

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

MUSIC WEEK

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

MUSIC WEEK LEADS—OFFICIAL!

CONCLUSIVE EVIDENCE that *Music Week* is the unrivalled market leader of the music industry trade press is contained in an independent readership survey conducted by NOP Market Research Ltd. The survey sample of 473 record retailers was spread over independent shops, chain stores and department stores. The figures reveal that a resounding 99 per cent received *Music Week* compared to 56 per cent receiving *Record Business* and 46 per cent receiving *Radio and Record News*.

The retailers were asked which music publication chart they referred to most often and 82 per cent opted for *Music Week's*, while two per cent preferred *Radio and Record News* and some mentioned the *Record Business* chart. Full details of the NOP Market Research Survey Of The Music Industry Trade Press will be published in next week's *Music Week*.

Polygram gets new supervisor

POLYGRAM LEISURE is appointing a new management executive as managing director with a specific brief to "supervise the record activities of the Polygram Group in the United Kingdom". The newcomer is David Fine, presently managing director of the South African record company Gallo Ltd. Fine takes up his position in February of next year and Stephen Gottlieb, chairman of Polygram Leisure in London, explains the appointment as being necessitated by the group's "dramatic growth in turnover".

As md of Polygram, Fine will also oversee the music publishing activities of Chappell and Intersong, the direct mail operation of Britannia Music and the production of feature and TV films through Polytel Film.

CHART ACTION

GREASE RELEASES its hold on the No.1 position as the Boomtown Rats' *Rat Trap* takes over the top spot and *Summer Nights* falls to No.5. But Olivia Newton John's *Hoplessly Devoted To You* moves up to No.2 and Showaddywaddy jump from 16 to No.7. The eight new entries are headed by Rod Stewart's *Do You Think I'm Sexy?* (14), Chic's *Le Freak* (40) and Ashford and Simpson's *It Seems To Hang On* (50). Rising well are Phil Hurtt (53 to 36), Hot Gossip (61 to 31) and Elkie Brooks (62 to 33).

EMI acts to solve record token problem

by TERRI ANDERSON

RECORD TOKEN credit hold-ups, which aroused considerable protest from dealers in the months following last Christmas, should be over for good. A simple but potentially highly effective plan for dealing with the huge post-Christmas returns has been worked out between EMI Record Tokens

and the MTA and CRRC.

John Mew, dealer services manager, told *MW* that the plan was to divide the total number of retail accounts which redeem tokens into two parts. The division is alphabetical: those whose account numbers start with the letters A-N inclusive are the first group, and those whose account numbers start with P-U inclusive are the second.

Mew explained that the first group will be asked to make their redeemed

token returns between January 4 and 31. Credit for these will appear on the February statement.

The second group is being asked to make the returns between February 1 and 28, for the credit to appear on the March statement.

EMI Record Tokens does not debit the dealers for the tokens they order until they make their returns. This is an attempt to avoid dealers having cash flow problems and, Mew pointed out, for the dealers who both sell and redeem tokens the system has the desired effect. "We must make sure that when a dealer is prevented from making a return and getting credit, he is not debited," he emphasised.

To help with the organisation of the new system one other adjustment is being made. To allow the Record Tokens staff to be clear for New Year action, dealers are asked to make their final tokens returns of this year before December 8, a week earlier than the normal monthly returns date.

Every account holder will be receiving an explanatory letter and a pre-printed returns label. These labels will allow for identification of which group the dealer using it to make his New Year returns belongs to. Dealers who send these returns in at the wrong time will "go to the end of the queue" and returns from dealers complying with the new system will have priority.

While the new system should
TO PAGE 4



AFTER HIS triumphant performance at London's *The Venue* last week, Dean Friedman was presented with a silver disc for sales in excess of 250,000 of his *Lucky Stars* single. With him at the presentation party at Rags were (l to r): GTO Records marketing manager Michael Peyton, Friedman's personal manager Alan Hecht, Dean Friedman, Denise Marsa (who sings with him on the record), Terry Cashman, of Lifesong Records USA, Dick Leahy, managing director of GTO Records.

Musexpo '78 was a 'happening' event

from NIGEL HUNTER

MIAMI BEACH: The fourth annual Musexpo event ended here on November 8 with a claim from its organiser Roddy Shashoua that it has now "happened" as an event and broken even financially in the process.

He disclosed that a total of 2,600 people had attended the five-day gathering at the Konover Hotel representing 960 companies from 39 countries.

"It's really happened this year and everybody's done a deal," added Shashoua. "We've had more British people here than ever before, despite the withdrawal of the Board of Trade subsidy and almost all the exhibitors from everywhere have reconfirmed their bookings for next year's event."

Shashoua told *Music Week* that the fifth Musexpo will be held earlier next year in the second week of October, probably between October 6 and 11. This change is being made to avoid clashing too closely with Jewish holy days and the Country Music Association convention in Nashville. He confirmed that the venue will again be Miami Beach, but not necessarily at the Konover.

All three showcases staged at the Konover Theatre during the year's

event were poorly attended and the star of the second, country singer Bill Anderson, had to be dissuaded from cancelling his appearance altogether. Shashoua admitted the sparseness to support, but is determined to organise further showcases.

