimir Horowitz (76892 £4.99 disc, cassette £5.29).

Decca to issue first authentic Magnificat

THE FIRST authentic recorded performance of Bach's Magnificat is being issued by Decca next month — performed by the Choir of Christ Church, Oxford, and the Academy of Ancient Music directed by Simon Preston.

The release is a significant one partly because of the popularity of the Magnificat, and partly because it follows a series of other choral records in the same vein — works by Vivaldi and Handel — which have been very highly praised.

This disc promises to be especially exciting, with Judith Nelson and Emma Kirkby continuing their soprano partnership, and with Carolyn Watkinson contralto Paul Elliott tenor, and David Thomas, bass. It is coupled with a rare work, Bach's transcription of a work by Kuhnau, Der Gerechte Kommt Un, and is available on DSLO 572 and on cassette, and retails at £5.25.

Another authentic Bach release comes from the director of La Petite Bande, the Dutch violinist Sigiswald Kuijken. He plays Bach's Sonatas for violin and harpsichord with Gustav Leonhardt on a two-record set from Deutsche Harmonia Mundi, 15i 99 820, which retails at £7.60.

Incidentally, also in the authentic field, the Quartetto Esterhazy led by Jaap Schroder has produced another record, this time of quartets by Boccherini—played, of course, on unmodified Baroque instruments in period style. It is on AW6 42353 (£5.25) and is the first release since the Mozart quartet record, also on Das Alte Werk, was made Record of the Month by the EMG Newsletter.


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CHARTS AND AIRPLAY ACTION

TWENTY PAGES OF ORDER FORM CHARTS, POSTER CHARTS, AIRPLAY ACTION GUIDE, NEW RELEASES

Chart Newcomer... by Chris White

ROCKY BURNETTE: Tired Of Toein' The Line. EMI 2992.

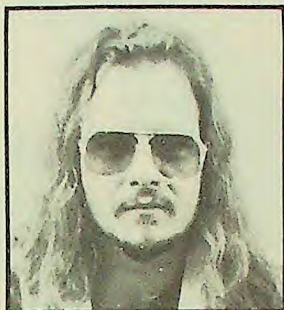
IT IS ironic that the exuberant Rocky Burnette is a chart newcomer as the 26-year old has been a professional since he was 13 when he signed to Acuff Rose as a songwriter. Ironic too, that his father Johnny Burnette had his first hit in this country before hitting the big time across the water.

Burnette has been surrounded by music all his life and he claims he was singing before he could walk with a great, great, great... grandfather, Andy singing in the times of Davy Crockett.

He also claims that the term Rockabilly — which is enjoying a revival at the moment — was a term invented by his father for him and his cousin Billy, hence Rocky and Billy — Rockabilly. Born in Memphis he moved to California at the age of four where he stayed, despite signing to a Nashville company.

Yet it was a year and a half ago, when he stopped off in England that his break came when he met Bert Berman from Essex Music.

"I stopped off in England and Bert said that the Pirates would really like to sing with me that night," remembers Burnette. "I panicked, and said 'I don't know any of the songs' and he just said, sure you do — your Dad wrote them all! It came off without one rehearsal and it sounded almost like



Johnny Kidd and the pirates. Bert said if you're ever in England to look up Essex."

It has certainly paid off. The deal led to EMI International signing and the debut single has done well — much more than was expected of it says Burnette, they were willing to give it three or four shots. The other thing that has pleased him is the upsurge of country and rock 'n' roll. But he hopes it has moved on.

"I will always do rock 'n' roll," he says. "I love the old rock 'n' roll tracks, everything from Elvis — and my father, but I'm biased! But I can't go back to a four track studio and expect to get any records happening. People have 24-track studios in their basements and it is going to do nothing but expand. I think the new rockabilly will have a more technological approach."

Germany

Irony for Infinity

IT IS ironic that in the week that Infinity closed down the label's Rupert Holmes scored with his biggest success to date — the single at 12, album at 84x — while another MCA distributed label, Backstreet, is doing well by Tom Petty and the Heartbreakers (61 single, 24 LP). And the MCA label itself is hot with the new Rufus and Chaka Khan collaboration (single 96, LP 33) in its first week.

Also breaking big on both charts simultaneously are J. D. Souther (Elektra/Asylum, single 13, LP 57) and Prince (WB, single 85, LP 61). In first week of release Studio Band Toto (triple platinum last time round) entered at 63 and Rod Stewart's Greatest Hits will no doubt ascend rapidly from its first week slot at 70.

SINGLES SYMBOLS

- ▲ forecast to rise
- £ sales increase over week
- silver disc (250,000 sales)
- gold disc (500,000 sales)
- NEW new entry

Hot Air ... by David Dalton

RADIO ONE has not taken to Paul McCartney's Wonderful Christmastime which is accorded Bullet status on Radio Luxembourg and the competition for the big Christmas hit is hotting up with Boney M pitching into the battle. Their single I'm Born Again should gain more general airplay acceptance rather than just the seasonal slot being chased by a number of top names.

Mike Oldfield will fill a few instrumental slots with his Blue Peter theme — as well as gaining valuable exposure from plays on the TV programme itself — and the Royal Scots Dragoon Guards Band could tug some programmers' heartstrings with Little Drummer Boy.

Also perfect for scheduling during kids' listening hours — but hoping to cross over into general playlists are An Old Fashioned Christmas by Harry H. Corbett and The Kids, and John Denver and The Muppets' Pease Carol. Trying again are Greg Lake with a re-release of I Believe In Father Christmas a radio favourite of last year Rod Stewart with perennial Maggie May, and RCA with Elvis Presley's It Won't Seem Like Christmas.

Of the more conventional current releases Radio One's Andy Peebles



MARCIA WILLIAMS of Boney M whose single I'm Born Again is leading the battle for the coveted Christmas single hit title.

has taken a chance with The Sugarhill Gang's Rapper's Delight, perhaps at first considered by most as more of a disco cut than an obvious radio play. Peebles' Radio One colleague Mike Read has already been unmasked as the man behind The Trainspotters and so the team at Egton House are once again placed in the invidious position of deciding whether to play the group's latest single Unfaithful.

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GARTH HEWITT 'DID HE JUMP OR WAS HE PUSHED'? EMI 5017
PRODUCED BY CLIFF RICHARD



ORDER FORM CHART

TOP 75 SINGLES

Table with columns: Rank, Title/Artist, Producer, Publisher, Label number. Contains top 38 singles.

Table with columns: Rank, Title/Artist, Producer, Publisher, Label number. Contains singles 39-75.

Table with columns: Rank, Title/Artist, Producer, Publisher, Label number. Contains singles 76-100.

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

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	ADDITIONAL RECORDING WEEKS FEATURED	RADIO ONE	BBC SCOTLAND	BBC ULSTER	BBC WALES	BBC WIRRAL	BEEBORN	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LIVERPOOL	MANX	METRO	ORFEL	PENNINE	PICCADILLY	TEES	SOUND	STATION	TRENT	VALLEY	VICTORY	NEW RELEASES	
LEWIS, LINDA	109 Jamaica Highway Ariola ARO 181 (A)																										
LINDISFARNE	Call Of The Wild Mercury 6007 241 (F)																										
LOVELADY, BILL	One More Reggae . . . Charisma CB 347 (F)																										
LURKERS	New Guitar In Town Beggars Banquet BEG 28 (W)																										
LOWRELL	Mellow Mellow Avi AVIS 108 (A)																										
M	Moonlight & Musak MCA 541 (C)																										
MANHATTAN TRANSFER	Birdland Atlantic K 11387 (W)																										
MARTIN, PATRICK D.	I Like 'lectric Motors Deram DMR 432 (S)																										
MATCHBOX	Rockabilly Rebel Magnet MAG 155 (E)																										
MATHIS, JOHNNY	No One CBS 7935 (C)																										
MCCARTNEY, PAUL	Wonderful Christmas Time Parlophone R 6029 (E)																										
MORODER, GIORGIO	What A Night Oasis 7 (C)																										
MURRAY, ANNE	Broken Hearted Me Capitol CL 16111 (E)																										
NEW SEEKERS	Love Is A Song EMI 5010 (E)																										
NOLAN SISTERS	I'm In The Mood Epic EPC 8069 (C)																										
O'DAY, ALAN	Oh Johnny Pacific K 11391 (W)																										
OLDFIELD, MIKE	Blue Peter Virgin VS 317 (C)																										
OLDFIELD, SALLY	The Sun In My Eyes Bronze BRO 83 (E)																										
PALMER, ROBERT	Can We Still Be Friends Island WIP 6549 (E)																										
PETTY, TOM & THE HEARTBREAKERS	Here Comes My Girl MCA																										
PINK FLOYD	Another Brick In The Wall Harvest HAR 5194 (E)																										
PLANETS	Iron For The Iron Rialto TREB 109 (A)																										
PRESTON/SYREETA	With You Motown TMG 1159 (E)																										
PRETENDERS	Brass In Pocket Real ARE 11 (W)																										
POLICE	Walking On The Moon A&M AMS 7494 (C)																										
POWELL, COZY	Theme One Ariola ARO 189 (A)																										
RACEY	Such A Night RAK 301 (3)																										
RAYDIO	Betcha Can't Love Me Just Once Arista ARIST 315 (F)																										
REALISTICS	Pure Magic Bronze BRO 81 (E)																										
REAL THING	Give Me Your Love Pye 7P 142 (A)																										
RICHARD, CLIFF	Hot Shot EMI 5005 (E)																										
ROGERS, KENNY	You Decorated . . . United Artists UP 606 (E)																										
ROSE ROYCE	Is It Love You're After Whitfield K 17456 (W)																										
ROSS, DIANA	It's My House Motown TMG 1169 (E)																										
RUBETTES	Kid Runaway Polydor 2059 173 (F)																										
RUTS	Jah War Virgin VS 298 (C)																										
SANTANA	You Know That I Love You CBS 7971 (C)																										
SAYER, LEO	The World Has Changed Chrysalis CHS 2370 (F)																										
SECRET AFFAIR	Let Your Heart Dance I-Spy SEE 3 (F)																										
SHALAMAR	Second Time Around Solar FB 1709 (R)																										
SHAM 69	You're A Better Man Than I Polydor POSP 82 (F)																										
SHEILA B DEVOTION	Spacer Carrere CAR 128 (W)																										
SHOWADDYWADDY	A Night At Daddy Gee's Arista ARIST 314 (F)																										
SKELLERN, PETER	The Way You Look Tonight Mercury 6008 605 (F)																										
SKIDS	Working For The Yankee Dollar Virgin VS 306 (C)																										
SMOKIE	Babe It's Up To You RAK 300 (E)																										
SOUTHER, J. D.	You're Only Lonely CBS 7878 (C)																										
SQUEEZE	Xmas Day A&M AMS 7495 (C)																										
STATUS QUO	Livin' On An Island Vertigo 6059 248 (F)																										
STORM	It's My House Scope SC 10 (W)																										
STYX	Babe A&M AMS 7489 (C)																										
SUGARHILL GANG	Rapper's Delight Sugar Hill SH 101 (A)																										
TARNEY SPENCER BAND	Cathy's Clown A&M AMS 7485 (C)																										
THOMPSON, CHRIS	If You Elektra K 12389 (W)																										
THREE DEGREES	My Simple Heart Ariola ARO 202 (A)																										
VILLAGE PEOPLE	Ready For The 80's Mercury 6007 244 (F)																										
WARWICK, DIONNE	Deja Vu Arista ARIST 310 (F)																										
WATERMAN, DENIS	I Could Be So Good EMI 5009 (E)																										
WHITESNAKE	Long Way From Home United Artists UP 324 (E)																										
WILLIAMS, ANDY	Jason CBS 8063 (C)																										
WONDER, STEVIE	Send One Your Love Motown TMG 1149 (E)																										
ZAKATEK, LENNY	Do It Right A&M AMS 7998 (C)																										
ZAVARONI, LENA	South Of Macon Galaxy GY 160 (C)																										

SOMETIMES YOU WIN
DAMN THE LOUPEDES

MUSIC WEEK

ALBUMS CHART


TOP 75

ALBUMS

WEEK ENDING DECEMBER 1 1979

1	GREATEST HITS VOL. 2 Abba	⊕	Epic EPC 10017
2	GREATEST HITS Rod Stewart	⊕	Riva ROD TV 1
3	20 GOLDEN GREATS Diana Ross	•	Motown EMTV 21
4	REGGATTA DE BLANC Police	⊕	A&M AMLH 64792
5	LOVE SONGS Elvis Presley		K-Tel NE 1062
6	SETTING SONS Jam		Polydor POLD 5028
7	ROCK 'N' ROLLER DISCO Various	⊕	Ronco RTL 2040
8	GREATEST HITS 1972-1978 10cc	⊕	Mercury 9102 504
9	TUSK Fleetwood Mac	•	Warner Brothers K 66088
10	20 GOLDEN GREATS Mantovani		Warwick WW 5067
11	LENA'S MUSIC ALBUM Lena Martell	□	Pye NI23
12	OFF THE WALL Michael Jackson	•	Epic EPC 83468
13	STRING OF HITS Shadows		EMI EMC 3310
14	NEW ELO'S GREATEST HITS Electric Light Orchestra		Jet JETLX 525
15	ONE STEP BEYOND Madness		Stiff SEEZ 17
16	SPECIALS Specials	□	2 Tone CDL TT 5001
17	OUT OF THIS WORLD Moody Blues	⊕	K-Tel NE 1051
18	SOMETIMES YOU WIN		
35	TOGETHER Various		K-Tel NE 1053
36	I AM Earth Wind & Fire	⊕	CBS 86084
37	WAR OF THE WORLDS Jeff Wayne's Musical Version	⊕	CBS 96000/WOW 100
38	QUADROPHENIA OST	⊕	Polydor 2625 037
39	RISE Herb Alpert		A&M AMLH 64790
40	THE PLEASURE PRINCIPLE Gary Numan	•	Beggars Banquet BEGA 10
41	NEW GLORY BOYS Secret Affair		I-Spy 1
42	WHATEVER YOU WANT Status Quo	•	Vertigo 9102 037
43	MACHINE GUN ETIQUETTE Damned		Chiswick CWK 3011
44	BREAKFAST IN AMERICA Supertramp	⊕	A&M AMLK 63708
45	MANILOW MAGIC Barry Manilow	⊕	Arista ARTV 2
46	NEW DOWN ON THE FARM Little Feat		Warner Brothers K 56667
47	OCEANS OF FANTASY Boney M	•	Atlantic/Hansa K 50610
48	LAST THE WHOLE NIGHT LONG James Last	⊕	Polydor PTD 001
49	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419
50	REALITY EFFECT Tourists		Logo 1019
51	NEW TRANQUILLITY Mary O'Hara		Warwick WW 5072
52	SKY Sky	•	Ariola ARLH 5022
53	ROCK 'N' ROLL JUVENILE Cuff Richard		EMI EMC 3307
54	NOT THAT I AM BIASED Max Boyce	□	EMI MAX 1002
55	NEW LIVE RUST Neil Young & Crazy Horse		Reprise K 64041
56	BOMBER Motorhead		Bronze BRON 523
57	BROKEN ENGLISH Marianne Faithfull		Island M1
58	ONE VOICE Barry Manilow	□	Arista SPART 1106
59	DAMN THE TORPEDOES		

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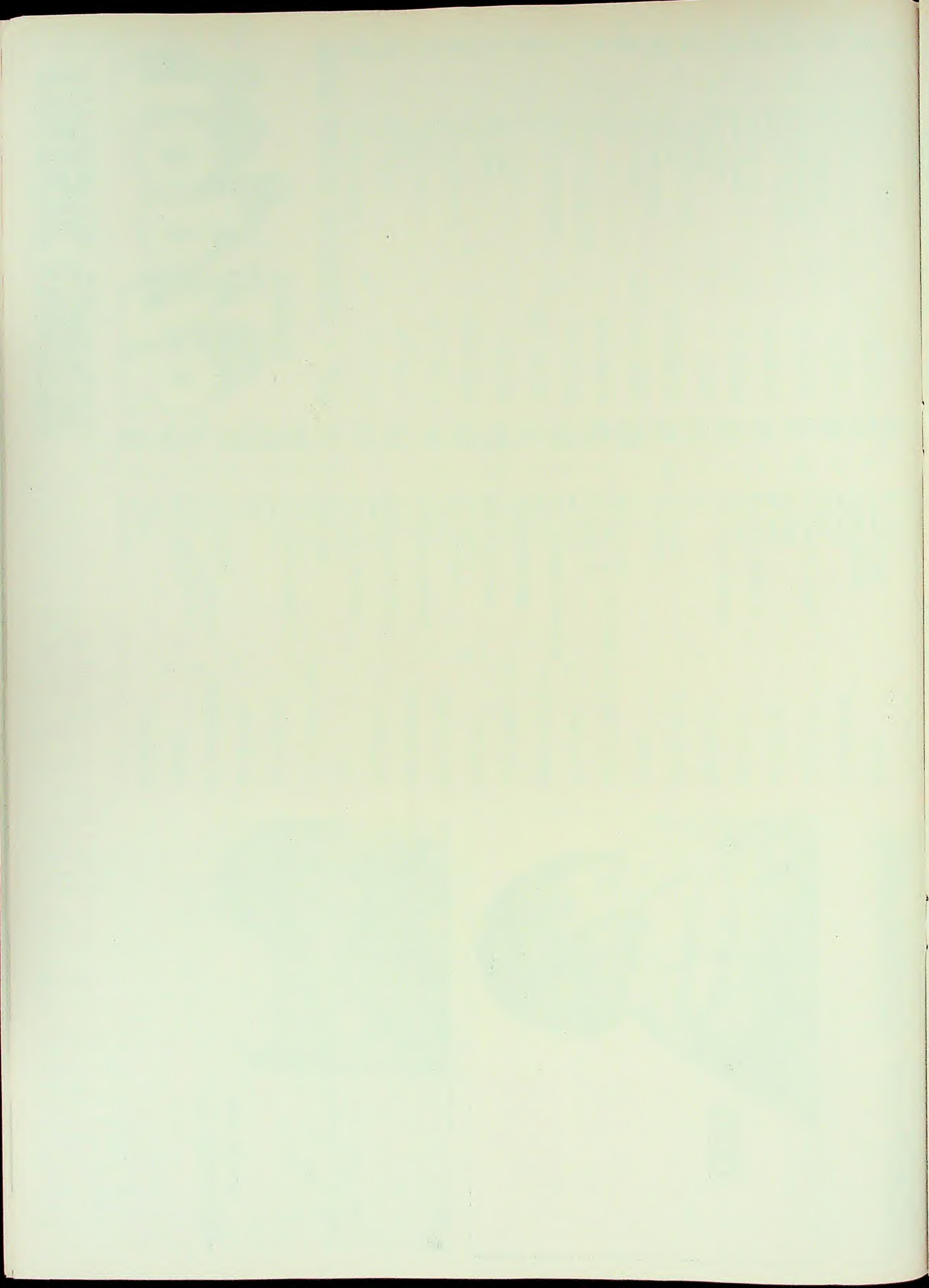
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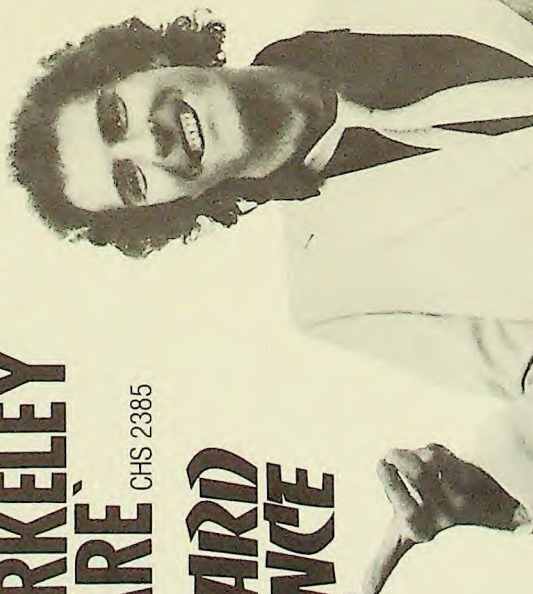