• A full report on Musexpo 78 will appear in next week's *MW* Publishing page.

THIS WEEK

FIVE PAGES of comprehensive music industry news (pp 1 to 6).
Tipsheet 8. Four pages of Retailing news, comment and features (pp 10-16).
International 18, 20. Publishing 22. Broadcasting 24. Talent 26. Classical 36. Album reviews 38, 39. Factsheets 44. Disco chart etc 46. Singles releases 48. Album chart 55. Singles chart 57. Performance 58.

BBC Radio changes in jeopardy

FOLLOWING THE shelving of plans for last weekend's much vaunted complete separation of BBC Radios One and Two and the launch of 24 hour broadcasting on Radio Two due on November 23 the whole concept is in jeopardy.

The refusal of the Association of Broadcasting Staff to accept the new management proposals has played havoc with carefully planned schedules due to operate from this week. Manning levels lie at the heart of the dispute and the problem is that there are just not enough trained technical staff at the BBC.

So out go shows from new Radio One recruits Andy Peebles and Mike Read and also scrapped is the Saturday evening *Discovatin'* show from Manchester. Other non-starters are the extensions to Dave Lee Travis' *Breakfast Show* and Kid Jensen's early evening programme, as well as Sunday features *The Moody Blues Story* and *Star Special*.

David Rider's new Saturday morning children's show *Playground* is also sidelined and *Junior Choice* will continue on both One and Two.

There is no immediate prospect of the BBC's ambitious plans coming into being and Radio One controller, Derek Chinnery, says: "We are disappointed but look forward to Mike Read and Andy Peebles playing a full part in our programme output."

CARPENTERS

The Singles
1974-1978

THEIR GREATEST HITS
-and more...

THE CHRISTMAS TV ALBUM

AM RECORDS

AMLT 19748 CTM 19748 YTM 19748

NEWS

CBS Diamond album for Christmas?

CBS IS hoping to release a new Neil Diamond album, featuring all newly recorded material, before Christmas. Titled American Popular Song, tracks include his duet with Barbra Streisand — You Don't Bring Me Flowers, Bob Dylan's Lay Lady Lay, Rocket Man and You've Got Your Troubles. Scheduled release date is December 8, but *MW* understands there have been delays while a couple of tracks are changed.

• EMI have just released the compilation album, Neil Diamond's 20 Golden Greats backed with extensive TV advertising. It is not yet known whether CBS will TV advertise American Popular Song.

National TV campaigns for Queen and Kate Bush

LATEST TV campaign announcements from EMI GRD are for the Queen and Kate Bush LPs. Both are national, and are supported by press advertising and merchandising.

Queen's Jazz album (EMA 788) will be TV advertised from December 11 through into January. Trade and consumer press ads will support that campaign and for retailers there are window displays featuring a five-foot high cut-out of a nude lady on a bicycle.

There is a poster version of this for shops, and another poster is for the record buyers — free inside the LP sleeve.

Kate Bush's Lionheart (EMA 787) goes on TV from November 20 through December and this is supported by press advertising, and 100 bus (front and back) ads.

There will also be 100 sites taken in London stations and another 200

MARKETING

provincially. Window displays feature a pyramid centrepiece.

Special campaigns are being run for the cassette versions of these albums. Press ads are going into motoring magazines (*Autocar*, *Motor*, *Autosport* and *Motor Racing*).

This, as GRD general manager Peter Buckleigh points out, is because statistics show that buyers of these papers are likely to be in-car entertainment customers.

The Queen cassette has an inlay card which can be used to apply for the free poster.

Two other cassettes are being given campaigns similar to the Queen and Bush albums — Olivia Newton John's *Totally Lost* and Wings *Greatest* (which also has a

free poster for those who send off the inlay card).

Briefs...

RCA RELEASES a compilation titled Nilsson's *Greatest Music* on November 17, backed by full dealer support and advertising in the London freesheets *Girl About Town* *Ms. London*, from December 1.

There will be 2,500 colour browser cards, 50,000 consumer leaflets and 3,000 window streamers, all of which feature the compilation LP (TL 42728/PK 42728) and the back catalogue.

There will also be an LP insert naming catalogue titles. Tracks include *Without You*, *Everybody's Talking*, *Me And My Arrow* and *Kojak Columbus*, plus tracks from the *Touch Of Schmilsson* in *The Night* LP such as *As Time Goes By*.

Parisian trip on a Platter

PSYCHO RECORDS is organising a dealer window display competition around the new Platters album, *Reborn* (PLP 6003).

First prize is a weekend for two in Paris. Second prize — provided by EMI Music Publishing is a pair of tickets to see *Evita*, expenses paid if the dealer lives outside London.

Display kits of posters and album sleeves are available through Spartan. Dealers wishing to participate should take a photograph of their display and send to Psycho Records, 164 North Gower Street, London NW1, before December 11.

During the competition period The Platters will be touring the UK and making a number of TV and radio appearances.

Destined for the charts...