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TOP 75

SINGLES

WEEK ENDING DECEMBER 1 1979

1	WHEN YOU'RE IN LOVE	●	Capitol CL 16039
2	CRAZY LITTLE THING CALLED LOVE	●	EMI 5001
3	NO MORE TEARS	●	Casablanca/CBS CAN 174/CBS 8000 Donna Summer/Barbra Streisand
4	STILL	●	Motown TMG 1166
5	WALKING ON THE MOON	●	A&M AMS 7494
6	COMPLEX	●	Beggars Banquet BEG 29
7	ONE STEP BEYOND	●	Stiff BUY 56
8	CONFUSION/LAST TRAIN TO LONDON	●	Jet 166
9	ETON RIFLES	●	Polydor POSP 83
10	KNOCKED IT OFF	●	Asylum K 12396
11	LADIES NIGHT	●	Mercury KOOL 7/12
12	QUE SERA MI VIDA	●	Island WIP 6525
13	DIAMOND SMILES	●	Ensign ENY 33
14	IT'S A DISCO NIGHT (ROCK DON'T STOP)	●	Epic EPC 7911
15	THE SPARROW	●	Decca F 13860
16	ONE DAY AT A TIME	●	Pye 7N 46021
17	MESSAGE TO YOU RUDY/NITE KLUB	●	Specials/Rico
18	ROCKABILLY REBEL	●	2 Tone TT 5

SINGLES CHART

35	19	GONNA GET ALONG WITHOUT YOU NOW	●	Ariola/Hansa AHA 546
36	54	LIVING ON AN ISLAND	●	Vertigo 6059 248
37	24	EVERY DAY HURTS	●	RCA PB 5180
38	NEW	RAPPER'S DELIGHT	●	Sugarhill SHL 101
39	32	LET YOUR HEART DANCE	●	I-Spy SEE 3
40	31	SAD EYES	●	EMI America EA 101
41	50	MELLOW MELLOW RIGHT ON	●	AVI AVIS 108
42	39	A NIGHT AT DADDY GEE'S	●	Arista ARIST 314
43	62	SPACER	●	Carrere CAR 128
44	60	IT'S MY HOUSE	●	Motown TMG 1169
45	NEW	DON'T BRING HARRY	●	United Artists STR 1
46	45	FLY TOO HIGH	●	CBS 7936
47	48	BRASS IN POCKET	●	Real ARE 11
48	46	DANCING IN OUTER SPACE	●	MCA 543
49	47	FALL OUT	●	Illegal IL00 1
50	55	THE BALLAD OF LUCY JORDAN	●	Island WIP 6491
51	25	TUSK	●	Warner Bros K 17468
52	64	SEND ONE YOUR LOVE	●	Motown TMG 1149
53	70	SECOND TIME AROUND	●	RCA FB 1709
54	68	GET UP AND BOOGIE	●	Warner Brothers K 17478
55	52	IT'S MY HOUSE	●	Scope SC 10
56	37	O.K. FRED	●	Scope SC 6
57	61	I WANNA HOLD YOUR HAND	●	Carrere CAR 131
58	58	TIRED OF TOEIN' THE LINE	●	EMI 2992
59	72	CRAWLING FROM THE WRECKAGE	●	EMI 2992

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18	26	ROCKABILLY REBEL Matchbox	Magnet MAG 155
19	7	GIMME GIMME GIMME Abba	Epic EPC 7914
20	13	RISE Herb Alpert	A&M AMS 7465
21	35	UNION CITY BLUE Blondie	Chrysalis CHS 2400
22	28	I ONLY WANT TO BE WITH YOU Tourists	Logo GO 370
23	27	NIGHTS IN WHITE SATIN Moody Blues	Deram DM 161
24	29	SARAH Thin Lizzy	Vertigo LIZZY 5
25	73	OFF THE WALL Michael Jackson	Epic EPC 8045
26	NEW	ANOTHER BRICK IN A WALL Pink Floyd	Harvest HAR 5194
27	14	SHE'S IN LOVE WITH YOU Suzi Quatro	RAK 299
28	16	ON MY RADIO Selector	Two Tone CHSTT 4
29	22	HE WAS BEAUTIFUL (CAVATINA) Iris Williams	Columbia DB 9070
30	30	MONKEY CHOP Dart-I	Island WIP 6520
31	53	MY SIMPLE HEART Three Degrees	Ariola ARO 202
32	34	WORKING FOR THE YANKEE DOLLAR Skids	Virgin VS 306
33	20	I DON'T WANT TO BE A FREAK Dynasty	Solar FB 1694
34	36	IS IT LOVE YOU'RE AFTER Rose Royce	Whitfield K 17456
59	72	CRAWLING FROM THE WRECKAGE Dave Edmunds	Swan Song SSK 19420
60	51	HOT SHOT Cliff Richard	EMI 5003
61	NEW	WONDERFUL CHRISTMAS TIME Paul McCartney	Parlophone R 6029
62	NEW	SHE'S NOT THERE/KICKS EP UK Subs	RCA Gems 14
63	63	WASTED Def Leppard	Vertigo 6059 247
64	41	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson	Epic EPC 7763
65	33	MAKING PLANS FOR NIGEL XTC	Virgin VS 282
66	NEW	THE LONG RUN Eagles	Elektra K 12404
67	NEW	BOMBER Motorhead	Bronze BRO 85
68	44	BIRD SONG Lene Lovich	Stiff BUY 53
69	NEW	I JUST CAN'T BE HAPPY TODAY Damned	Chiswick CHIS 120
70	40	CHOSEN FEW Dooleys	GTO GT 258
71	42	VIDEO KILLED THE RADIO STAR Buggles	Island WIP 6524
72	56	MESSAGE IN A BOTTLE Police	A&M AMS 7474
73	NEW	REET PETITE Darts	Magnet MAG 160
74	NEW	I'M NOT A FOOL Cockney Rejects	EMI 5008
75	59	MY FORBIDDEN LOVER Chic	Atlantic K 11385

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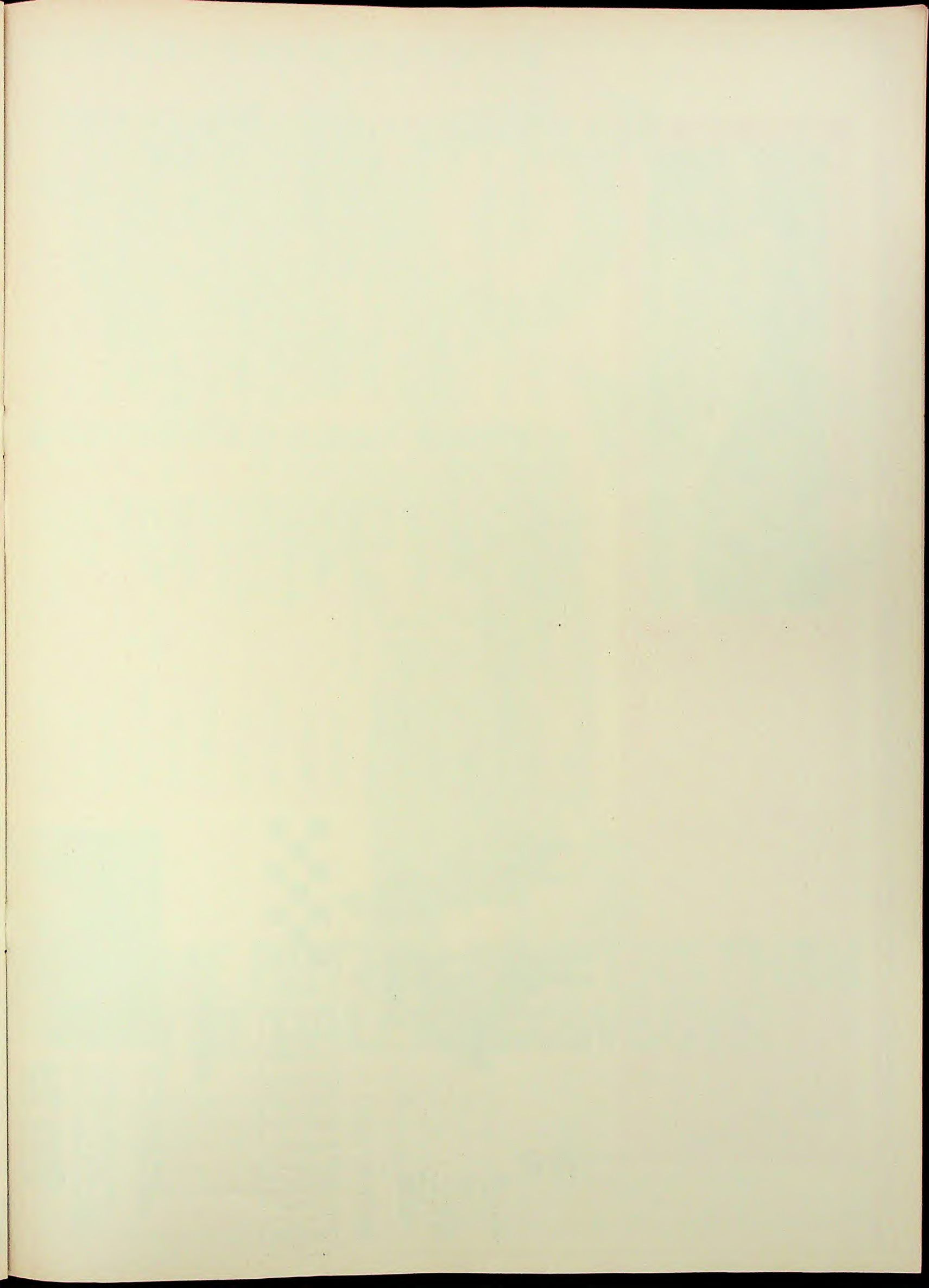
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18	Police	OUTLANDOS D'AMOUR	AGM AMLH 68502
24	Stevie Wonder	THE SECRET LIFE OF PLANTS	Motown TMSP 6009
25	Donna Summer	ON THE RADIO GREATEST HITS VOLS. 1 & 2	Casablanca CALD 5008
26	Electric Light Orchestra	DISCOVERY	Jet JETLX 500
27	Boontown Rats	THE FINE ART OF SURFACING	Ensign ENROX 11
28	Commodores	MIDNIGHT MAGIC	Motown STMA 8032
29	Barbra Streisand	WET	CBS 86104
30	Blondie	PARALLEL LINES	Chrysalis CDL 1192
31	Eagles	THE LONG RUN	Asylum K 52181
32	Jasper Carrott	THE UNRECORDED JASPER CARROTT	DJM DJF 20560
33	Don Williams	NEW HORIZONS	K-Tel NE 1048
34	Tom Petty & The Heartbreakers	DAWN OF THE DICKIES	A&M AMLE 69510
60	Steve Forbert	JACK RABBIT SLIM	Epic EPC 83879
61	Queen	LIVE KILLERS	EMI EMSP 330
62	Fleetwood Mac	RUMOURS	Warner Bros. K 56344
63	Barron Knights	TEACH THE WORLD TO LAUGH	Epic EPC 83891
64	Rainbow	DOWN TO EARTH	Polydor POLD 5023
65	Electric Light Orchestra	OUT OF THE BLUE	Jet JETDP 400
66	Dr. Hook	PLEASURE & PAIN	Capitol EAST 11859
67	Steve Howe	STEVE HOWE ALBUM	Atlantic K 50621
68	Abba	VOULEZ VOUS	Epic EPC 86086
69	Various	20 SMASH DISCO HITS (THE BITCH)	Warwick WW 5061
70	TubeWay Army	REPLICAS	Beggars Banquet BEGA 7
71	Monty Python	LIFE OF BRIAN	Warner Brothers K 56751
72	Johanny Mathis	MATHIS MAGIC	CBS 86103
73	Led Zeppelin	IN THROUGH THE OUT DOOR	Swan Song SSK 59410
74	Manhattan Transfer	EXTENSIONS	Atlantic K 50674
75			



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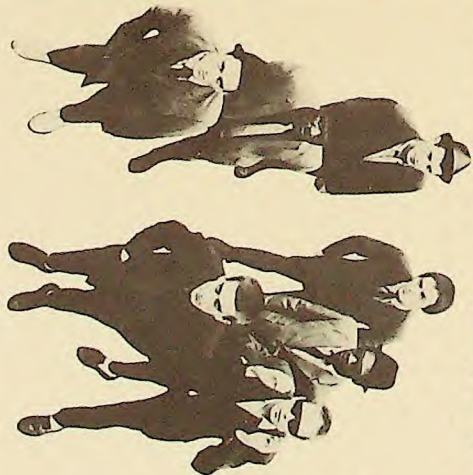


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- TOO HOT
- MONKEY MAN (DOWNING OF A) NEW ERA
- BLANK EXPRESSION
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RELEASES

SINGLE INDEX

- AIRWAVES N
- AMERICAN EXPRESS T
- BIRD, Minah E
- BLACK GOLD H
- BONEY M I
- CAMBRIDGE BUSKERS D
- CLIFFORD, Mataya L
- CORBETT, Harry H & The Kids A
- COUGAR, John I
- DESTRATIONS P
- DENVER, John / Muppets I
- DUNCAN, Lesley S
- EARTH WIND & FIRE C
- 4 BE 2 O
- GAIR, Robin & Downton School Choir W
- GAYNOR, Gloria T
- GELIS, Van P
- GRANT, Eddie G
- GREENE, Laura R
- GROOVEY, Winston C
- HAMBRICK, Billy S
- HILLAGE, Steve D
- KILLING JOKE N
- LAINE, Cleo H
- LAKE, Greg I
- LEON S
- MAGIC POWER L
- MANHATTAN TRANSFER F
- MARLEY, Bob & The Wailers S
- MAS, Caroline Q
- MILLS, Frank P

- McGRIFF, Jimmy I
- MILLS, Stephanie Y
- MOORE, Jackie H
- MOORE, Mickey S
- NATURE'S DIVINE I
- NEW MUSIK L
- NIGHT PILOTS D
- NIPS B
- OLDFIELD, Mike G
- O'JAYS I
- PEACHES & HERB I
- PIRANHAS S
- PRESLEY, Elvis I
- RANDOM HOLD V
- ROYAL SCOTS DRAGOON I
- GUARDS BAND L
- SALFORD JETS G
- SKIDS W
- SLOW MOTION C
- SLY & THE FAMILY STONE D
- SOUL GENERATION H
- SPRINGWATER S
- STEWART, John R
- STEWART, Rod M
- SUGARHILL GANG R
- THE BRIANS M
- THE LAST GANG S
- THE NEW WANDERERS T
- TRAINSPOTTERS U
- TRIMMER & JENKINS I

DISTRIBUTORS CODE
 A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Charnedale, G - Lightning, SP - Spartan, FP - Faulty Products.

ABC

- AN OLD FASHIONED CHRISTMAS, Especially When You're Young, HARRY H. CORBETT & THE KIDS. Symbol S 001 (S)
- BLUE PETER, Woodhenge, MIKE OLDFIELD. Virgin VS 317 (C)
- CAN'T HELP LOVIN' THAT MAN, It's A Good Day For A Parade, LAURA GREENE. Grapevine GRP 135 (R)
- CAN'T LET GO, Love Music, EARTH WIND & FIRE. CBS 8077 (C)
- CHRISTMAS CHARADE, (White Christmas / Good King Wenceslas / Jingle Bells / God Rest Ye Merry Gentlemen), Maybe, SLOW MOTION. RK 1024 (A)

DEF

- DANCE TO THE MUSIC, Sing A Simple Song, SLY & THE FAMILY STONE. Epic EPC 8017/13 8017. (C)
- DANCING WITH MYSELF, Open Top Sports Car, NIGHT PILOTS. Curzon Sound CML 0107 (S)
- DING DONG MERRILY ON HIGH, Jig, CAMBRIDGE BUSKERS. Polydor PSOP 91 (F)
- DON'T DITHER, DO IT, Getting in Tune, STEVE HILLAGE. Virgin VS 313 (C)
- ESCAPE INTO THE DARK, Besides, BLACK GOLD. Pye 7P 148 (A)
- FOREIGN AFFAIR, Body & Soul, MANHATTAN TRANSFER. Atlantic K 11422 (W)

ALBUM INDEX

- ADAM & The Ants 6
- ALEX SUTHERLAND BAND 7
- BEAKY, Captain & His Band 15
- BEGLEY, Philomena 8
- CAMBRIDGE BUSKERS 15
- COMMUNION 3
- CORRELL, Denny 12
- CORY BAND / Denzil S. Stephens 5
- CRAWFORD BELL 8
- ELVIS, Scotty & Bill 17
- ELY, Pat 8
- ENGLISH CHORALE 18
- FONG, Oden 12
- GODFREY, Isidore 5
- HONEYTREE 14
- IMPERIALS 4
- LAST 5

- LAST, James 15
- LEON 8
- LONDON PHILHARMONIC ORCHESTRA & CHOIR / John Alldis 3
- M 13
- MACPHAIL, Ian & His Scottish Dance Band 7
- MANSFIELD, Darrell 12
- MEKONS 17
- MEXICANO 9
- MEYER, Augie / Doug Sahn 16
- MUPPETS 13
- OLD VIC COMPANY 1
- SOCA EXPLOSION 9
- SOUNDS BOUNCY 5
- SQUIRES, Dorothy 5
- SUNBURY JUNIOR SINGERS 2
- SUN ISLANDERS STEEL ORCHESTRA 5
- SWEET COMFORT BAND 10
- TAN 19
- THOMPSON, Bobby 11
- WILLIAMS, Don 13
- WORLD OF RAILWAYS 1

- ARGO (DECCA) TWELFTH NIGHT D 159D3 (K 159K3) Old Vic Company
- TRAINS IN TROUBLE - THE WORLD OF RAILWAYS SPA 564 (KCSP 564) 20111
- 2 BANNERS & BONNETS / WORD (WORD) MORNING HAS BROKEN The Sunbury Junior Singers BAB 3522 (TC-BAB 3522)
- 3 BIRDWING / WORD (WORD) THE MESSIAH BWR 2011 (TC-BWR 2011) London Philharmonic Orchestra & Choir / John Alldis COMMUNION WING 505 (TC-WING 505)
- 4 DAYS / SPRING / WORD (WORD) HEED THE CALL DAY 4003 (TC-DAY 4003) The Imperials
- 5 DECCA (SELECTA) L.A. EXPLOSION SH-Z 8540 The Last RUDDIGORE-D'OYLY CARTE OPERA CO DPA 3061/2 Isidore Godfrey WITH ALL MY HEART DPA 3073/4 Dorothy Squires SOUNDS STEEL BAND Sun Islanders Steel Orchestra MOR-R 21 (KMORC-R 21)

- SOUNDS BOUNCY MOR 28 Various (KMORC 28)
- THE CORY BAND SB 340 (KBSC 340) The Cory Band / Denzil S. Stephens
- 6 DO IT (SPARTAN) DIRK WEARS WHITE SOX Adam & The Ants RIDE 3
- 7 EMERALD (DECCA) THE PRIDE OF EDINBURGH Ian MacPhail & His Scottish Dance Band GES 1213 (KGEC 1213)
- 22 SCOTTISH SINGALONG FAVOURITES VOL. 3 GES 1212 (KGEC 1212) Alex Sutherland Band
- 8 HOMESPUN (OUTLET) LEON COUNTRY PHL 404 (CPHL 404) Leon TRUCK DRIVING WOMAN Philomena Begley PHL 405 (CPHL 405)
- COUNTRY TRACKING PHL 411 (CPHL 411) Pat Ely C. B. COUNTRY PHL 419 (CPHL 419) Crawford Bell
- 9 ICE (VIRGIN) ALONE AGAIN ICE 12 The Mexicano SOCA EXPLOSION ICE 18 Various
- 10 LIGHT / WORD (WORD) BREAKIN' THE ICE Sweet Cornfort Band LSX 7053 (LC 7053)

GH

- GABRIELLE, Vengeance, THE NIPS. Chiswick CHIS 119 (E)
- GINA / I WANT YOU, Steady With You / Hey (Can I Fall In Love With You), THE SALFORD JETS. RCA PE 5210 (R)
- GRANDMA, My Love, My Love, EDDIE GRANT. Ice GUY 32 (C)
- HE WAS BEAUTIFUL (UNLUCKY WOMAN), Streets Of London / Jewel In The Crown, CLEO LAINE. RCA 12" EP TC 8452 (R)
- HIPPY GUMBO, Get Yourself Off, MINAH BIRD. President PT 484 (ZHLR)
- HOLD ON, Lonely Sea, SOUL GENERATION. Grapevine GRP 131 (R)
- HOW'S YOUR LOVE LIFE BABY, Do You Have What It Takes, JACKIE MOORE. CBS 8032 (C)

IL

- I BELIEVE IN FATHER CHRISTMAS, Humbug, GREG LAKE. Manticore K 13511 (W)
- IDENTIFY, Hurry Up & Come Back, O'JAYS. Philadelphia PIR 8054 (C)
- I JUST CAN'T CONTROL MYSELF, Nature Divine, NATURE'S DIVINE. Infinity INET 118 (C)
- I LOVE PARTIES, Thank You Lord, TRIMMER & JENKINS. Charisma CB 349 (F)
- I'M BORN AGAIN, Bahama Mama, BONEY M. Hansa K 11410 (W)
- I NEED A LOVER, Born Wreckless, JOHN COUGAR. Riva 14 (W)
- I PLEDGE MY LOVE, Roller Skating Mate, PEACHES & HERB. Polydor POSPX 86 (12") (F)
- IT DOESN'T BOTHER ME, One Way Love, DESTRATIONS. Island WIP F533 (E)
- IT WON'T SEEM LIKE CHRISTMAS, Merry Christmas Baby, ELVIS PRESLEY. RCA PB/PC 9464 (R)
- I'VE GOT A WOMAN, All About My Girl / Watermelon Man, JIMMY McGRUFF. United Artists UP 613 (E)
- LADY MIDNIGHT, Living For The Moment, MAGIC POWER. Sonet SON 2196 (A)
- LITTLE DRUMMER BOY / GOING HOME, Amazing Grace / Now Is The Hour, ROYAL SCOTS DRAGOON

- GUARDS BAND RCA 12" EP PC 5209 (R)
- LIVING BY NUMBERS, Sad Films, NEW MUSIK. GTO GT 261 (C)
- LIVING WILD, Buzz Buzz, MATAYA CLIFFORD. Do It DUN-IT 9 (SP)

MNO

- MAGGIE MAY, You Wear It Well / Twisting The Night Away, ROD STEWART. Mercury 6160 006 (F)
- MY BROTHERS' FAMOUS, Brian's Sisters Sue, THE BRIANS. Dindisc DIN 7 (C)
- NERVOUS SYSTEM, Red, KILLING JOKE. Island WIP 6550 (E)
- NEW DAY, Hideaway, AIRWAVES. Mercury 6007 193 (F)
- ONE OF THE LADS, Ummbaba, 4 BE 2. ISLAND 12WIP 6530 (E)

PQ

- PEACE CAROL, We Wish You A Merry Christmas / Deck The Halls, JOHN DENVER / MUPPETS. RCA PB 9463 (R)
- PETER PIPER, Interlude, FRANK MILLS. Polydor PSOP 94 (F)
- PULSTAR / DURVISH D, Spiral / Alpha, VAN GELIS. RCA 12" EP PC 5208 (R)
- QUOTE GOODBYE QUOTE, Never Two Without Three, CAROLINE MAS. Mercury 6167 873 (F)

R

- RAPPERS DELIGHT, Rappers Delight, SUGARHILL GANG. Sugar Hill SH 101 (A)
- ROBIN RED BREAST, Wendy, WINSTON GROOVEY. Laser LAS 19 (W)
- RUNAWAY FOOL OF LOVE, Heart Of The Dream, JOHN STEWART. RSO 51 (F)

S

- SAILING, Captain Of The Sea, SPRINGWATER. Fabulous JC2 (P)
- SATAN'S JEWELLED CROWN, God Bless The Children, LEON. Homespun HS 029 (Outlet)

- SHE SAID GOODBYE, I Found A True Love, BILLY HAMBRICK. Grapevine GRP 139 (R)
- SICK AND TIRED OF ALL THIS DISCO MUSIC, Now I've Made My Mind Up, MICKEY MOORE. Chopper CHOP 11 (S)
- SING CHILDREN SING, Rainbow Games, LESLEY DUNCAN. CBS 8061 (C)
- SPACE INVADER, Cheap 'n' Nasty, PIRANHAS. Virgin VS 314 (C)
- SING CHILDREN SING, Rainbow Games, LESLEY DUNCAN. CBS 8061 (C)
- SPIRIT OF YOUTH, Waste It All, THE LAST GANG. Graduate GRAD 3 (SP)
- SURVIVAL, Wake Up & Live, BOB MARLEY & THE WAILERS. Island WIP 6553 (E)

T

- THE UNION MARE & THE CONFEDERATE GREY, Bedtime Suzie (instrumental), AMERICAN EXPRESS. Homespun HS 030 (Outlet)
- THIS MAN IN LOVE, Adam & Eve, THE NEW WANDERERS. Grapevine GRP 144 (R)
- TONIGHT, Say Something, GLORIA GAYNOR. Polydor STEP 8 (F)

UV

- UNFAITHFUL, Hiring The Hall, THE TRAINSPOTTERS. Arista ARIST 320 (F)
- VEP / VARIOUS TRACKS, RANDOM HOLD, Polydor RHX 1 (12") (F)

W

- WHY DO WE HAVE TO WAIT 'TIL CHRISTMAS, Don't Throw Our Love Away, ROBIN GAIR & DOWNTON SCHOOL CHOIR. PVK PV 32 (ZHLR)
- WORKING FOR THE YANKEE DOLLAR, Vanguard's Crusade, SKIDS. Virgin VS 306 (C)

Y

- YOU CAN GET OVER, Deeper Inside Your Love, STEPHANIE MILLS. 20th Century TC 2436 (R)

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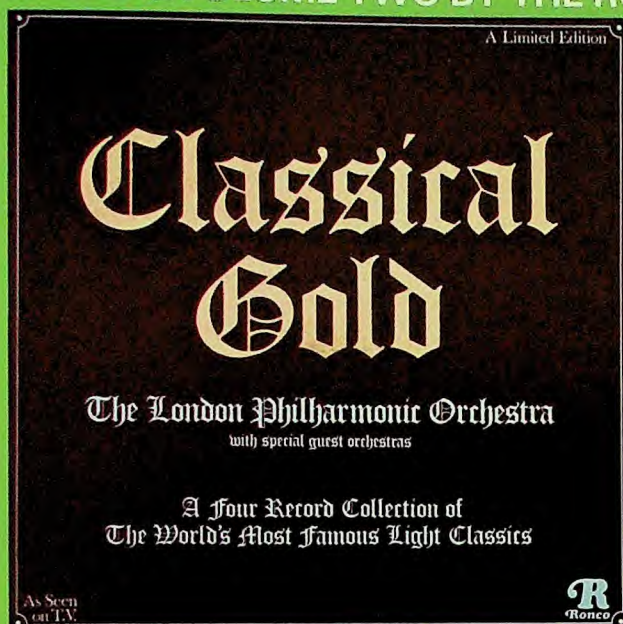
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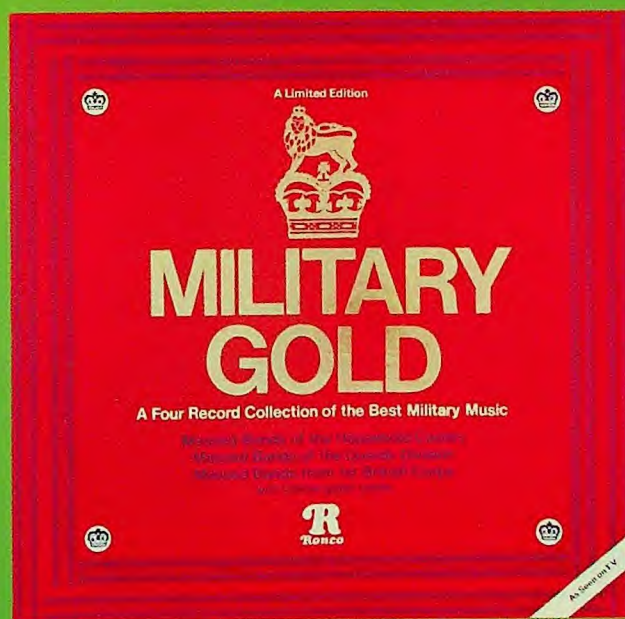
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 RE ENTRY

This Week	Last Week	Wks. on Chart	TITLE / Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE / Artist (producer)	Publisher	Label number
1	1	4	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	39	37	3	RISE Herb Alpert	A&M AMLH 64790 (C)	
2	3	4	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	40	42	12	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	
3	2	3	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	41			GLORY BOYS Secret Affair	I-Spy 1 (F)	
4	5	8	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	42	36	7	WHATEVER YOU WANT Status Quo (Status Quo/Pip Williams)	Vertigo 9102 037 (F)	
5	23	2	LOVE SONGS Elvis Presley	K-Tel NE 1062 (K)	43	31	3	MACHINE GUN ETIQUETTE Damned (Armstrong/Damned)	Chiswick CWK 3011 (E)	
6	4	2	SETTING SONS Jam	Polydor POLD 5028 (F)	44	33	37	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	
7	7	8	ROCK 'n' ROLLER DISCO Various	Ronco RTL 2040 (B)	45	51	39	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	
8	8	10	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	46			DOWN ON THE FARM Little Feat	Warner Brothers K 56667 (W)	
9	6	6	TUSK Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	47	48	11	OCEANS OF FANTASY Boney M (Frank Farian)	Atlantic/Hansa K 50610 (W)	
10	9	5	20 GOLDEN GREATS Mantovani	Warwick WW 5067 (M)	48	45	35	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	
11	10	7	LENA'S MUSIC ALBUM Lena Martell (George Elick)	Pye N 123 (A)	49	60	39	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	
12	11	11	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	50	41	5	REALITY EFFECT Tourists (Tom Allon)	Logo 1019 (R)	
13	13	13	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	51			TRANQUILLITY Mary O'Hara	Warwick WW 5072 (M)	
14			ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	52	52	26	SKY Sky (Sky/Clarke/Hayden)	Ariola ARLH 5022 (A)	
15	14	5	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	53	72	13	ROCK 'N' ROLL JUVENILE Cliff Richard (Richard/Britten)	EMI EMC 3307 (E)	
16	12	5	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	54	47	8	NOT THAT I AM BIASED Max Boyce (Bob Barrett)	EMI MAX 1002 (E)	
17	15	4	OUT OF THIS WORLD Moody Blues (Tony Clarke)	K-Tel NE 1051 (K)	55			LIVE RUST Neil Young & Crazy Horse	Reprise K 64041 (W)	
18	20	3	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	56	53	6	BOMBER Motorhead (Jimmy Miller)	Bronze BRON 523 (E)	
19	40	4	CREPES & DRAPES Showaddywaddy (Showaddywaddy)	Arista ARTV 3 (F)	57	65	2	BROKEN ENGLISH Marianne Faithfull (Mark Miller-Mundy)	Island M1 (E)	
20	21	9	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	58	62	7	ONE VOICE Barry Manilow (Ron Dante/Barry Manilow)	Arista SPART 1106 (F)	
21	19	4	ECHOES OF GOLD Adrian Brett (Jed Kearse)	Warwick WW 5062 (M)	59	57	3	DAMN THE TORPEDOES Tom Petty & The Heartbreakers	MCA MCF 3044 (C)	
22	17	4	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	60	71	2	DAWN OF THE DICKIES Dickies	A&M AMLE 68510 (C)	
23	38	2	NIGHT MOVES Various	K-Tel NE 1065 (K)	61	54	2	JACK RABBIT SLIM Steve Forbert	Epic EPC 83879 (C)	
24	18	34	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	62	61	23	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)	
25	16	4	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)	Motown TMSP 6009 (E)	63	44	18	RUMOURS Fleetwood Mac	Warner Bros. K 56344 (W)	
26	28	4	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008 (A)	64			TEACH THE WORLD TO LAUGH Barron Knights	Epic EPC 83891 (C)	
27	26	25	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	65	50	17	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F)	
28	22	5	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	66			OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	
29	27	17	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	67	66	6	PLEASURE & PAIN Dr Hook (Ron Haffkine)	Capitol EAST 11859 (E)	
30	25	3	WET Barbra Streisand	CBS 86104 (C)	68	70	2	STEVE HOWE ALBUM Steve Howe	Atlantic K 50621	
31	30	63	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	69	43	30	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	
32	24	9	THE LONG RUN Eagles (Bill Szymczyk)	Asylum K52181 (W)	70	39	4	20 SMASH DISCO HITS (THE BITCH) Various	Warwick WW 5061 (M)	
33	34	7	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF 20560 (C)	71	56	27	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)	
34	32	5	NEW HORIZONS Don Williams	K-Tel NE 1048 (K)	72	63	2	LIFE OF BRIAN Monty Python	Warner Brothers K 56751 (W)	
35	46	2	TOGETHER Various	K-Tel NE 1053 (K)	73	59	5	MATHIS MAGIC Johnny Mathis	CBS 86103 (C)	
36	29	25	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	74	75	14	IN THROUGH THE OUT DOOR Led Zeppelin (J. Page)	Swan Song SSK 59410 (W)	
37	35	75	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	75	73	3	EXTENSIONS Manhattan Transfer (Jay Graydon)	Atlantic K 50674 (W)	
38	49	11	QUADROPHENIA OST	Polydor 2626 037 (F)						

ARTISTS

A-Z

ABBA 1.69
 ALPERT, Herb 39
 BLONDIE 20.31
 BEE GEES 22
 BONEY M 47
 BARRON KNIGHTS 54
 BOOMTOWN RATS 28
 BOYCE, Max 32
 BRETT, Adrian 21
 CARROTT, Jasper 33
 COMMODORES 29
 DAMNED 43
 DICKIES 60
 DR. HOOK 18.67
 EAGLES 32
 EARTH WIND & FIRE 36
 ELECTRIC LIGHT ORCHESTRA 14.27.66
 FAITHFUL, Marianne 57
 FLEETWOOD MAC 9.63
 FORBERT, Steve 61
 HOWE, Steve 68
 JACKSON, Michael 12
 JAM 6
 LAST, James 48
 LED ZEPPELIN 74
 LITTLE FEAT 46
 MADNESS 15
 MANHATTAN TRANSFER 75
 MANILOW, Barry 45.62
 MANTOVANI 10
 MARTELL, Lena 11
 MATHIS, Johnny 73
 MEAT LOAF 49
 MONTY PYTHON 72
 MOODY BLUES 17
 MOTORHEAD 56
 NIGHT MOVES 23
 NUMAN, Gary 40
 O'HARA, Mary 51
 PETTY, Tom & The Heartbreakers 59
 POLICE 4.24
 PRESLEY, Elvis 5
 QUADROPHENIA 38
 QUEEN 62
 RICHARD, Cliff 65
 ROCK 'N' ROLLER DISCO 7
 ROSS, Diana 3
 SECRET AFFAIR 41
 SHADOWS 19
 SHOWADDYWADDY 19
 SKY 52
 STATUS QUO 42
 STEWART, Rod 2
 SPECIALS 16
 STREISAND, Barbra 30
 SUMMER, Donna 26
 SUPERTRAMP 44
 10CC 8
 TOGETHER 35
 TOURISTS 50
 TUBEWAY ARMY 71
 20 SMASH DISCO HITS 70
 WAYNE, Jeff 37
 WILLIAMS, Don 34
 WONDER, Stevie 25
 YOUNG, Neil & Crazy Horse 55

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

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ALMOST AS soon as the disco boom began, music industry pundits were heralding its demise. Yet the history of the movement's growth was, up until early 1978, one of the steady progress — of continual musical development and widening public acceptance. Then Saturday Night Fever struck, and disco was up for grabs. It became, on the level of mass market, a fad, then a bore, then an annoyance, and now it seems the time has come when those industry pundits will finally be justified in their doom-mongering.