'DESTINY'
The Jacksons
great new album

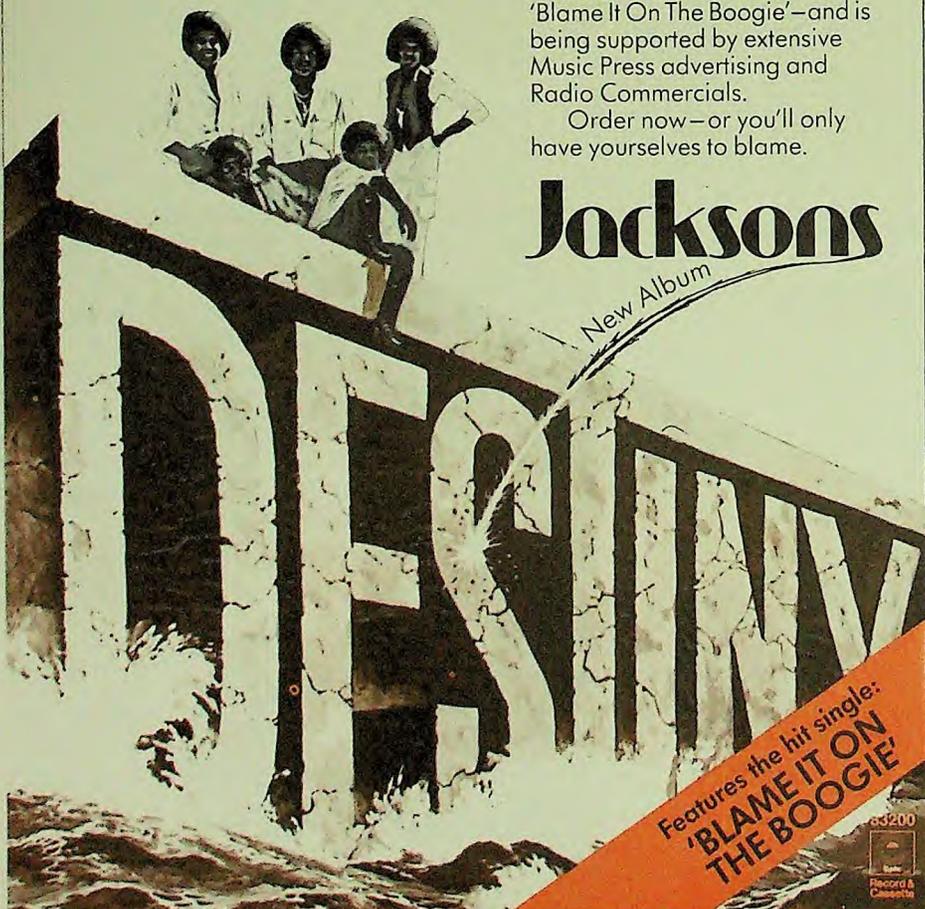
Another dynamic album from the Jacksons with success written all over it.

'Destiny' features the hit single: 'Blame It On The Boogie'—and is being supported by extensive Music Press advertising and Radio Commercials.

Order now—or you'll only have yourselves to blame.

Jacksons

New Album



Features the hit single:
'BLAME IT ON THE BOOGIE'

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

Radio boost for Miller



RADIO SPOTS on Capital, BRMB, Clyde, City and Piccadilly, each lasting 45 seconds, will promote Phonogram's Steve Miller compilation album, *Greatest Hits 1974-1978*. The album is released this Friday and the campaign follows during the second and third weeks of November. The first 50,000 copies of the LP will retail at the special price of £3.50, cassette, £3.75. Additional promotion includes music press advertising and also in the Sunday Times and Observer.

Stealin' Home to America

WIN A Trip to Los Angeles is the dealer incentive behind Rockburgh's campaign for *Stealin' Home*, the new album from Ian Matthews. A competition is being organised by Rockburgh and Sandy Robertson in association with distributors Charmdale.

The scheme will take the form of a draw, with dealers purchasing five or more copies of *Stealin' Home* on one order automatically eligible for entry. Further orders placed for five or more copies will thus increase chances of winning "the fabulous prize" — a trip for two to Los Angeles, as guests of Rockburgh Records, to see Ian Matthews in concert at the Roxy for the highlight of his American tour during the second week in December.

Starting on November 10, the scheme runs for three weeks, closing on December 1, when the winning ticket will be drawn by Mike Campbell, of Charmdale.

Rockburgh is specially importing 3,000 picture discs of *Stealin' Home* from America which will be available to dealers from December 1 for one month only.

Manzanera heads Polydor campaign

THE NEW Phil Manzanera solo LP heads the list of albums for which Polydor is now mounting campaigns. The LP, *K-Scope* (POLD 5011) will be backed by ads in the music press (full pages being taken in *MW*, *Melody Maker*, and *New Musical Express*) and in *Zig Zag* and *Blank Space*. Point of sale material will be display cards, stickers and flyposters.

For the new Tyla Gang album, *Moonproof*, on Beserkley, Polydor is recording 30-second ads to be slotted into rock shows on Capital, Piccadilly, BRMB, Clyde, City and Metro radios. Colour posters will be on the streets in London, Liverpool, Manchester, Birmingham and Glasgow. This is all to be aided by pop press advertising.

There is to be a full-page corporate ad for Beserkley in the December issue of *Zig Zag*.

Pop press ads are being taken for *Loving Is Easy*, the single from the Barclay James Harvest XII album. There will also be 4,500 window streamers for dealers.