Perhaps it's about time that disco — straight, unadulterated, manufactured disco, that is — gave up the struggle. If it means the end of second rate, imitative banalities with melodies culled from a hundred other failed songs, and an energy level about equal to a wet Monday morning, then very few people will be sorry to see them go.

Unfortunately, it's beginning to look as though the true disco movement — the one that's been there all the time, never quite underground, never able or willing to emerge completely above ground — has begun to decline too. Perhaps the scene has simply started to get tired, perhaps it is failing to attract as many of the younger, newer adherents as it used to, or perhaps the music has simply had the soul exploited out of it. Whatever the reason, the disco market on all levels has peaked, and is now going into a gradual decline. Within a year — maximum two years — it will no longer be regarded as a single unified market to be worked in a particular way.

Healthier

This isn't to say that disco records won't still abound, but they will fall into either the category of pop music (as Boney M, Chic and Donna Summer already do), or else they will be classified as minority audience material.

Ironically, as 1979 ends, the disco scene appears musically healthier than for a long time. There have been some great dance records recently — Al Hudson's *You Can Do It*, for example, is as rhythmically inventive and exhilarating as some of the all-time classic funk and disco tunes. A new dance, *The Rock*, has for the first time in the last couple of years introduced a radically different type of body movement for the disco floor — it's simple and infectious, and is gaining ground in the major cities. Most important, the last six months has seen the sudden emergence of jazz-funk into a position of qualified acceptance with the mass of ordinary disco-goers. The success of the Crusaders' *Street Life* and Spyro Gyra's *Morning Dance* have led to many claims of a complete renaissance in disco, a new quality-based music which will ensure the movement's survival.

It would certainly be in the interests of a large number of people if this were true. For the average radio listener, MOR jazz-funk is probably a lot more palatable than most other funk and disco music; and for the record companies, a growing market for the genre could mean the beginnings of a long-awaited upturn in album sales of disco-related product. Finally for the top DJs and record promoters it would enable them to maintain their positions and gain more respectively from the business.

It's not, of course, a new phenomenon. From as far back as 1973, Chameleon, on Herbie Hancock's *Headhunters* album, contains one of the most lethal jazz-funk riffs ever recorded and 1975-6 saw Creed Taylor's CTI and Kudu labels gaining ground with cuts like Grover Washington's *Mister Magic*. But the recent acceptance of artists like the Crusaders, Ronnie Foster, Eddie Henderson, Donald Byrd, Lonnie Liston Smith and many others has really established the

For five years GARRELL REDFEARN has been involved with, enthusiastic about, and watched the development of, disco music. While working at Polydor in 1974 as a radio promotion man he "became rather disillusioned with progressive rock as it was at that time" and persuaded the company to let him move over to work on the black music catalogues — which included strong material on Polydor as well as the Stax and Buddah labels. He put together the first disco list there, but a year later felt that he had enough knowledge and experience to strike out into independent disco promotion. So he formed MIF. Five years on he has decided to move out of active disco promotion, which he feels is getting less and less effective. Here he looks at disco music, and at how the record industry has responded to and exploited it.

genre. But jazz-funk is not the saviour of the disco movement. It is danceable, musical and sophisticated, but the main reason it is attracting new fans is that it is rhythmic, glossy, colourful sound that is appealing to the punters, rather than any intrinsic musical value that it might have.

They're looking for music that is jazzy rather than music that is jazz, and any new style that gains rapid popularity for that kind of reason is likely to lose it as quickly. What's more, while it may be acceptable to established disco fans who need a more sophisticated style to grow into (as well as craving musical respectability), it seems unlikely that a form which could be regarded as the "effete" end of disco can provide enough sheer energy and excitement to satisfy the needs of the emerging club-goers.

Already nostalgia is rife in the movement, and that is as strong a sign of stagnation as any. The need to relive the good old times to the strains of the great anthems — Ripple's *The Beat Goes On*, The O Jays' *I Love Music*, and (probably destined to be the last in the line) McFadden and Whitehead's *Ain't No Stopping Us Now* — is a symptom both of the maturing of the original fans and the gradual drying up of the stream of suitable material from the U.S. There are signs too that promising new records are no longer being allowed to find their own level of popularity in the market place, but are being built up artificially by DJs in order to maintain the necessary illusion of a never-ending flow of great sounds.

At a recent sparsely attended Disco Forum held by a trade magazine the scant of disillusion was strong. The usual DJs-versus-record company personnel dog fights seemed even more acrimonious and personalised than ever, but otherwise there was a distinct impression that everyone is now simply going through the motions. The reality of disco record promotion today is that the vast majority of records which sell well have already joined the ranks of the current top sounds while still on import, and providing they receive UK release at the right moment — not too soon, not too late — they will automatically go on to be hits. Active, positive promotion doesn't come into it.

It's rare that a DJ can be persuaded to keep playing a record that repeatedly gets a bad reaction on his dance floor, so it's only the border-line material that might be helped by promotion. But which is the border-line stuff, now that everything except the chosen few releases gets a mixed reaction? For the average disco promotion man finds the variety of response he can receive on any record that doesn't conform precisely to current market requirements is bewildering.

Although disco promotion seems to be more and more ineffectual the business has seen an influx of freelancers in recent months. In contrast to the old way — painstaking hard work and time on the road to build up a strong mailing list of worthwhile DJs — the game now has two rules only: do everything you can to get the best records to work on, and make sure your mailing list contains plenty of DJs who send



DONNA SUMMER: taking into the pop market

returns to the major disco charts, everyone knows that the industry would always rather get its information from a chart than go out and get it first hand). One new independent promotion company currently sells its service openly as a method of reaching the maximum number of chart returning DJs — an excellent business proposition, but one which makes a mockery of chart accuracy.

At its most effective, promo now is a simple servicing job, dispatching selected new releases to the most influential DJs in order to publicise

the fact that they are now available on UK pressings. It will not be very long before the disco promotion departments of record companies return to being just mailing lists and later these will sink into the kind of disrepair that characterised all company disco lists prior to the boom.

If all this sounds unreasonably depressing, it's not intended. I hope to hear plenty of great soul and disco records for many years to come, and I expect to go to lots of excellent discotheques. It is only the "pure" disco market which will

fade. The rest always had a value beyond danceability, and the best of it will continue to survive, but ironically it was the pure disco music that, though of least value, gave the whole scene a cohesive image in industry and public eyes, and is the disappearance of this "dance floor fodder" which is precipitating the disintegration of the overall market.

Disco happened because soul music began a sudden modernisation programme in its rhythmic department. Within a couple of years, it had developed new dance beats which were almost as revolutionary as the changes James Brown worked on R and B when he turned it into funk in the early sixties.

Production developments have been taken up by others.

The Bee Gees showed two years ago how to make pop songs feel like disco without being disco, and today the rhythmic and production tricks of the genre are to be found in pop records of all kinds. There are new images and new black-rooted styles on their way up now (interestingly, Mod music, is drawing on specifically British black roots by using the sixties ska and reggae that has now been absorbed into our national culture). Disco, like punk, will always remain a profound reshaper of the country's musical consciousness, a major influence on popular music to come, and a vital catalyst in the search for new ways of recording it. Its tragedy is that out of such a vast musical output including so much that was worthwhile, the media, the music press and even the record business itself repeatedly singled out the worthless, and the unthinking prejudice held it up for ridicule as representative of the whole genre. For the faithful, even when the disco scene is just a memory, that will be hard to forgive.

POLLY BOLTON

The Year Of The Child

The song was written two months ago and recorded in October when a United Nations youth conference was taking place at Coventry Cathedral.



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TIP SHEET

Boxcar Willie
seeks UK
label deal

CURRENTLY UNDERTAKING his sixth major UK tour in less than three years is US country singer composer Boxcar Willie. His international popularity has been achieved primarily because of his initial success in Britain for which he credits Scottish booking agent Drew Taylor.

It was Taylor who first heard the Texan playing in a small Nashville club three years ago, brought him to the UK and issued all three Boxcar albums in Britain on his own Big R Music independent label. Taylor is now seeking a lease deal with a major UK record label.

Boxcar, who was special guest artist at this year's Country Music Association awards presentation on November 26, received nominations in two categories — International Artist of the Year and LP of the Year and all three of his albums are in country charts here. His last, Boxcar Willie Sings Hank Williams & Jimmy Rodgers, was released in October.

Boxcar has written almost 400 songs which are published in the States by Kuan Yin publishing.

To meet Boxcar and for further information contact Drew Taylor, Suite 1, 29 High Street, Biggar, Lanarkshire, Scotland 0899-20666 or Stan Brill, Box Office Productions, (01) 583 2888 or (01) 583 6346.

On the lookout
for strong songs

ACCORDING TO Vince Montana, the man who was producer of many of the major Philly acts and innovator of the Salsoul sound: "The problem with the industry today is that nobody's coming up with anything fresh."

Montana has just emerged from his own studio where he has been producing a stable of acts he will now be placing on appropriate and interested record labels. Montana explains: "I am always looking for good songs. Don't worry about dolling it up and adding the strings or horns. I can hear a good song on a home cassette."

Montana's brainchild, the Salsoul Orchestra, as is often the case, belongs to its record company, but Montana's package includes the Montana Orchestra. "Its style is easy listening, good dance music with melodic, good lyrics," he says.

Strangely enough, Montana's roots are in jazz. And therefore it is no wonder that another artist up for grab is Denise Montana — his daughter and the latest front for the group Goody Goody who had the big disco hit, No. 1 Dee Jay. "I have produced a wide range of masters to show off her incredible range and jazzy voice," says Montana.

In fact, Goody Goody has left Atlantic and is now looking for a new home. "It is a type of group that can exist with different artists fronting. These can later be pulled out for their own deals." In this case it seems a record company would be signing Montana's judgement of one-offs and star potential.

Jamie is a new wave group who

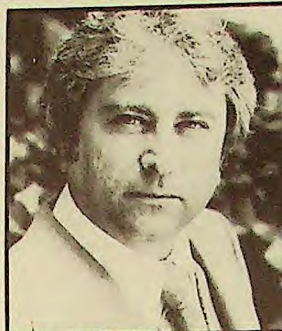
'My name has always been associated with good product...'

write all their own material. "I found them through Joey Lattanzi who I regularly write with and I flipped," says Montana. He also produces E. W. Modestville who is really the laid-back, full voiced Erskine Williams... "a black Spyro Gyra".

"What I am doing and have always done is to create new songs and artists rather than copying others. My music, though associated with disco, doesn't have to have a tag. What I am into is just good music. If it's hillbilly, it will sell if it is good music. I like variety and the spread of my artists reflects this."

As an independent producer he is open to offers from record companies, but warns he has turned down well-known people because he did not believe the artist had talent. "My name has always been associated with good product and I mean for it to remain so."

Contact Vincent Montana Jr., 203 West Sixth Avenue, Cherry Mill, New Jersey 08002. US. Tel. 609 662 0096.



US PRODUCER Vince Montana has stable of artists to place.

In brief. . .

URCHIN IS a five-piece rock band based in London. It has recently toured Holland and Germany and, according to manager, Graham Sclater, "has had a great deal of interest from major record labels". The band now need commercial rock songs, suitable for a single. Urchin will tour Holland at the end of November. But first has a 14 day UK tour this month. For information, dates, etc. contact: Graham Sclater, (0392) 79914.

HANSA'S STEVE Rowland has resurrected the group Sugar Cane which sang the hit single Montego Bay this March. "What we need quickly, though, is a young male singer between the age of 16 and 21. The band, which is essentially reggae, now has a rock drummer and guitarist and a new sound. Studio dates are already set so contact me at Hansa Productions, 12 Bruton Street, London W1. (01) 493 9766."

Resource
service
available

A NEW resource service for international companies anxious to place their produce in the US has been established by the Music Business and Technology Group at New York University under the direction of NYU professor, Richard L. Broderick, (also Music Week's representative in the US).

Broderick, former vice-president of MCA Records International where he was involved in the Jesus Christ Superstar production from its conception, has long been involved in the international music scene. After MCA, he formed the Tara label which aimed to alert the US release and distribution of international hits.

The NYU group, comprised of students attending the fully accredited Music, Business and Technology undergraduate programme at the university, is looking to receive and review any international product from record companies around the world.

Following the review of the record and the artists track record in their own market, the group will work toward release — if they deem it worthy — of the single or album through an American label outlet.

Interested foreign companies should forward records or cassettes in the MBT Group, Rm 777, Music Ed., Dept., 35 W. 4th Street, New York, NY 10009. Or for more information contact Dan Strimer at the same address.

TALENT

Putting Boston on the map

FROM BEING a customer services clerk at Capitol Records in the US to becoming manager of one of the biggest-selling bands during the late Seventies — that is the remarkable track record of Paul Ahern, the man who has helped to steer the career of Boston during the last three years.

The band has just finished a sell-out UK tour which included venues such as The Rainbow in North London and the 9,000-seater Bingley Hall in Staffordshire. It was the band's first experience of British audiences and in the words of Ahern: "After a response like this, I can tell you that it won't be long before they're back again and playing some more dates."

After quitting Capitol where he used to drill holes in the album sleeves, Ahern joined Atlantic Records as local promotion man for Boston. It was while working there that he first met the members of Boston, although a couple more

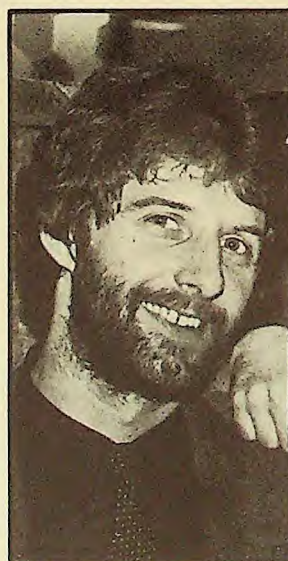
years lapsed before he became involved in their management.

After a stint with Elektra and a brief return to Capitol, Ahern became an independent promoter working for such bands as Fleetwood Mac and Bob Seger. Then, in 1975, somebody phoned him during the night and played him a demo-tape there and then. It was Boston.

"As soon as I had finished listening to the tape, I told him to catch the next plane to Los Angeles and bring the recording with him. In fact the members of Boston didn't even have a group name at that time — they had been playing together in different combinations since the Sixties, but had only recently finally become one permanent entity. We decided to name the band after their home-town."

Boston weren't even a working band at the time and they made their first major appearance onstage at a CBS showcase gig — the company which signed them up.

"What attracted me to that



Paul Ahern

original demo tape was that the music was heavy rock — but melodic," Ahern now says. "The demo is, in fact, surprisingly like the first album. It was the result of seven years of trial and error."

Ahern's experience as a promotion man in the record business gave him additional insight as a manager.

"I realised that pre-promotion before a record release is extremely important and building a sound FM base has always been the best way of breaking an act. Boston's album

went on the radio stations' playlists as top add-on and as a result when it was released sales just exploded. It did about seven million copies in the first year."

The first album spawned three hit singles and its successor sold four and a half million units.

"Until the arrival of bands like Boston and Foreigner, there were just no hard rock acts in the US," Ahern explains. "They filled a very lucrative gap."

Ahern now runs his own management company, Left Lane Inc., based in Los Angeles and he and his assistant, Karen Wilson, look after Boston and the Simms Brothers Band who record for Elektra.

During the last 12 months Boston have played 170 live dates in the US and another 30/40 in Europe and Japan. One of the problems that Ahern has found in Europe, but not the United States or Japan, is that of illegal merchandising.

"I have been trying to mobilise people against it because everyone loses out — and not just financially," he says. "Bands don't like it because much of the stuff, whether it be tee-shirts, sweat-shirts, posters or whatever, is of inferior quality to the authorised merchandise and it can only reflect badly against the group when someone does buy a tee-shirt, takes it home and washes it, and the design immediately fades."

He adds: "It is the same with bootleg recordings — people smuggling cassette recorders into gigs and taping the performance. That kind of thing hurts the acts and hurts the record business generally."

News in
brief...

AS ROCKABILLY seems to be coming back into the charts, take note as Frog Productions, Frog Records and Frog Music from Stanmore releases a new album by Al Roberts Jr. simply called Froggability. Mr Roberts records all his own material on a Teac four track — often in his front room in Middlesex.