On November 20 Polydor is releasing *Steppin' Out*—Discos *Greatest Hits* (POLDS 1005), a compilation featuring tracks by Roy Ayers, Bionic Boogie, Carol Douglas, Idris Muhammad, the Fatback Band and Isaac Hayes. The campaign involves full page ads in some pop papers this coming week, four-colour double crown size posters for window displays, and disco promotion nights are being organised by Theo Loyla.

WEA invest £20,000 in back catalogue

STRONG SUPPORT for dealers' efforts to sell catalogue is coming from WEA, which is investing £20,000 in a six week series of full page ads to back up its Sound Generator stocking scheme. These are going into *Melody Maker*, *NME* and *Sounds*, and are designed to push catalogue items by six of the company's big acts.

The aim is to make the public aware of the range of titles available by Yes, Led Zeppelin, Fleetwood Mac, the Eagles, Jim Morrison and The Doors. Fleetwood Mac and The Eagles will also be advertised in the Sunday quality papers.

This is the first catalogue advertising campaign that WEA has ever undertaken. During this month dealers will be able to repeat the message of the ads with point of sale material — full colour browser cards and giveaway leaflets.

New Cool reggae label

A NEW label, *Cool Rockers*, is launched by Greensleeves Records on November 17. The label will specialise in "lover's rock" style reggae. First release will be *Silhouettes/Thank You For Last Night*, by East London band, *Cygnus* (cat. no. NICE 101). *Cygnus* will be playing as support band on the *Tapper Zukie* tour during December. Distribution is through EMI.

Seeger signs

BOB SEGER and US heavy metal band *Van Halen* have both been signed direct by Bob Dickins to Warner Bros Music for the UK.

New A&R and marketing heads in Pye shuffle



PETER SUMMERFIELD. Pye's new marketing manager.

PYE RECORDS has split its a&r department into three divisions, covering contemporary music, UK pop and licensed and m-o-r product, in a bid to develop the company's artist roster and catalogue.

The re-shuffle follows the recent departure of a&r director Peter Prince to become managing director of Motown International.

The three-way split has resulted in various staff re-organisations within the company. Mike Everett becomes divisional head of contemporary music; Alan McLachlan will have responsibility for UK pop and licensed labels; while Terry Brown will be divisional head for m-o-r.

Explaining why the company had decided not to appoint a sole a&r



director, Pye chairman, Louis Benjamin, commented: "The market is becoming more sophisticated and there is a need to specialise, to develop our new artist roster and our licensed products and catalogue effectively. There are many creative people working within the company and we want to give them the opportunity to make their individual mark."

Further re-organisation has been carried out under recently appointed marketing director, Gary Luddington. Press, promotion and marketing all continue under the corporate marketing division, but Eddie Foster and Tony Darrell have been appointed UK product managers for Pye and licensed products respectively, reporting to new marketing manager Peter Summerfield — formerly promotion manager. Matt Hayward has joined the marketing division as catalogue manager reporting to Luddington.

Brian Gibson continues as chief press officer and the position of promotions manager has yet to be filled. Both will report to Summerfield. Pye managing director Derek Honey said that the new structure indicated Pye's determination to be a growing and significant force in the record industry.

"I am not concerned about Pye being the force it was yesterday, the prime concentration at the moment is the force we intend to be tomorrow," he added.

A&M re-structures promotion team

FOLLOWING THE news of the forthcoming departure of John Deacon to the BPI, a number of changes within the executive structure of A&M Records have been announced.

Tony Burdfield is to become senior director in place of John Deacon. John Adrian becomes director of promotional activities working closely with Derek Green, managing director, although working exclusively in the promotion area.

Alan McGee is appointed head of promotions effective immediately. Reporting to him will be each of the regional promotional executives. McGee will now be in charge of radio exposure for all A&M product.

Adrian Sear is appointed national promotion executive with particular responsibility to Radio 1 and 2, Capital, Radio London and Radio Luxembourg. Formerly London sales rep for A&M, Sear will take up his post on December 1.

Commented Derek Green: "These changes are to help us to maintain the credibility with which our records are received by the media and to provide us with better lines of communication."

Irish folk on the road

MULLIGAN RECORDS of Dublin, in collaboration with Folk News Publications of London, is promoting a tour by four of their leading artists in November. Paul Brady heads the tour supported by Matt Molloy, Kevin Burke and Michael O Domhnaill, of the Bothy Band. The Mulligan Roadshow, as the tour is called, starts in Bristol November 16 and ends at London's National Club November 28. The Roadshow will also record programmes for the BBC and local radio and dealers in the towns visited are being serviced with display material.



PICTURED AT the signing of *Beggars Banquet* to WEA are (left to right) Martin Mills of BB; WEA md John Fruin; Dave Dee, WEA a&r director; and Nicka Austin and John Cooper of BB, with WEA deputy md Richard Robinson.

Beggars Banquet chose WEA

BEGGARS BANQUET has signed a five year licensing agreement with WEA. It is a worldwide deal, excluding Germany and the Benelux countries where the label already has licence arrangements.

The first release through WEA will be *The Winkers Album*, by Ivor Biggam, (released next week) and forthcoming product includes singles by Ivor Biggam and the Lurkers. All *Beggars Banquet* product, including the current Ivor Biggam hit is immediately available from WEA, on the existing catalogue numbers.