Other releases include his Rockabilly Guitar Man released last year to a fair response from the music press. Bob Clifford, the man behind Frog has three of his compositions on Roy Campi's forthcoming album. More details on 01 954 0959. JOHN SLOMAN



URIAH HEEP are back on the road with a new vocalist — John Sloman from Lone Star. They are currently in the Roundhouse Studios recording a new album with Sloman, who also plays guitar and keyboards, for release in February. They undertake a British 17 date tour at the same time. At what is normally quite a lean time for album sales they should notch up a fair few from their die-hard fans.

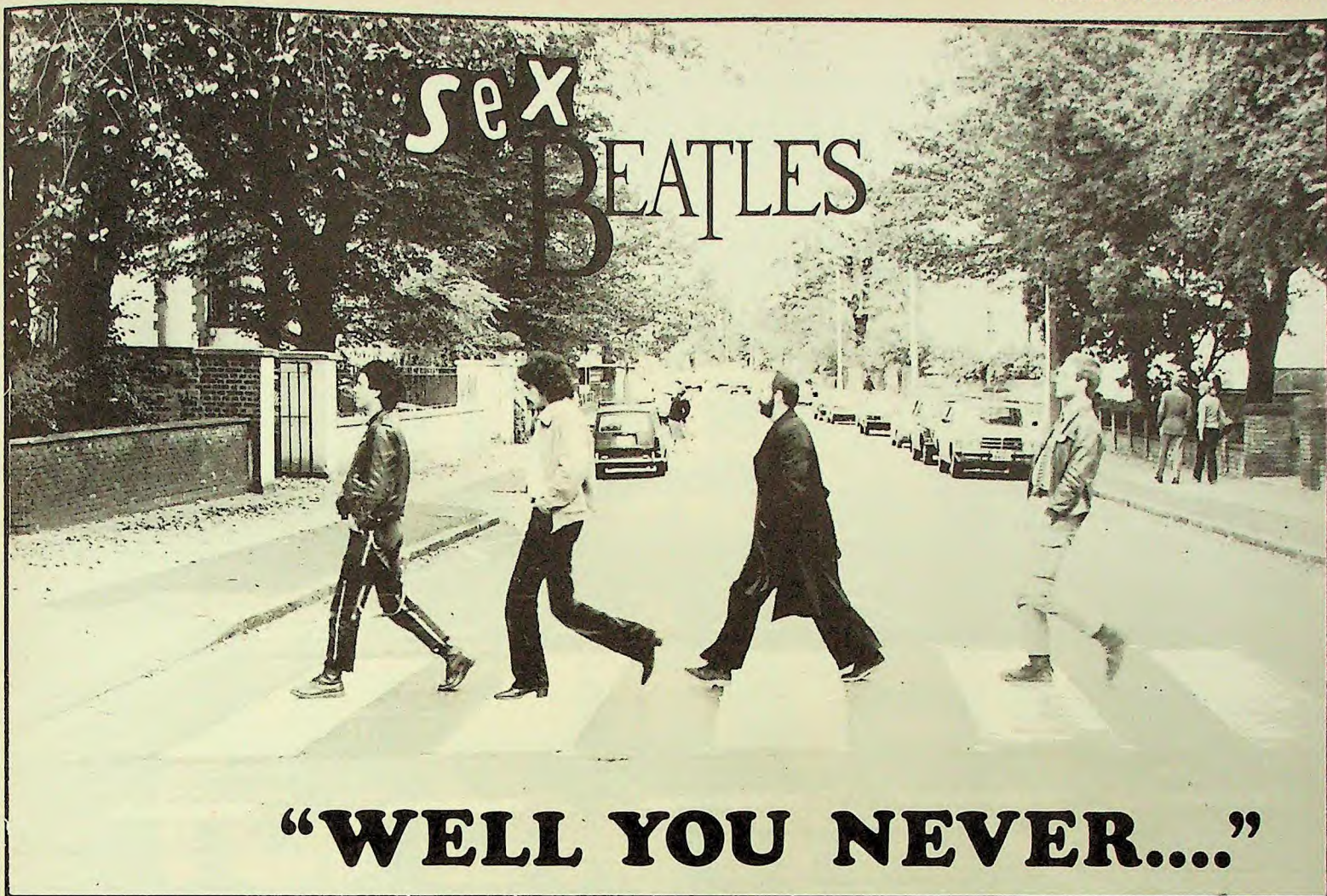
Faulty revives Police 45

WHILE IT is on the crest of a wave, Faulty Products has decided to re-release the first single by Police, Fallout, on Illegal Records — although will no doubt be thwarted by A&M's decision to put out Walking On The Moon.

Hoping to take full advantage of the new P&D deal with Pye, Faulty is also putting out a re-packaged Packet of Three EPs by Squeeze and Sham 69's first single I Don't Wanna Red London.

Miles Copeland, well-known in the business with his Police management, is now in the strange position of handling top acts while at the same time using the company to push virtual unknowns with Mick Dorey and the Sirens releasing Paranoia Station on Illegal and an EP by Lemon Kittens on Step Forward called Spoon Fed And Writhing.

sex BEATLES



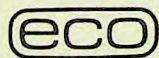
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Get ready for spate of 'rapping'

FOLLOWING THE immediate success of Sugarhill Gang's *Rapper's Delight*, DJs could find themselves in for a spate of "rapping" records.

Next in line are Mercury, who rush release this week Kurtis Blow's *Christmas Rappin'* (Get it?) on 12" and 7" (BLOW 7 and BLOW 12). Written and produced by ex-Billboard staffers JB Moore and Bob Ford, the record runs for a staggering 8:11mins while the 3:58 mins B side, *Do It Yourself Rappin'*, will find favour with DJs as it allows them to do their own rapping over a rhythm track.

Said product manager John Waller: "In the States we've been offered rapping records by the ton, but this is the best and it has Christmas connotations."

Safety code published

THE PUBLICATION of the GLC's Code of Practice for DJs, entitled *Disco Rules — OK?*, is designed to cut down on disco violence, and what the council calls "the appalling toll of death earlier this year."

It was produced with the help of disco operators (holders of the GLC's music and dance licence) and the London Organisation of Disc Jockeys over a six month period, and when ratified by the Public Services and Safety Committee, will provide a useful set of guidelines for discotheque owners and managers.

The Code of Practice is aimed largely at the clubs where a fixed door admission policy is not adhered to — such as pubs with discos added on. But the report also goes into depth about safety hazards, including excessive decibel limits which can damage hearing.

PRS offer 'ludicrous'

TALKS BETWEEN the Disc Jockeys Federation and the Performing Rights Society, in an attempt to establish a licensing system for DJs in 1980, have already been heavily criticised by the Federation's treasurer Dougall DJ.

In the December issue of *Disco International* he describes the offer made to the DJF by PRS as "ludicrous".

He adds: "They want the DJF to hand over its membership list in return for which they would give the DJF 5 per cent of fees collected for the first three years only. This is not acceptable to the DJF (or me personally) mainly because the fee is to be exactly the same for non-members. What incentive is there, then, to join your local Association when your name would be passed immediately to the PRS, who in turn would chase you for your licence fees, when you could quietly continue to evade payments?"

Stevenage disco forum

BEDFORDSHIRE DJ Greg Davies is staging *Disco Forum 80* at the club where he is resident — *Bo Jangles* in Stevenage.

The Forum will be held on February 19 from 8pm-2am and tickets are priced at £2.

Among the speakers will be Theo Loyla of Polydor Records on the DJF, Fred Dove (WEA) on the cutting of his mailing list and Roger St. Pierre on independent disco promotion.

Local equipment retailer Mr. Music of Bedford will be giving a sound and lighting exhibition and a specialist record shop will also be selling import releases at discount to DJs.

The club holds 500 people and there will be two bars and a restaurant open throughout.



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DISCO TOP 50

- 1 (1) LADIES NIGHT, Kool & The Gang (Mercury KOOL 7)
- 2 (2) DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
- 3 (4) IT'S A DISCO, Isley Bros (EPC 7911)
- 4 (10) RISE, Herb Alpert (A&M AMS 7465)
- 5 (6) I DON'T WANT TO BE A FREAK, Dynasty (Solar FR 1694)
- 6 (7) MELLOW, MELLOW RIGHT ON, Lowrell (AVI AVIS 108)
- 7 (13) QUE SERA MI VIDA, Gibson Bros (Island WIP 6525)
- 8 (11) NO MORE TEARS, Donna Summer & Barbra Streisand (Casablanca CAN 174/CBS 13 8000)
- 9 (3) YOU CAN DO IT, R Hudson and the Soul Partners (MCA MCAT 511)
- 10 (5) STAR, Earth, Wind and Fire (CBS 7902)
- 11 (8) MY FORBIDDEN LOVER, Chic (Atlantic K 11385)
- 12 (12) STILL, The Commodores (Motown TMG 1166)
- 13 (20) GONNA GET ALONG WITHOUT YOU KNOW, Viola Wills (Ariola/Hansa AHA 546)
- 14 (24) DANCIN' IN OUTER SPACE, Atmosfear (MCA MCAT 543)
- 15 (22) RAPPER'S DELIGHT, Sugar Hill Gang (Sugar Hill SHIOI)
- 16 (9) GROOVE CITY, Wilson Pickett (EMI America EA 104)
- 17 (23) SECOND TIME AROUND, Shalamar (RCA FB 1709)
- 18 (18) OK FRED, Erroll Dunkley (Scope SC 6)
- 19 (20) THE RIVER DRIVE, Jupiter Beyond (Pye International 7p—12p 5012)
- 20 (14) WE GOT THE FUNK, Positive Force (Sugar Hill SHL 102)
- 21 (25) GET UP AND BOOGIE, Freddie James (Warner Bros K17478)
- 22 (43) CORDON BLEU, Stix Hooper (MCA MCAT 536)
- 23 (36) MONKEY CHOP, Dan-I (Island WIP 6520)
- 24 (—) OFF THE WALL, Michael Jackson (Epic EPC 8045)
- 25 (28) GIMME, GIMME, GIMME, Abba (Epic EPC 7914)
- 26 (26) HANDS DOWN, Dan Hartman, (Blue Sky SKY 7896)
- 27 (17) STRUT YOUR FUNKY STUFF, Frantique (Phil Int PIR 7728)
- 28 (30) SWISS KISS, Patrick Juvet (Casablanca CAN 165)
- 29 (—) EGO TRIPPING OUT, Marvin Gay (Motown TMG 1168)
- 30 (—) MUSIC, R Hudson (MCA MCAT 542)
- 31 (—) MY SIMPLE HEART, Three Degrees (Ariola ARO 202)
- 32 (—) SEND ONE YOUR LOVE, Steve Wonder (Motown TMG 1149)
- 33 (27) EXPANSIONS, Lonnie Liston Smith (RCA PB940)
- 34 (31) BOOGIE ON DOWN, Hudson People (Virgin VS 30112)
- 35 (15) HOW HIGH, Cognac (Electric WOT 41)
- 36 (16) FEELING GOOD (BEING BAD), Marvin Stavin (Ariola ARO 179)
- 37 (34) SING A HAPPY SONG, O'Jays (Phil Int PIR 7825)
- 38 (38) ON MY RADIO, Selecta (Two-Tone CHS TT4)
- 39 (19) BOOGIE ARMY, Chosen Few (Ariola AHAD 548)
- 40 (29) MESSAGE TO YOU RUDEE, Specials (Two Tone CHR TT 5)
- 41 (45) GROOVE ME, Fern Kinney (WEA K 79101)
- 42 (32) COME ON AND DO IT, Pruszez (Vanguard VS 5025)
- 43 (33) DEJA VU, Paulinho Da Costa (Pablo Today STEP 3)
- 44 (39) BABY BLUE, Dusty Springfield (Mercury DUSTY 4)
- 45 (40) SLEAZY, Village People Mercury 6007-237/9198-478)
- 46 (—) MAN FROM CHINA, Vivabeat, (Charisma CB 346)
- 47 (48) JAZZ CARNIVAL, Azymuth (Milestone import)
- 48 (—) DON'T DROP MY LOVE, Anita Ward (TK TKR 7562)
- 49 (46) SWEET TALK, Robin Beck (Mercury BECK 7)
- 50 (37) LET ME KNOW (I Have the Right), Gloria Gaynor (Polydor STEP 5)

News in brief...

THE FIRST ever National Junior Disco Dance Championship (for 6-13 year olds) reaches its final stages on December 2 when 31 finalists from all over Britain line up at Skindles in Maidenhead. Prize for the winner is a holiday for two at Disneyland in Los Angeles. In the meantime the highly successful Boogie Bus Dancers, who accompanied John Waller and Theo Loyla on their Boogie Bus album promotion tour, have changed their name to Shock.

Says Robert Pereno: "We're dancing to our own music — all electronic and 100 per cent more ambitious in our stage presentation." The group consists of three dancers and two mime artists.

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RECORD COMPANY disco departments may be able to join forces with the disco hard and software manufacturers at next year's BADEM show, Discotec 80, at the Bloomsbury Centre Hotel.

The show is extended to four days — from September 6-9 — with the opening day for the public and the remainder for trade. The association has previously concentrated its exhibition largely at trade customers



SHOCK: "We are dancing to our own music..."

but next year they are talking about arranging fringe activities to entice the DJ as well as the dealer. They are also booking 30 hospitality rooms for the use of participants and will be discussing the possibilities of an associate membership scheme for record companies at a future meeting.

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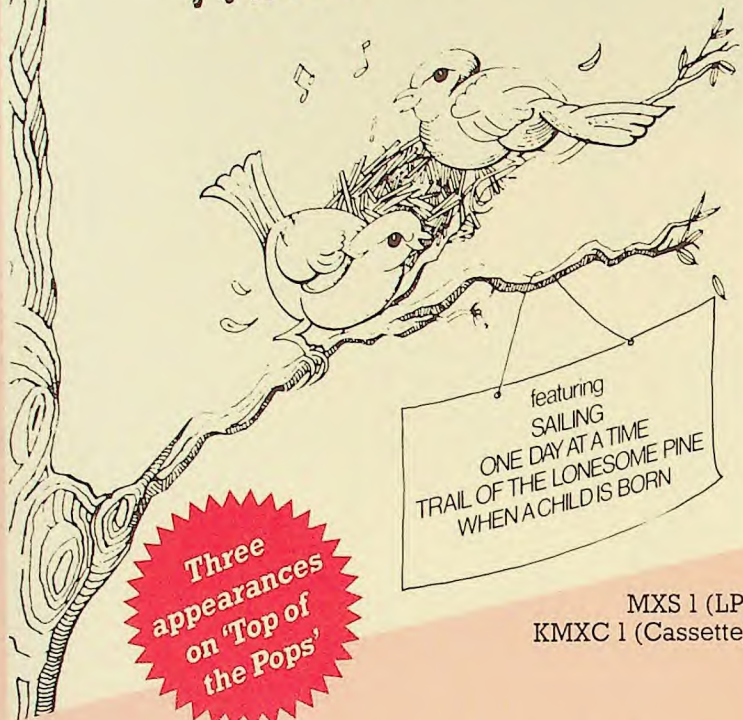
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This Old Man (Nick Nack Paddy Wack)
One Day at a Time
Swinging on a Star

Congratulations
You Can't Keep a Horse in a Lighthouse
High Hopes
When a Child is Born
Sailing
Zip-A-Dee-Doo-Dah

DECCA RECORDS & TAPES

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Isla

A delightful Christmas album from Isla St. Clair. Tracks include

Mary's Boy Child
Little Drummer Boy

and the single

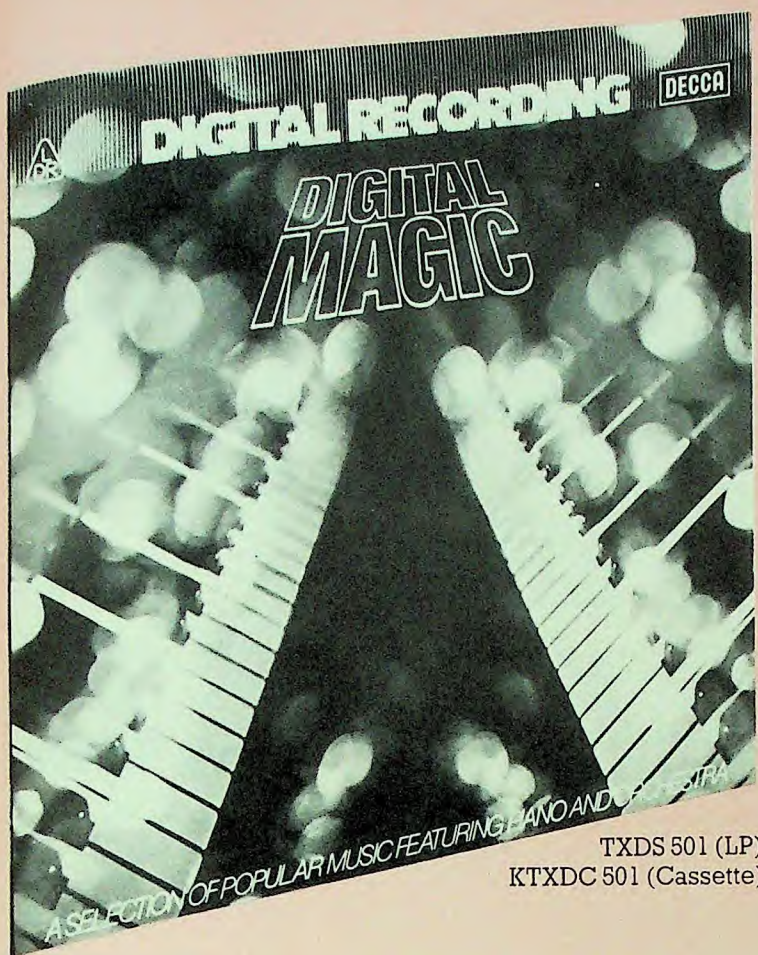
Child in a Manger

F 13881 (Single)