Until now the label has been with EMI through an original pressing and distribution deal with Island.

CHAPPELL HAS signed Eddie Harden to an exclusive world-wide publishing agreement covering all back catalogue as well as new material. This includes songs written



during Hardin's four years as keyboard player with the Spencer Davis Group, when he wrote *Gimme Some Lovin'* and *I Saw The Light*.

When the Spencer Davis Group disbanded, Hardin teamed up with Pete York for four years, but the first release under the Chappell deal is *Moving The Night Away*, co-written with Charlie Whitney and recorded for RCA by his group *Axis Point*. After touring Germany with *Axis Point*, Hardin plans to follow up with a UK tour to promote the single set for release in Spring 1979.

Hardin will produce his own

recordings and hopes to branch out into production for RCA.

TROJAN RECORDS has signed reggae and soul singer Marie Pierre to a long-term recording contract. Marie's first single *Walk Away, on the Horse* label, has already sold well. A new album is to be produced by Dennis Bovell, of *Matumbi*.

ICE RECORDS has signed Shaun Hari to a recording deal. His first single, released this month, is *Freedom*, b/w *Hastings*. Among Ice Records other Christmas releases are *Treasure The Moments*, from *Mexicano*, and *London Bus*, from *The Worms*. Pictured left to right at Hari's signing are: Stanley Blackburn (Ice Records accountant), Shaun Hari and Alphonse Grant of Ice. All Ice product is available through Luglons.



Sally's new Funktion

SALLY ORMSBY pictured above moves to *St Pierre* Publicity and will be responsible for setting up a new independent disco promotional service under the title *Sally O's Funk Funktion* and will work in co-operation with marketing manager Tony Collins. Ms Ormsby was previously disco promotion/black product label manager at RCA.

Said Roger St. Pierre: "With Sally Ormsby joining our team, we are now able to offer a total across the board promotional service and can provide the same facilities as the promotion and marketing departments of a major label. We can make these available to smaller record companies who are unable to field a complete promotional team of their own, to tour promoters, to artist management, and to major labels as a valuable supplement to their own promotional and marketing efforts."

CBS changes

JOHN WHEELER has been appointed managing director of CBS Manufacturing with effect from December, replacing George Ridnell who is leaving the company. Wheeler will be responsible for all manufacturing and distribution activities within the company. He was previously with Lyons Bakery where he had been operations director — manufacturing.

Tim Bowen to CBS business affairs manager where he will have responsibility for a&r administration and the copyright department. He has been with the company for two years and was previously a law student.

SALLY OLDFIELD
MIRRORS
NEW SINGLE BRO 66
c/w NIGHT OF THE HUNTER

Marketed by
LICENSED
REPERTOIRE
DIVISION EMI Records Ltd
13 Uxbridge Road, Hayes,
Middlesex. Tel (01) 759 4532
4611 & 848 9811

NEWS

The race is on for the Christmas hit of '78

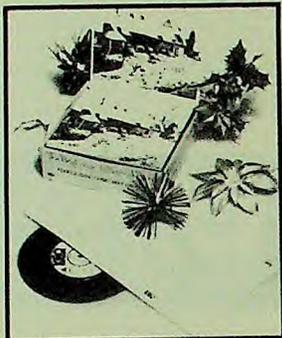
WITH JUST over a month to go, record companies are looking towards the lucrative Christmas singles market.

Anticipating a rush of orders equalling the demand for Rivers Of Babylon, WEA is pressing an initial half-million copies of the Boney M single — an adaptation of the 1957 Harry Belafonte hit, Mary's Boy Child. The single is released November 24 and WEA expects its pressing plans to mean that dealers can safely order in any quantity throughout the Christmas period.

Klub Records, the Glasgow based company headed by Gus McDonald and Pete Shipton who provided the Ally's Tartan Army World Cup disc, is hoping for the "Mull of Kintyre" of 1978, with a disco version of Robbie Burns' Auld Lang Syne. The single is performed by The Bells — a Glasgow band which includes ex-Marmalade Rikki Peebles and ex-Slik Jim McGinlay. It is distributed by Musac in Scotland and by several wholesalers and one stops.

RCA is releasing Elvis Presley's Old Shep for the first time as a single. First issued on an EP, Strictly Elvis, in 1959, it remained in the charts for a year. The new version comes in a picture sleeve. RCA also has JJ Barrie's Christmas, the artist's second single for the company to which he signed earlier this year.

On November 17 Decca releases Christmas In Smurfland by Father Abraham and The Smurfs. Backing



THE FIRST 50,000 copies of the Brighthouse and Rastrick's Band's EP, *Tidings Of Great Joy*, are being made available in specially designed counter display packs of 20 each.

includes a Smurf dealer tour plus door banners and displays.

Logo releases an EP of Christmas carols from the Brighthouse and Rastrick Band, packaged in a special gatefold Christmas card sleeve. Titled *Tidings of Joy*, The EP has four tracks — O Come All Ye Faithful, It Came Upon A Midnight Clear, The Rocking Carol and Silent Night. The sleeve is designed like a Christmas card with a space on the back for a message and the words of the four carols printed inside the front cover. The first 50,000 are being made available in specially designed counter display packs of 20 each. The EP will retail for 99p.