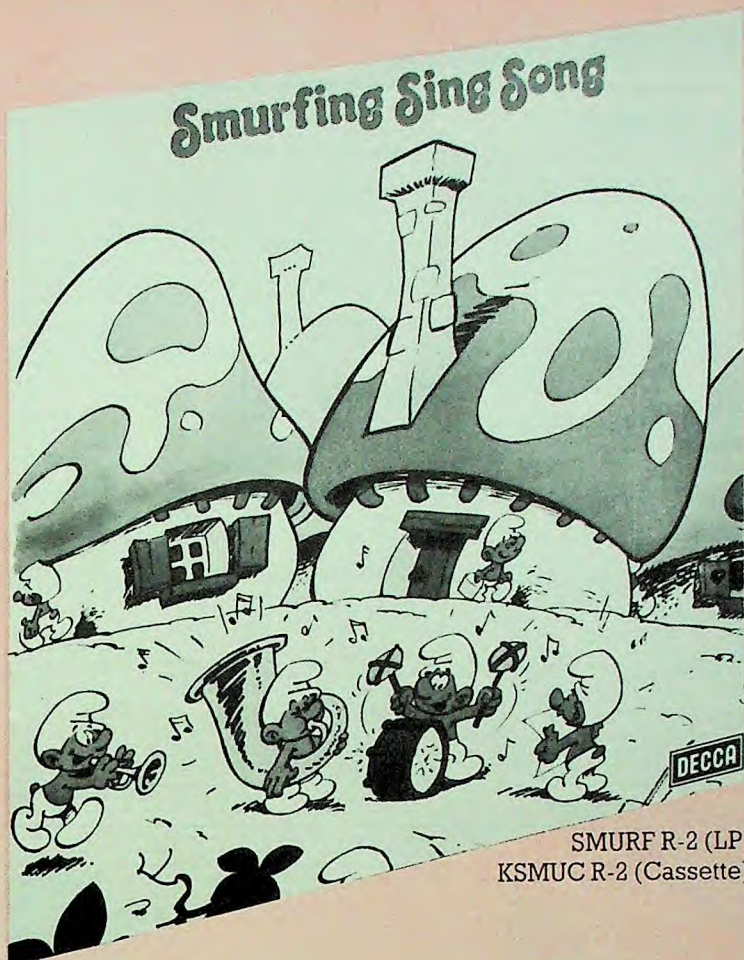


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Cavatina (Theme from 'The Deerhunter')
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I Will Survive

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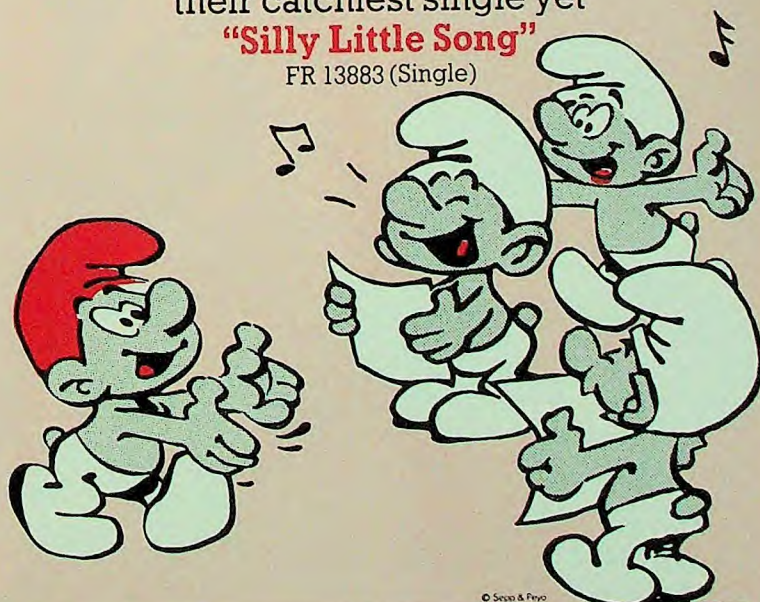
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PERFORMANCE

Ian Hunter

THIS WAS rock and roll, my dear brethren. At a triumphant, sellout, one-off concert at Hammersmith Odeon Hunter, Mick Ronson and a band which was close enough to be family hurled musical Hellfire and brimstone from the pulpit—sorry, stage. But the atmosphere really was like a fundamentalist religious meeting, with an audience which had heard too many politely intellectual sermons leaping to its feet to testify before this awesome bunch of revivalist preachers.

Sheer idolatry crept in later, as Ronson presented his guitar to be reverently touched by the faithful nearest the stage.

All in all it was a thundering great performance, with the sound at the Odeon better than I have heard it there for a long time. The band opened with a three times larger than life version of the Shads' FBI, and Hunter then stormed in with a clutch of oldies, each opening bar being greeted with howls of delight. New songs like the defiantly old wave Just Another Night and the ballad Sons and Daughters were showcased, but the night belonged to the emotionally charged, rocking days of five, six and seven years ago —

Once Bitten Twice Shy, All The Way From Memphis, Golden Age of Rock And Roll, and a version of All The Young Dudes which the audience, arms raised and bodies swaying, sang with the loving respect for tradition which a Cup Final crowd used to put into Abide With Me. Whatever Hunter has been doing in his years away from home, and whatever he may get round to doing in the future, this was a night to remember.

TERRI ANDERSON

Year Of The Child Concert

AS A live musical event, the Wembley Arena concert last Thursday benefiting the Year Of The Child/UNICEF fund, could only provide tantalising glimpses of some of the best of British rock acts.

With a line-up that featured Real Thing, Wishbone Ash, Gary Numan, Sky, David Essex and Cat Stevens, all of whom apart from the latter were restricted to just four songs, this had all the makings of a truly great rock occasion. As it was, the intervals between acts appearing were often longer than the actual

performances themselves!

Real Thing had the decidedly difficult task of opening the concert which meant that for most of their 15-minute spot half the audience were still making themselves comfortable in their seats. It was the usual professional performance though that one has come to expect from this excellent band.

Wishbone Ash provided the heavy rock segment of the evening, Gary Numan displayed the charisma that is doubtlessly going to make him one of the big stars of the Eighties, and Sky were as polished as ever, although their act seemed a little subdued due to the absence of the stage chat and humour between numbers.

It was left to David Essex to finally succeed in thawing the audience, via Oh What A Circus, Imperial Wizard, Rock On and World. He remains one of Britain's most talented pop performers.

By the time of Cat Stevens' appearance, many members of the audience were obviously worrying about the last bus or train home (it was about 11.15pm) judging by the number of people who started heading for the exit signs. It certainly can't have been his performance which was as sincere as

one has come to expect from him — although perhaps not the type of act which should climax such an evening. He included numbers like Father And Son, Where Will The Children Play and Morning Has Broken.

The event was recorded by BBC TV for transmission at a later date. It should make good television viewing anyway.

CHRIS WHITE

Maria Muldaur

THERE WAS nothing really special about the early show at the Venue on Wednesday — foxy, forceful lady that she is, Maria Muldaur has certainly performed all those songs better at times; and the band, which was very neat, was hardly giving the definitive performance of its life. But together they did make a little magic and it was really sad to do a head count of the audience. Since the first house was invited to stay on free for the second show, it seems that London was showing a callous lack of interest in a very good singer. It reflected badly on London much more than it did on her, or her band, because they gave as much as they would have done to a packed house... well, almost; after all they're only human.

As her albums have proved, this singer can attack songs of various styles, and her vocal range is matched by mood and expressiveness. Within the wide field of blues (Billie Holiday's Lover Man Where Can You Be), country (Tennessee Mountain Home), R&B/funk (That's The Way Love Is), and the sweet, sexy and label-resistant songs such as Midnight At The Oasis, she really comes across with fine style and energy. She can rock too, but when she does she sounds rather less like herself. It seemed that the only material where she and it were of no mutual advantage was the very jazzy and raucous — such as Wheelers And Dealers — or songs where melody was bland because it was supposed to be less important than the words — as in her disco protest song No More Dancing In The Street.

TERRI ANDERSON

The Sports

THE SPORTS are an Australian combo who signed to Stiff and had no success with Who Listens To The Radio, which has broken into the American charts on Arista just after they signed to Sire in Britain. Phew!

From their performance at the Nashville it seems as if they will have a lot more problems breaking here, where the audiences are more familiar with the Costello/Joe Jackson type of pop.

The Sports showed musical competence with no visual appeal and a general lack-lustre to a performance of the type of songs that need it. Crossing over into R and B the group seemed to be treading slightly uneasy ground — as if they were really dying to get into a heavy metal bash.

Yet the songs are good — Things Don't Happen That Way is the strongest number with the vocals sharp and powerful over a solid backdrop of vibrating slightly distorted guitars and lightweight organ, taken down to an almost hush at the end before kicking itself gleefully into gear again.

The Sports are a group of potential — but they need to stretch their imagination. SIMON HILLS

Robert Palmer

LEAVING THE Odeon Hammersmith after a faultless Palmer concert, surrounded by faces still glowing with their appreciation of it, the strongest feeling in this personal quarter was one of guilt. If it had been so good, polished, full of pretty excellent material with performances from singer and band to match — why had I so often had

to jerk myself back from periods of total inattention? Subdued cases of slightly bored fidgeting and some conversation, could also be detected elsewhere in the audience.

Palmer's affection for light reggae style backgrounds to so many of his songs made whole sections of the set, where three or four songs were more or less segued, seem to merge into one number. Despite the fact that the car registered them as coming from this album or that — he did just about all of Secrets.

The standout moments in the evening came at roughly equal time intervals (Give Me An Inch, Women Are Smarter, a version of Cars which, for my money, knocked spots of Numan's original, and as a predictable but well-chosen closer, Bad Case Of Lovin' You).

So if the concert wrung respect rather than excitement from some of us and failed to build to one powerful climax, it did have a series of lower peaks. Palmer took most of the performance to overcome a kind of nervous stiffness in his stance, but he put all of himself into the songs and I'll accept that the mind wandering was as much my fault as his.

TERRI ANDERSON

Steve Hackett

STEVE HACKETT gets better with every performance and judging from the reaction of this Theatre Royal, Drury Lane, audience, he is destined to become more and more popular.

Despite the general trend back to the musical basics, it seems there is still a large enthusiastic following eager to devour the thoughtful, often complex but always skilful instrumental based music dished up by the likes of Hackett. He has finally escaped the Genesis tag and now has a wide repertoire which gives full rein to his virtuoso guitar talent. Mellow solos came also from the flute of brother John Hackett.

It was a pity that Hackett was not heard of vocalist Pete Hicks but — exemplifying the confidence running through the whole band — he gave a stylish performance of new song Sentimental Institution, sounding rather like Al Bowlly backed by the old style melodies emanating from Hackett's Octagon. It would make a good, novel single.

Spectral Mornings — the title track of his latest Charisma album — has proved to be a tour de force and was received as such and after the dramatic Tower Struck Down, there was an ecstatic reaction to a stunning version of Clocks. Hackett has stated he would like to write film music and the two latter numbers would provide excellent examples of his capabilities in that field.

He gives you that feeling that the best is yet to come.

DAVID DALTON

The Act

ROCKET RECORDS showcased three of the bands who recorded tracks for their 499 2139 album at London's Nashville Rooms last week.

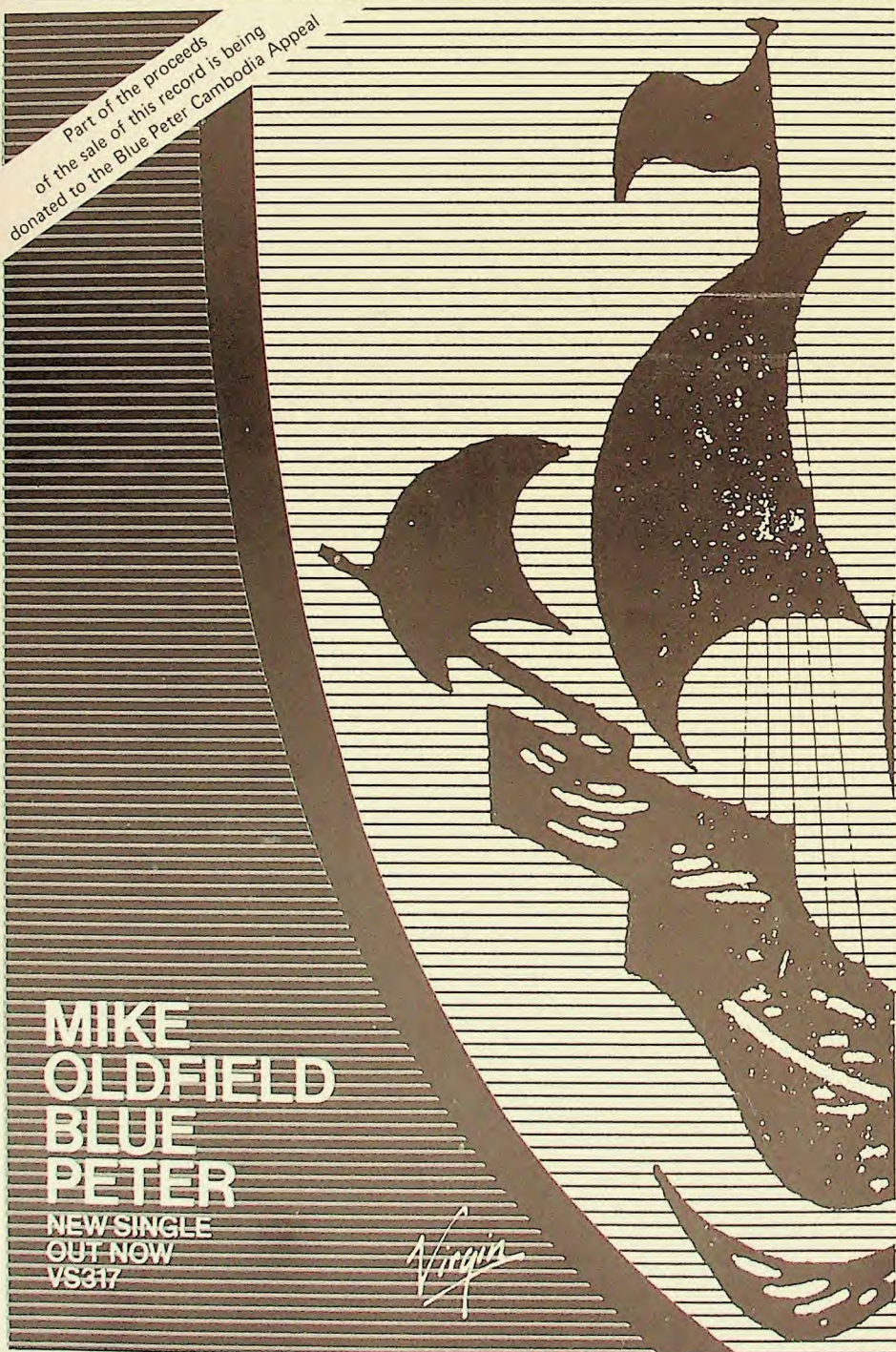
First on were Malcolm Practice from Portsmouth, a young band of 19-year-olds whose music seemed so dated as the new wave ebbs. The lyrics were hackneyed, the vocals all too often flat and the keyboards over strong. To be fair, though, they were playing to an almost empty Nashville and with the right guide and direction they should have a future.

Second on were the Lambrettas from Brighton. A Mod band who had a brace of reasonable numbers in Young Girls and Go Steady. They play and sing adequately, but need more spark, more character to their act.

Third and best band of the evening were The Act who included Mark Gilmour, younger brother of Pink Floyd's Dave Gilmour on guitar. Much more will be heard of this band.