5000 window streamers are being circulated to dealers. A special two-track single, O Come All Ye Faithful/Silent Night has been pressed up and the entire run of 10,000 has already been sold to the juke-box market.

United Artists is taking a gamble with a single cut from an LP by the Tallis Scholars, part of the company's new venture in the classical field. The single, *Hodie* (Today The King Of Heaven Has Been Born) is receiving the same promotion as a pop single.

The record could become a collectors' item since the first few lines of the text (in English) will be pressed into the vinyl between the lines of the run-out.

EMI is re-promoting the Wizzard hit single, I Wish It Could be Christmas and among its other festive fare is Christmas Jingles by Sanity Clause.

Father Christmas, the single which Kink Ray Davies described as "not just a Christmas single but a good rock 'n' roll record when it was first released just before Christmas last year, is to be re-released by Arista on November 17.

Beacon goes 24-hour

BEACON RADIO is the latest local commercial radio station to move to 24 hour broadcasting. After a successful nine week experimental period earlier this year, the Wolverhampton based company has been given the go-ahead for round-the-clock transmission from this week.

Plugging the four hour gap between 2am and 6am will be newcomer John Warwick on Tuesdays, Wednesdays and Thursdays, with Dave Owen coverings Fridays to Mondays.

Music policy for the night time shows remain essentially that of daytime programming, though this will be augmented with easy listening music plus repeats of interviews of features selected from the day's schedule.

Record tokens

FROM PAGE 1

prevent any repeat of the last post-Christmas backlogs, and sophisticated electronic token checking machines (able to deal with around 180 a minute) have further streamlined the process, Mew pointed out that his department will still have to process about half a million tokens a week.

Aware that the system's success depends on retailers' co-operation, Mew is hopeful that it will be supported.

"The MTA was very hopeful in hammering out the system. We talked about many options but at the end of the day we all felt this was the best way to give every dealer a fair chance."

CHRISTMAS PROMOTION for EMI Record tokens includes full and three-quarter page ads in a selection of national newspapers and magazines, which should reach 90 per cent of the adult population. Dealers with token accounts are to receive details of the ad campaign, and a package of point of sale material pushing the slogan "If they like music they'll love record tokens". The company is also running a consumer competition through the retailers. Buyers of tokens receive an entry form, and there are ten prizes of £100-worth of tokens, and 500 runner-up £1 token prizes.

PRS agreement on 'restrictive' list

THE OFFICE of Fair Trading has placed restrictive agreements between the Performing Right Society and its members on the register of restrictive practices and the matter may become the subject of an inquiry in the Restrictive Practices Court.

But demands from certain PRS members that the agreements be referred to the Monopolies Commission have been rejected by the director of fair trading.

Deliberation upon whether PRS agreements with its members should be subject to the Restrictive Practices Order have been going on for some two years and the society argues that it is not subject to the legislation because the Act does not refer to the sort of services provided by the society.

The matter hinges on whether the restrictive agreements are "significant" or "against the public interest".

There are now three likely courses of action: 1. The PRS may withdraw the restrictive elements in its agreements. 2. The Office of Fair Trading may rule that the restrictive elements are not against the public interest. 3. The matter may be referred to the Restrictive Practices Court.

Wings TV ads held over to avoid clashes

TV ADVERTISING for Wings' Greatest Hits, to be released by December, will now be held over until after Christmas.

Meanwhile, EMI is re-promoting Nat King Cole's 20 Golden Greats (EMTV 9) with a £100,000 national TV campaign starting on November 27.

The Wings campaign will include selected window displays increased to 900 after Christmas to co-incide with the TV advertising. The decision to delay TV — it was originally thought the campaign

would start at the end of this month — is no doubt to avoid clashing with the various other small-screen compilations and second, to cash in on the gift tokens market.

Wings' Greatest Hits, which will retail at £4.99, will also be released on cassette and cartridge.

Full dealer margin and delayed invoicing is being offered on Nat King Cole's 20 Golden Greats, and additional discount will apply for dealers in the Music Centre scheme. Six hundred new window displays are scheduled.

Bootleg settlement

THE MAJOR British record companies and a number of musicians have settled their High Court action against Neil Corkindale over the bootlegging of live rock concerts.

The court was told that Corkindale has given permanent undertakings not to make or sell any more pre-recorded tapes in breach of the Performers Protection Acts. Which make it an offence to make or sell recordings without the

consent of the performers.

Corkindale, of Worsley, Manchester, agreed to hand over his recording equipment to the plaintiffs' solicitors, together with the names and addresses of his suppliers and customers, within 14 days.

The judge ordered an inquiry into any damage suffered by the plaintiffs as a result of Mr Corkindale's activities.

Harlequin test case: date set for January

THE TEST case over the long-disputed PRS demand that dealers should pay a licence fee to play records in their shops is finally to be heard.

The PRS first decided that it would demand licence fees from record retailers about three years ago and was opposed by the MTA. Since then writs have been issued against three retailers — Virgin, Harlequin and Rushworth and

Draper. The two years since the issue of the writs has seen the situation remain undecided, and difficult for the dealer, with the MTA firm in its stance that record shops should be exempt from PRS licence, the PRS equally determined to have its licence fees and actually issuing about 1,000 licences — and dealers frequently confused as to their best course of action.