JIMEVANS

Part of the proceeds of the sale of this record is being donated to the Blue Peter Cambodia Appeal



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SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
STIX HOOPER Gordon Bleu MCA 536 (CBS)	November 16	None	Massive disco reaction, high import sales, out as 12" with special remix from Hooper himself from original found on his album <i>The World Within</i> . Artist member of Crusaders with considerable music press, daily press on that visit with Hooper giving many of interviews. AB: Crusader's drum man, major jazz background, formed The Swingers, which later became in initial trio from Crusaders. Played sessions on at least 200 gold records.	Infectious jazz, funk, disco number which has cross-over appeal even to Radio Two and similar programmed stations. Gradually picks up pace plus musical colouring, particularly familiar disco trademarks. Never an aggressive number it exhibits musical charm and deserves general 75.
UK SUBS She's Not There Gem GEMS 14 (RCA)	November 23	Strangle Hold (33, 1979); Tomorrow's Girls (28, 6 wks, entry: Sept 8)	Independent PR: Hazell-Smith Limited (01-240 3284). Green vinyl, special colour bag 1,000 edition. Appearances TOTP with hits, coverage new wave orientated music press. AB: Charlie Harper lead member, Nicky Garratt, Paul Slack, Peter Davies make up band, from London area, formed two years ago. Known as United Kingdom Subversives. LP: <i>Another Kind Of Blues</i> , now on first US tour.	Wisely UK Subs choose already recognised classic song although group deliver song in their own style. She's Not There was hit for Zombies (12, 1954) and here given less time to breathe with accent on frenetic delivery similar mould to re-treads from Dickies. Other two cuts very, very familiar UK Subs. Should chart.
MARCIA HINES Something's Missing Logo GO 373 (RCA)	November 9	None	First step in major campaign to break artist UK. Special media folder with pics, info. Lady should arrive early '80 for PA eccitera plus album. AB: Major Australian artist with endless awards, though born Boston. High LP, 45 sales. New UK LP will be <i>Ooh Child</i> . Won Penguin Award (Emmy equivalent) for best Australian TV series.	Penned by disco, Oscar Award winner Paul Jabara. Opens with solemn dramatic sounding strings before entry of gospel feel and lady's vocals (given some male back-up) in powerful ballad with engaging off-beat feel and strong chorus. Catchy mid-way heightening of instrumentation with vocals pushed slowly back. Does though lose engaging early innocent feel and ends with predictable pop ballad pounding. Hit record somewhere amongst grooves but unsure whether final mix, production has found it.
RANDY EDELMAN You're The One 20th Century TC 2431 (RCA)	November 16	Three hits, 1976-77 with highest: Concrete And Clay (11, 1976).	Good early airplay pick up with seven stations. Known name even if actual hits somewhat few. Several UK, PA visits. Formerly promoted via Pye - 20th Century link. AB: Found work on King Records, piano Broadway production, <i>The Boyfriend</i> . Songs for known stars e.g. Dionne Warwick, Jackie De Shannon. Toured with Carpenters '75 as artist in own right. First LP, 1975. Had UK hit with old Unit 4 + 2 hit, <i>Concrete And Clay</i> .	Best chance for Edelman to pick-up popularity of '76-'77 era. Insistent tide hook with very much extra plus in baking arrangement with its haunting feel. Lots of energy in vocal. Well made disc.
JOY DIVISION Transmission Factory FAC 13 (Indie)	November 16	None	Colour bag. Subject of single, double-page spreads from NME, Sounds in recent months. Single already given rave review NME, MM with reasonable warmth from Sounds. Cult band, AB: From Manchester, now outgrowing mere cult following in North. Gigs round country, particularly London. Had recent very good debut album.	Vocal work reminds of The Doors, same insistent quality as that legendary US group but in sound minus organ. This has great guitar riff, ever-present drumming with lovely build-up. Deserves chart debut but not commercial in mould of say Jam.
EARTH, WIND & FIRE Can't Let Go CBS 8077 (CBS)	November 30	9 hits from 1977 onwards. This year: Boogie Wonderland (4, 13 wks), After The Love Has Gone (4, 10 wks, entry: July 28); Star (16, entry: October 6).	Follows in wake of very good year for group, major disco push via CBS excellent Disco Pool service, cut already known via LP, <i>I Am</i> (85084). Coverage black music press. AB: Nine in group, first LP 1972. Leader is Maurice White.	Can't fail, strident infectious, toe-tapper with excellent riff. Flip from LP, <i>The Best Of Earth, Wind & Fire, Volume 1 is Love Music</i> . Major chart place. Note: band's formerly unavailable US album, <i>Last Days And Time</i> now available here.
K.C. AND THE SUNSHINE BAND Please Don't Go TK TKR 7558 (CBS)	November 16	10 hits from 1974. Most successful: That's The Way I Like It (4, 1975).	Part of CBS Disco Pool promotion, heavy airplay with immediate 12 station pick-up. Familiar artist name. AB: His music termed Miami Sunshine Sound, white guy in basically black band set-up, once on Jaybo via President UK with enormous success. First UK hit, <i>I'm Your Boogie Man</i> (41, 1977).	Drastic change, gone is familiar horn - brass work, driving - chugging beat. Instead mid-tempo ballad with initial spoken vocal 'I love You' before becoming thick sounding heart-rending number just right for coming romantic period of Christmas season. Should do well late in disco set; should become general pop hit.
TOM PETTY AND THE HEART-BREAKERS Here Comes My Girl MCA 539 (CBS)	November 23	Anything That's Rock 'n' Roll (36, 1977); American Girl (40, 1977).	Much play about forthcoming artist material MW Dealer Tour from MCA, B/W pig bag, special press leaflet, ads with forthcoming album <i>Damn The Torpedoes</i> (MCF 3044). AB: Band formed 1976 LA; Petty aged 27, hard sound practitioner with rock 'n' roll roots, albums so far <i>Tom Petty And The Heartbreakers</i> , <i>You're Gonna Get It Yet</i> to really realise talent.	Title riff in music terms could read <i>Here Comes The Night</i> . Not particularly commercial but this, as flip side, drives along with familiar Petty feel without capturing charisma of <i>American Girl</i> or the excellent, <i>I Need To Know</i> . Should aid LP sales.
SQUEEZE Christmas Day AGM AMS 7495 (CBS)	November 23	6 hits from 1978 onwards. Most recent: Cool For Cats (2, 79); Slap & Tackle (24, 79); Up The Junction (2, 1979).	Both special bags with ABM release front sleeve illustrating record theme. Major group with considerable consumer music press support. AB: Originally Deptford Fun City label, from S.E. London area, known for clever act - songs, produced by John Cale for debut LP.	ABM release should stun a good many by its theme. Record gradual insistent quality once initial rather too long intro is over. Flip, <i>Going Crazy</i> might well cause record to be flipped. Familiar Squeeze on fast moving number. Deptford release part of (illegal) release of early material from <i>Police</i> (now charting). <i>Sham '69</i> (most likely), with three cuts in up-tempo mood, particularly B-side.
WYNONIE HARRIS Blood Shot Eyes/Confession The Blues King 4461 (Midland)	November 16	None	Via Gusto-King deal with Midland Records, importing high quantity from King label's Golden Treasures, Back To Back hits series, Private PR, <i>Waxie Maxie</i> (01 672 6916). AB: Legendary figure of fifties, born Omaha, Nebraska. Joined King 1942. <i>Blood Shot Eyes</i> became million seller. Died 1969.	Two much wanted sides for rock 'n' roll fans with already great interest in this disc from the informed e.g. Stuart Coleman, mags, clubs catering for '50s collectors. Not a chart record but if shop clientele right sort then this should prove good seller.
NORMAN CONNORS Invitation Buddah DISC 06 (Pye)	November 23	None	Another in well-respected Disco Duplex series with 2 x 12" 45 discs. Basic disco - club push with record packaged four coloured; info sides including extensive R&B division catalogue with sleeve pics. AB: Class disco man with large following US but yet to really make big impact here.	Around 42 minutes play on two records. Good disco fare with guest musicians including Eddie Henderson, The Jones Girls, Pullini De Costa, Bobby Lyte, Garry Bartz and Jean Garn. Strong side A of <i>Your Love</i> and a gradually flowering <i>Handle Me Gently</i> which perhaps might not have utilised shrill girls in full bloom.

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ADVERTISING FEATURE

ONE-STOPS do not provide an alternative to the majors' own distribution set-ups; they offer a valuable supplement — servicing those retailers the majors cannot reach or find uneconomical to service.

The economic climate of the seventies has wrought many changes in the record industry and the structure of distribution has taken on a new face with the advent of the one-stop, which is now an important and integral part of the business.

Stocking a wide range of product enables Lightning to give a specially valuable service to those shops who wish to carry an in-depth selection.

Record companies have now acknowledged Lightning as one of those operations which is filling a vital need and operating in a responsible manner which can only help to expand their own turnover, rather than take sales away from them.



RAY LAREN is Lightning's debonaire managing director. He has been associated with the music business for over 20 years. He started out operating juke boxes and fruit machines with his father before selling out and opening some record shops in Essex in the late sixties. In October 1972 he began seriously supplying juke box operators with their record requirements, until the Laren For Music company developed into what is now the largest wholesaler of singles in Europe. He launched the Lightning one-stop in 1975 and its expansion continues apace. Lightning is all ready for the challenge of the eighties and ready to serve the retail trade as the new era approaches.

Lightning revamps cash and carry operation

LIGHTNING, THE London-based One-Stop operation has made significant changes to its cash and carry showroom.

The new showroom layout has been designed to facilitate more efficient processing of orders and provide a faster check-out for cash and carry customers.

Four new supermarket style check-out points have been installed for customers to pass through and have their orders processed via Lightning's recently installed computer.

Each check-out has a video screen which enables customers and staff to see at a glance trade and suggested prices of the goods being purchased, as well as keeping a running total of the amount being spent. This enables customers to add or leave aside goods prior to the invoice being made out.

All invoices are now processed by the computer at breathtaking speed and give full details of goods purchased, discounts and credits.

Other recent alterations to the showroom include the creation of new chart singles and Top 1000 Oldies bays — again to facilitate faster processing and selection.

The Top 1000 Oldies layout is of particular interest as it ties in with the new Lightning catalogue of Golden Oldies, issued in conjunction with the recently-launched Golden Oldies Club of Great Britain. With this new catalogue and layout, Lightning is confident that Oldies orders will be processed even faster and that the percentage fill on orders will be virtually 100 per cent.

The new catalogue is being sent out *free of charge* to all Lightning customers *now*. Other dealers — those who don't already have an account — are invited to apply in writing for their *free* catalogue and trading terms.

LIGHTNING HAS always had a prominent display for the wide range of accessories carried. And the new



FOUR NEW supermarket style check out points have been installed at Lightning and enable customers to pass through with speed and have their orders processed via the recently installed computer.

layout emphasises the selection. Of particular note are Lightning's prices for blank cassettes which are most competitive. The shelves are well-stocked with these, plus 7" and 12" cardboard and PVC sleeves and numerous other items.

□ □ □

THE NEW release and special offer album display racks have always been an outstanding and welcome feature of the Lightning showroom. Here, dealers can select new product at their convenience and take advantage of the numerous album reductions that come Lightning's way. This whole area has been supplemented with the addition of 12" wire display racks which house a selection of new 12" singles in bulk. The new layout makes this section even more attractive and accessible.



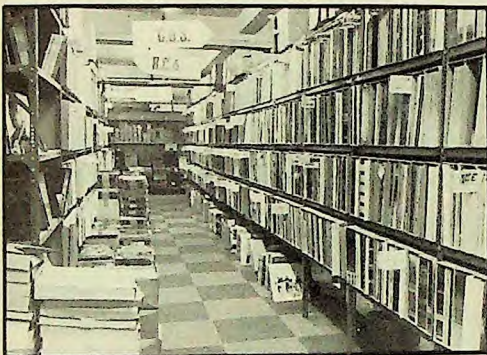
THE NEW release and special offer album display racks have always been a particularly beneficial feature of the Lightning showroom.

LIGHTNING CHRISTMAS SCHEDULE

	SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
	9th	10th	11th	12th	13th	14th	15th
CASH & CARRY	10-2	9-7.30	9-7.30	9-7.30	9-8	9-8	10-6
TELE SALES	CLOSED	9.30-5.30	9.30-5.30	9.30-5.30	9.30-5.30	9.30-5.30	CLOSED
	16th	17th	18th	19th	20th	21st	22nd
CASH & CARRY	10-6	9-7.30	9-7.30	9-7.30	9-8	9-10	8-4
TELE SALES	CLOSED	9.30-7	9.30-7	9.30-7	9.30-7	9.30-7	CLOSED
					Last Day for Courier	Last Day for Red Star	
	23rd	24th	25th	26th	27th	28th	29th
CASH & CARRY	10-6	9-2	CLOSED	CLOSED	9-7	9-7	10-4
TELE SALES	CLOSED	CLOSED	CLOSED	CLOSED	9.30-5.30	9.30-5.30	CLOSED
	30th	31st	1st	2nd	3rd	4th	5th
CASH & CARRY	10-2	9-6	CLOSED	9-6	9-6	9-7	10-4
TELE SALES	CLOSED	9.30-5.30	CLOSED	9.30-5.30	9.30-5.30	9.30-5.30	CLOSED
	6th						
CASH & CARRY	10-2		NORMAL	HOURS			
TELE SALES	CLOSED						

ANSAFONE 969 8344

ADVERTISING FEATURE



LIGHTNING'S CHART section holds bulk quantities of the Top 75 albums and tapes stored in numerical order each week.

STILL AN important part of the Lightning service is the range of chart, TV and back-catalogue albums stocked. Bulk quantities of the Top 75 albums/tapes are

stored in numerical order each week for dealers convenience.

It is one of the one-stop's main assets to be able to offer dealers fast replacement of top sellers, particularly for the weekend.

The best selling albums from all major manufacturers catalogues are stocked and displayed in numerical sequence, as well as Lightning's acknowledged range of reggae, independent and specialist lines.

□ □ □

OF PARTICULAR significance recently has been the addition of a wide range of Rockabilly and Rock and Roll releases and imports, to cater for the growing interest in this market.

The situation currently prevailing is similar to the beginnings of the new wave boom where many smaller independent labels blossomed, leaving the dealer bemused and confused as to what is available and where one can get it. This is also part of Lightning's Golden Oldies Club concept. Any dealers requiring further information are advised to write to Lightning at: 839-841 Harrow Road, London NW10 5NH.

Lightning the details

ADDRESS: 839/841 Harrow Road, London NW10 5NH.

TELEPHONE: 01-969 5255/7155.

AREA COVERED: Whole of UK and Northern Ireland. Worldwide export.

SIZE OF OPERATION: 80 staff. 13,000 square ft. of warehouse plus similar amount of office space on first floor.

MINIMUM ORDER REQUIREMENTS: None.

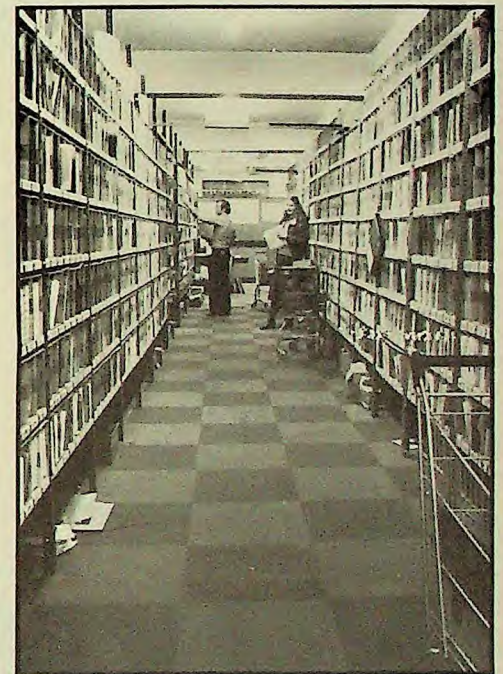
TERMS: All LPs and tapes at full dealer discount. A 2½ per cent handling charge on orders under £200 at dealer price.

ORDERING AND DELIVERY: Tele Sales Computer System. 24 hour delivery service by Courier Express or Red Star. Telephone order desk: 01 969 8344.

DEALER CONTACT: Martin Wickham, UK sales manager.

ONE STOP FACILITIES: Premises are prominent on Harrow Road. Streets at back for free parking. Opening hours are Monday to Friday 9am to 6pm, Saturday 10am to 4pm. Sunday 10am to 2pm.

Full trade terms, credit facility requirements plus any catalogue information, are available from telephone UK sales manager, Martin Wickham at 01-969 7155.



LIGHTNING'S TOP 1000 oldies layout has been re-designed to provide speedier processing and selection.

INVITATION

Lightning Records invite dealers to call at their 841 Harrow Road, London NW10 Showroom to take advantage of their special Christmas offer of a 5 per cent discount on all orders over £500* value net.

*Excluding 7" and 12" singles.



ERROLL DUNKLEY, currently enjoying chart success with OK Fred is seen here signing copies of his single at Lightning.

MARKET PLACE

CLASSIFIED ADVERTISEMENT RATES

Effective 1st Oct. 1979 Music Week Classified Advertisement rates are:

£4.00 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

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.

For further information contact Jane Bartlett.
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 or orders over £150 value, otherwise 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

cut out the rest — come to the best
FULL PRICE IMPORTS,
DELETIONS, OVERSTOCKS.



A unique opportunity, send for lists
STAGE ONE (Records) Ltd.

PARSHURE HOUSE
2 KINGS ROAD
HASLEMERE SURREY
CALLERS WELCOME
EXPORT ENQUIRIES INVITED
HASLEMERE (0428) 53953
Telex: 858226

NATTY DREAD A WEAH SHE WANT by TAPPA ZUKIE AND HORRACE ANDY

Top selling reggae record. Breaking nationally.

Distributed by Pinnacle Hotline. Tel: 0689-73141 and through Jet Star Records, 78 Craven Park Rd., London NW10.

Tel: 01-961-4422.

HOT STOCK FOR XMAS

ONLY 20p EACH (+V.A.T.)
STOWAWAY/WADDY..... Hey Mr Christmas
WIZZARD..... I wish it could be Christmas everyday

ONLY 35p EACH (+V.A.T.)
EAGLES..... Please come home for Christmas

ONLY 45p EACH (+V.A.T.)
Johnny Mathis..... When a child is born

MINIMUM ORDER 100 RECORDS C.W.O.
OLDIES UNLIMITED, DEPARTMENT Y,
6/12 Stafford Street, St. Georges, Telford,
Shropshire TF2 9NQ

FRANKIE VAUGHAN

NEW LP

'MOONLIGHT & LOVE SONGS'

V001 — SRT 79421

REC. Retail Price £3.99 inc. VAT.

Order from: Lugtons, Pinnacle, Soloman & Peres,
(available to merchandised accounts via Record Merchandisers & Pickwick)

NEW CHRISTMAS SINGLE 'THINK BEAUTIFUL THINGS'

SRTS 79425

Marketed by:



Records & Tapes

Head Office: 987 High Road, Finchley, London N12 8QA. Tel: 01-446 3218.
Priory House, Priory Lane, St. Neots, Cambs PE19 2BH. Tel: 0480-212711.

1 stop

Is Moving Next Week!

WE WILL BE CLOSED FROM
1ST — 3RD DECEMBER, RE-
OPENING 4TH DECEMBER.

NEW ADDRESS:

BRETT HOUSE
PARK PARADE
LONDON NW10
TELEPHONE NO. 01-961-5211

£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, Croydton, PA 19020, USA. Phone: 215-785-1541 or Telex 843366. Recstapes CRDN.

ALL RECORDS,

tapes bought/exchanged.
10p-£2.20 each cash paid
(10p-£2.50 exchange).
Absolutely NONE refused.
Bring ANY quantity in ANY
condition to:

RECORD & TAPE EXCHANGE

38 Notting Hill Gate,
London W11,
(01-727 3539)

ANY LP's, cassettes may be
sent with SAE for cash!
(estimate on request).

mainline record co.

51 LESLIE PARK ROAD
CROYDON, SURREY

No. 1

FOR
IMPORTS
OVERSTOCKS
& DELETIONS

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OVERSEAS CUSTOMERS & SUPPLIERS
Telex: 896691 TLX 1RG
MAINTEL



Now appearing
at
**RAMARAS
CLUB**
every Fri. & Sat.

RAM & TAM

New Single

'WILL YOU STILL LOVE ME TOMORROW'

in the reggae charts at No. 32

COMING SOON — new releases from HAWK RECORDS by K. C. WHITE & ROY SHIRLEY — Watch out for them —

HAWK RECORDS

243 Finchley Rd, London NW3 Tel: 01-794 5207

MAINSTREAM POWER BAND

on MWM Records
Nostalgia, big bands & 150 other
labels
from
JAZZ MUSIC (MANCHESTER),
7, Kildare Road, Swinton,
Manchester, M27 3AB.
Tel: 061 794 3525.