The hearing of the writ against Harlequin is set for January 11 and it will be a landmark in the MTA's defence of its members rights as it sees them.

So far the association has spent upwards of £4,000 on legal fees fighting this issue, and it has, in legal terms, "entered an appearance" at several minor court hearings involving individual dealers and the PRS.

The PRS has maintained throughout that it is merely enforcing an existing legal right (to exact a fee from anyone giving a live or recorded performance on premises to which the public are admitted), which it had until 1975 waived, to help a young record industry.

The MTA's stance is that the record dealer must, like any other, be allowed to demonstrate and exhibit properly what he is selling.

The PRS' only concession is that no licence is needed where the recorded music is played only in a soundproof booth — a shop fixture which is gradually disappearing in the face of dealers' greater need for display and storage space.

The MTA's legal advisors have said that the PRS is not entitled to demand a licence fee under the terms stated, and the MTA is assured that a case in which a court ruled against a Coventry dealer in this matter is — because it was undefended — not to be taken as a legal precedent.

GREASED LIGHTNING, John Travolta's follow-up to his current hit, *Sandy*, will be issued by Polydora on November 24. Full page ads are being taken in *Music Week* and *Record Mirror* plus a strip ad in *The Sun* and four-colour window streamers for dealers. The advertising will also feature Travolta's solo album, *Sandy*, which is a November release.

New look for Music Master

MUSIC MASTER, the comprehensive record catalogue which has been a vital reference book to dealers since it was started by John Humphries in 1974, is to undergo a dramatic change of image.

Most important immediate change is its size which has just gone from paperback book proportions to a much larger page. The second is that it will be carrying advertising. Humphries points out that the new-style catalogue, which will now list classical product as well as pop, will be very expensive to produce and he hopes that advertising will offset this rise in costs. However, the price must also go up — to £50 annually from £30.

MUSIC WEEK

Incorporating Record and Tape Retailer

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Sales of Mystery and Imagination



No ordinary record this. No ordinary record sleeve, either. It's one of many haunting canvasses by artist Paul Roberts.

With his band **Sniff 'n' The Tears**, and their debut album, '**Fickle Heart**' he's captured in rock music the same colour, power and energy which give his pictures their unique atmosphere.

Find the **Fickle Heart** of Paul Roberts. Artist and Artiste.

The Album CWK 3002. The Cassette TC CWK 3002

Including the Single 'Drivers Seat' CHIS 105.



NEWS

10cc album campaign on the move

AIMING AT the Christmas market, Phonogram is launching an autumn campaign for 10cc's *Bloody Tourists* album, which is currently number 26 in the chart. In addition, a new single from the LP, *Reds In My Bed* (Mercury 6008 036) was released last Friday.

Phonogram's promotion includes a full-scale campaign over a two-week period from November 29, featuring 45-second adverts on Capital, BRMB, Piccadilly and Clyde. A bus campaign begins in mid-November and continues through to mid-January on buses in Manchester and Birmingham city centres. The entire bus sides, front and back, will be covered with different posters advertising *Bloody Tourists*. One key copy line will be *Make Your Presents Heard*.

Continuing the same theme as the original album campaign, the posters will also say, *Their New Album Is Unmistakably 10cc*. As with the London buses, the companies in both Manchester and Birmingham have not allowed the album title to be put on the posters.

In London, a bus campaign is still in progress until the end of December.

Morrison poems bonus to boost Doors LP



WISHBONE ASH (MCA) are completing a UK concert tour during which they have visited a number of record stores: They opened a new shop, *Lotus Records* in Hanley, Stoke-on-Trent and signed copies of their new album, *No Smoke Without Fire* at *Virgin Records* Newcastle, *The Other Record Shop* Edinburgh and at *Listen Records*, Glasgow.

Pictured left to right at *Virgin Records*, Newcastle, are: Martin Satterthwaite, MCA regional promotional manager; Andy Powell, Ash; Andy Worrall, shop manager; Steve Upton, Laurie Wisefield and Martin Turner of Ash; John Lauder, EMI LRD.

AN ALBUM of previously unreleased material by Jim Morrison and The Doors, entitled *An American Prayer*, is scheduled for worldwide release by Elektra on December 1.

WEA is mounting an extensive campaign to back up the release. Announcement ads will appear in the consumer weeklies, plus *Private Eye*, *New Manchester Review* and *ZigZag*. A radio campaign is still being finalised. A 10,000 poster campaign will concentrate on Manchester, Glasgow, Edinburgh, Newcastle, Leeds, Liverpool, Cardiff and London.

Five hundred in-store installations will utilise posters and cut-out blow-ups of the album sleeve. Several other promotional aids are still awaiting confirmation.

The album also includes an eight-page booklet which contains poems and drawings by Jim Morrison, who died in Paris in 1971. The albums he recorded with The Doors have been among the most consistent sellers in the Elektra catalogue.

This latest project has taken 2½ years to complete. Plans are afoot to bring the three remaining members of The Doors to Britain to promote the LP.

Gull releases Shroud film soundtrack

GULL RECORDS is releasing the soundtrack album from the new controversial film, *The Silent Witness*, which tells the story of the famous Turin Shroud, supposedly bearing the impression of Jesus Christ. The film recently went on general release and ties in with the book, *The Turin Shroud*, which has already sold 85,000 copies.