Send for lists.

THIS WEEK'S CHART LP.s

very very cheap from E.E.C.
Phone or write immediately to
ensure quick delivery.

Rose Records,
67 Belsize Park Gdns.,
London NW3 4JN.
Tel: 01-722 5686

SHOP STOCK FOR SALE

5,500 12" Singles
8,000 7" 45's

Mainly U.K. major ex-chart records.
Majority 78/79 issues from 25p. each.

Phone 01-200 7383 or 01-951 0992
Mon. to Fri. 9.30 a.m.—5.30 p.m. including lunch
hrs.

Export enquiries welcome.

Telex: 923574

THE REAL McCOY!



Telephone 01-200 1263
WAREHOUSE NOW OPEN
53 Colindale Ave.,
London NW9
Callers Welcome
24 hr answering service
01-349 1388

BIG, BIG, RECORD BARGAINS

- Always 1000's of Bargains and Deletions.
 - Top 50 Singles and LP's kept in stock.
 - Best Discounts given.
 - Fast Efficient service.
 - 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

CHEAP! CHEAP! CHEAP!
We Undersell All Importers
See For Yourself
Send For Our Lists
TODAY!

GLOBAL RECORD SALES
3 Chappetow St.
Manchester
(061 236 5369)

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

HUNT-LEIGH
(Showcard & Display) Co., 119
Altenburg Gardens, London SW11.
1 J.Q. Tel: 01-223 3315

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.

EQUIPMENT

DUST BUG'S STILL ALIVE

also
the full range of Cecil Watts record
care products
plus

7" card covers	£14.75 per 1,000
7" pvc covers	£3.80 per 100
12" pvc covers	£6.94 per 100
12" pvc D/A's	£12.04 per 100
Adaptors	£6.00 per 1,000
Cassettes C60	31p each
C90	38p each
" " head cleaner	36p each

all prices plus VAT & P&P.
contact:
FARNELL SALES &
DISTRIBUTION

53, Makepeace Avenue,
Woodless Park, Warwick. 0926
498500 (24hr answering service)

IN ANSWER TO POPULAR DEMAND...

Hearngrange Ltd.

The Carrier Bag Specialists

Have added a RECORD CARRIER to their well known and comprehensive range.

SPECIAL INTRODUCTORY OFFER:

Heat collated tear off bags — approx 50 per block 14" x 16"
150 gauge punched our handle on one inch block or 8" x
10" in a one and a half inch block.

Size 14" x 16"	50,000	100,000
Size 8" x 10"	£14.25	£13.75 per thousand
	—	£6.75 per thousand



PRINTED BOTH
SIDES WITH
YOUR OWN
DESIGN

For further details, samples & quotations please contact:

LONDON OFFICE: Jan Hunter — 01 278 6761
MIDLAND OFFICE: Mary Rudgard — 0455 613794
NORTHERN OFFICE: John Perkins — 092 572 6879
53/67 Wharfedale Road, Kings Cross, London N1 Tel: 263856
Cyril G.

MARKET PLACE

EQUIPMENT



**No.1
in
display**

BPA

BPA Design Associates Ltd
94a New Brighton Road
Emsworth, Hampshire

To obtain our
catalogue of Record
Retail Furnishings
Please ring (02434) 2430

POSITIONS

Music Publishing company in W.1.

require a

PROMOTIONS PERSON

for radio and television.

Responsibilities will include co-ordination and exploitation of catalogue with overseas licensees. Establish and maintain catalogue library. Promote use and covers of catalogue and promotion of film and television music. Salary negotiable.

Please call Carol Hutton on 01-439-8451.

MOTEL

WEEK-END BREAK

3-STAR SOMERSET
LUXURY MOTEL

2 nights Friday and Saturday
only. All rooms have private
bathroom, colour T.V., radio,
telephone, teasmade and are
centrally heated.

Double £16 } Accom. only
Single £12 }

Advance bookings only.

Horton Cross Motel,
Ilminster,
Somerset.
Tel: Ilminster 2144

POSITIONS WANTED

**ATTENTION ALL MAJOR
RECORD COMPANIES**

YOU NEED SALES MANAGEMENT

A team is now available to cover the U.K. Fully conversant with sales marketing and distribution of records and tapes.

If you are looking for people with a positive approach to today's market. We are just what you are looking for.

Offers are now invited from you to acquire the industry's BEST in field management.

Don't hesitate, apply now to MW Box NO. 689.

**BUSINESS
FOR SALE**

**RECORD
SHOP**

on Surrey/Hants border

Good position.

Turnover approx £40,000
with tremendous potential.

15 yr. lease to run. Modern
two bedroomed flat
included. Premium £17,500
+ S.A.V.

Please reply MW Box No.
690.

**NORTH WALES
MAIN COAST
ROAD**

record/radio/electrical shop.
Turnover approaching £24,000.
Furnished flat above. Freehold
£22,000. Stock at valuation.

Please apply MW Box No.
691.

**RECORDING
ENGINEER**

requires

full time or freelance work.
Experienced in full 24-Track
recording and mobile
recordings. Good track record.
01-679-3527

**RECORD BUSINESS
FOR SALE**

Brent Street, Hendon,
London NW4
TELE: 01-486 4601

**RECORD SHOP
with BOOKS**

West country town. Nice
unopposed lock-up business,
genuine sale. Turnover £21,000
at 32% gross. New lease for 7
yrs. at £20 p.w. Price £5950
plus S.A.V.

Please apply MW Box No.
692.

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COVERNOTE

Insurance services for the entertainment and leisure industries.

We are a new broking company

SPECIALISTS

Why not give us a try?

Ring David Treleaven:
01-408 1234

POSITIONS

**Display
Representative**

EMI Records (UK) require an experienced Display Representative to join their highly professional Sales Division. He or she will be responsible for the installation of displays in retail outlets and concert venues, covering North London, Essex, Suffolk, Norfolk and parts of Cambridge, Bedford and Buckinghamshire.

This position calls for a person who is both artistic and has a creative flair together with experience in window displays. Additional experience either in design or sales or team management would also be an advantage. The applicant should have a keen interest in music and an ability to get on with people.

An attractive salary, a Company car plus other fringe benefits are offered to the successful candidate.

To apply, write with brief details of your previous experience to:



Barbara Rotterova Personnel Department,
EMI RECORDS (UK),
Seymour Mews House, Seymour Mews,
London W1A 1ES
Telephone: 01-486 4488.

PRODUCT PROMOTER

If you are a young enthusiastic professional with a love of music and hard work, then we are looking for someone to work on our CBS product. Experience is important but you will also have

- Initiative and be a good team member
- A sense of humour as well as tact
- Good contacts with all local London based Radio Stations.

Interested? Then write with brief career details to Phyllis Morgan, Senior Personnel Officer.

CBS RECORDS

17-19 Soho Square, London W1.

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

SHAPED PIN BADGES

made to your design. Min. 250 -
quick & competitive service.

Big range of Pop Badges, Shaped-
round & mirror types. Available from
stock.

Samples & prices on request.

PIN BADGE CO. PO Box 22,
Banbury. Tel: 0295 57321.

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

ANN SARGENT

Badges & Promotional
Items

Tel: 01-256 9609

60 Falconwood Avenue,
Welling, Kent

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

KEENPAC

Polythene Sleeves and high quality
polythene record carriers LP and
single size

Printed to your own design at
competitive prices

Why not let us quote NOW!

LEICESTER
20084 / 537806

"Protect-a-Disc"

**CARDBOARD
RECORD COVERS**

7" White, per 1000 £26.00
12" White, per 1000 £42.50
7" Brown, per 1000 £24.00
12" Brown, per 1000 £38.00

All prices include
carriage & VAT
Discounts for quantities.
C.W.O.

Details of all our products
from M. Young, Southgate
Ave., Mildenhall, Suffolk.
Mildenhall 712553

PERSONAL

**BRIAN
TELLS ALL**

01-493 5335

**SALES
MANAGER**

Saga Records with its affiliated companies requires a thoroughly experienced Sales Manager. He (She) will personally know all the lead accounts in London and the principal provinces. The applicant may or may not have had experience in marketing, and the appointee will be responsible for all sales throughout the UK. Note: We are distributed by C.B.S.

Please reply with C.V. and brief letter in your own handwriting to the
MANAGING DIRECTOR, Art & Sound Limited, 326 Kensal Road, London W10.



OPINION

The official attitude to broadcasting scares King

I AM frightened by the official attitude to broadcasting in Great Britain. An enormous opportunity is being lost; misguided opinions are being listened to; and unless a radical change in Government policy occurs, the narrow-minded suggestion by the Annan Report will lead — by default — to an expansion of television and radio giving little satisfaction to the majority and no chance of change for decades.

Government and Home Office officials know little about radio and care about it less. Even the IBA bows to vociferous do-gooders who openly admit they feel radio should educate and not entertain the majority.

May I submit the following suggestions?



1. Local radio should NOT expand to smaller and smaller communities but should cater more and more efficiently to the large cities and towns — preferably by clearing the VHF waveband and granting a large number of controlled licences, as in the USA.

2. "Good programming" should not be considered a mish-mash of different musical tastes combined with magazine-type discussions, community affairs, competitions and phone-ins. It should primarily

cater to one particular taste very well — be it musical or otherwise.

I know I am not alone in wishing to be able to turn on my radio and hear 100 per cent music or talk of a specific kind at any time of the day or night. In London alone there is a vast marketplace for news, Top 40 music, rhythm and blues, country music, classical and so on.

Small stations, tightly run, should be accorded licences and would stand or fall on the efficiency and quality of their operation. Numerous advertising outlets would be created. Exposure for hundreds of extra artists and musicians (where can the middle class over 60's hear Mantovani?). Ethnic stations for those of differing racial backgrounds. Surely this is the kind of capitalist expansion that the country needs and can benefit from.

But the most important function is a subliminal one. A happy, stimulated excited citizen will feel life is better, will work harder and will himself stimulate others. I wake up in the mornings to a limited choice of hybrid stations. I like some Radio Four — not all. I like one record in ten on Radio One or Capital or Radio Two. LBC is downmarket Radio Four with commercials and local BBC radio is appalling (that network should be

scrapped — not the conscientious overseas efforts).

So, settling for the unenthusiastic, average sound my radio tunes to, because I'm sleepy or lazy, I stumble off to work feeling and sounding grey.

Please do not underestimate the power of GOOD, well-run, specialist radio. It gets ratings because it caters to a segment of the community very well. It takes money, it produces a high calibre of professional executive.

The BBC has been — and in many ways still is — a leader in broadcasting frequently thanks to gifted amateurs. But the country needs dynamic, successful radio to stir up enthusiasm.

The route is NOT Radio Pengeon-Sea, staffed by ex-hospital broadcasters and disco DJs, paying lip-service to IBA rules.

I cannot stress enough how important I feel this is, with one sweep the Government could accomplish so much.

JONATHAN KING, Decca Records, Great Marlborough Street, W1.

Part-timer's 'dogsbody' complaint

I HAVE worked in the music department of a well-known chain store for the past seven years and I was delighted to read that in the new Tesco store "music department staff will only work in the music departments and not be moved around other departments" (MW Retailing page, November 17).

I am extremely disillusioned as although I am a record department supervisor, I also work as a service store supervisor and serve confectionery or any other commodity which may be required by my customers.

I feel I cannot give of my best in running my music department for, to me, it should be a full time job. I am only employed on a part-time basis but if I worked full time I would be expected to work even more on other departments.

My own record and tape buyer reads *Music Week* regularly but I am sure he is not aware of these circumstances and may do some investigating of his own. Obviously I must ask you not to print my name and address as although I am rather disillusioned, I wish to remain employed!
Name and address supplied.

If you can't beat 'em. . .

RECORD COMPANIES wake up!

You moan and groan about home taping and how much it is costing you, but have you heard the saying, "if you can't beat 'em, join 'em"?

Slash the price of your pre-recorded cassettes to the bare

minimum — and I mean minimum. This will encourage a movement in pre-recorded tape sales instead of encouraging people to home record.

N. STONE, Record Parlour, Kingsbury Road, London NW9.

Why ignore printed music in Britain?

I WAS somewhat surprised to see that you ignored the historical epicentre of the publishing business in your recent Publishing In The Eighties feature.

Printed music today accounts for £3,000,000 plus turnover in the UK, and is still growing.

Why the omission?

ROBERT HIRSCHMAN, director international operations, Hal

Leonard Publishing, Davies Street, London W1.

Our omission was not intended to be in any way a slight on an obviously valuable area of the music business, but perhaps our supplement should have been correctly titled "creative publishing", as we did concentrate on that side of the industry. Sheet music will be the subject of a future *Music Week* special supplement. — Editor.

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

Dingle's RECORDS PRESENT

THE SINGLE SINGALONG RECORD OF THE YEAR



Day Trip to Bangor

"Didn't we have a lovely time"

Fiddler's Dram

**EVERYBODY'S SINGING IT
HAVE YOU GOT IT IN STOCK?**

ORDER NOW ON 01-903 8223



JIM GLASER HAS A SMASH-HIT ON HIS HANDS WITH

'WHO WERE YOU THINKING OF (When We Were Making Love Last Night)' on the Mint label CHEW 32.

FEATURED ON 'TERRY WOGAN', 'COUNTRY CLUB', 'EARLY SHOW', 'DAVID HAMILTON' etc . . .

Available from

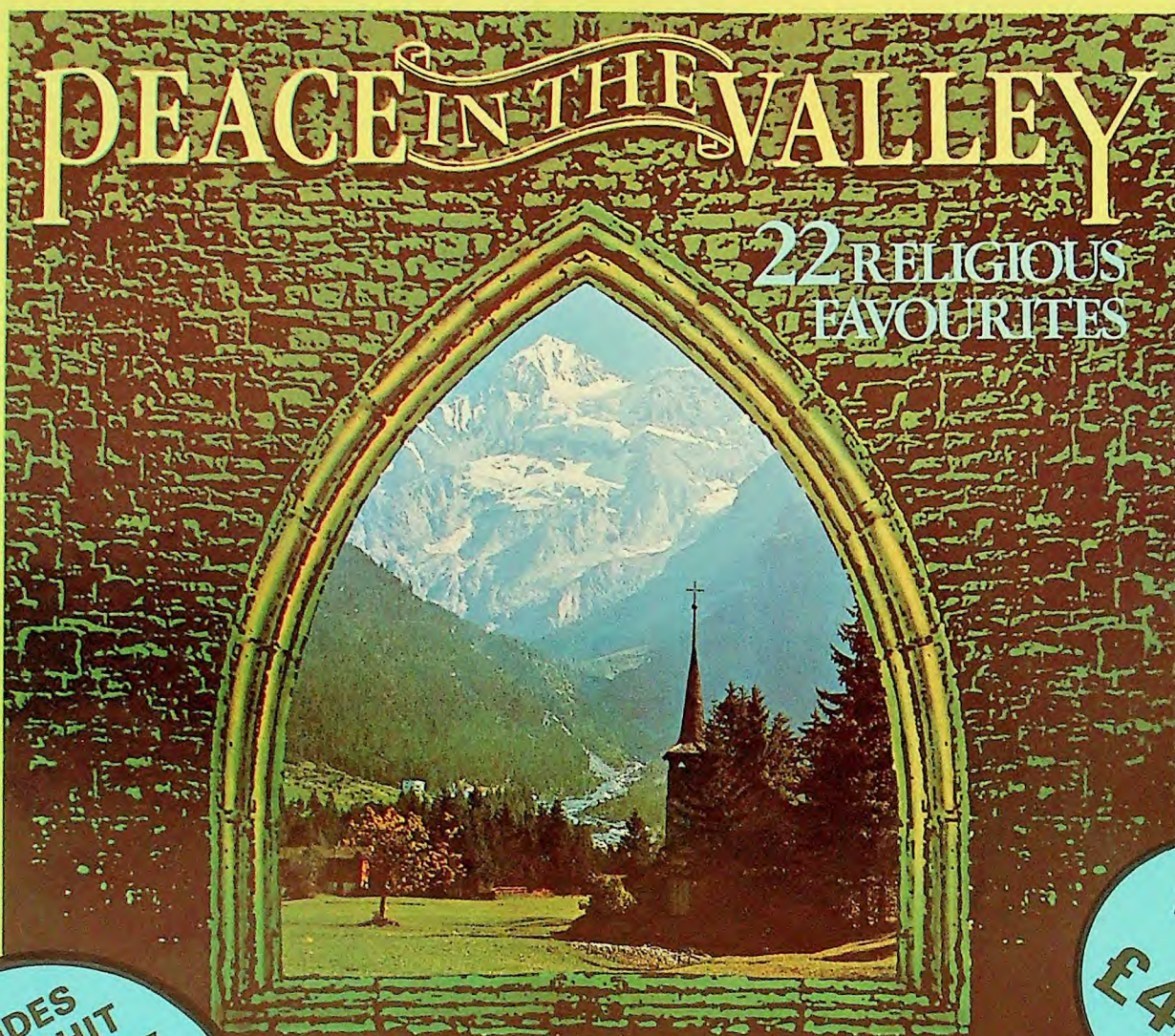
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120 Coach Road, Templepatrick,
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& Lugtons and Wynd-up.

order your next country music hit now!

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INTERNATIONALLY ACCLAIMED ARTISTES SING 22 GOSPEL AND RELIGIOUS FAVOURITES



22 RELIGIOUS FAVOURITES

ARTISTES: MARTIN LUTHER KING JR. · MARVIN GAYE · ANDY WILLIAMS · JIM REEVES · BOB DYLAN · JOHNNY CASH · GLADYS KNIGHT · SLIM WHITMAN

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INCLUDES THE No. 1 HIT 'ONE DAY AT A TIME' BY LENA MARTELL

REAL VALUE ONLY £4.99

NATIONAL T.V. CAMPAIGN STARTS NOW
ORDER NOW: 01-876 8682 or 01-876 8215

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