Gull's album (GULP 1030) features the film's background music, written by Alan Hawkshaw, on side one and the story of *The Silent Witness*, narrated by Kenneth More, on side two. Gull's involvement with the project resulted from a meeting between composer Hawkshaw and Gull managing director David Howells.

Estate agents' expansion

HARVEY MINSKY, of estate agents Harvey Arnold, who specialises in providing estate agency services for the music industry, has formed a new association with the partners of Henry Berney Rowland. The enlarged practice will operate from 11 Old Burlington Street, London W1 (01 734 3522).

If 11 Footballers Can
Make a Hit Record,
Just Think What
2,000 Sailors Can Do.



"The Last Farewell"

by the Sailors
of the ARK ROYAL.

Sure to Sail up the
Christmas Charts. Limited edition
of full colour sleeves.
Order No RESL16

BBC records & tapes

Distributed by Pye Records, 132 Western Road, Mitcham, Surrey, CRA 3UT. Tel: 01-640 3344



CHILD TOOK time out of rehearsal for their forthcoming tour when two girls from the Pye Telephone Sales office turned up unexpectedly at the rehearsal studio to present Child with a silver disc for a quarter of a million sales of *It's Only Make Believe*.

Pictured left to right: Mike McKenzie, Sue Bailey (Pye sales girl), Tim Attack, Mike Devere (Child's manager), Keith Attack, Graham Bilbrough, Sarah Bromell (Pye sales supervisor).

Touring Tavares release LP and 45

CAPITOL RECORDS is to release the next Tavares album — *Madame Butterfly* — in the UK before its US release to coincide with a 13 date tour starting at the Fairfield Hall, Croydon, and ending up at the Hammersmith Odeon on December 10.

The album part of the Tower import series — will be available in the first week in December and marks a change in the group's style, with new producer Bobby Martin taking over after three albums produced by Freddy Perrin.

A single from the album — *Never Had A Love Like This Before* — is available from November 10.

Promotion for the group while in the UK includes an appearance at the EMI Disco Dancing World Championship Final at the Empire Ballroom, London, on December 10 and networked by ITV on December 12.

Brown dates

JAMES BROWN visits Britain for two dates — London Hammersmith Odeon November 24 and Manchester Apollo 25. Asgard is promoting the concerts and to tie in with the visit, Polydor will be issuing a new single, *Nature, Part 1/Nature, Part 2* (Polydor 2066 984) on November 10.

There will be a new James Brown LP, *Take A Look At Those Cakes*, released in January.



CHAS & DAVE
with **ROCKNEY**

Their hit single

STRUMMIN'
I'M IN TROUBLE

EMI 2874

SEE THEM ON TOUR AT:

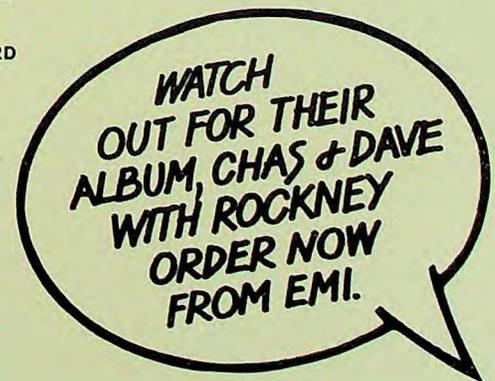
NOVEMBER

- 11 ROCK GARDEN, LONDON
- 16 LOUGHBOROUGH UNIVERSITY
- 17 EAST ANGLIA UNIVERSITY
- 18 CHESHUNT FOOTBALL CLUB
- 19 THEATRE ROYAL, DRURY LANE
- 24 ABERYSTWYTH UNIVERSITY
- 27 OXFORD POLY
- 29 DINGWALLS, LONDON

DECEMBER

- 2 NORTH EAST LONDON POLY
- 5 NASHVILLE ROOMS, LONDON
- 8 BATH UNIVERSITY
- 9 NORTH GREENFORD FOOTBALL CLUB
- 11 EAST SUSSEX COLLEGE
- 12 BIRMINGHAM POLY
- 13 NELSON'S CLUB WIMBLEDON
- 14 CENTRAL LONDON POLY
- 24 HARROW BOROUGH FOOTBALL CLUB

SOLE AGENCY - ASGARD



RETAILING

Indies ready to fight back

TOUGH TALKING on the always contentious subject of the indies' combat with the multiples split the East Midlands retailers' committee members into clearly opposed camps at their meeting in Leicester on November 2.

Some remained convinced that the competition from the retail giants was as repressive as ever and too powerful to fight. But the opposite point of view was forcibly put, and can be summed up in the words of one "pro-action" dealer: "It's my business to sell records and get a high turnover and I will do that in any way I can — by discounting, working on a low margin."

Discounts

The speaker was Roger Beaumont, of Revolver Records, and his attitude was supported by Ken Smith, of Hudsons in Chesterfield.

"The big discounts in the multiples are store traffic builders," he reminded his fellow dealers. "So we in our shop are playing the same game. We take £1.50 off the price of a record ("Or £1.60 if they are discounting £1.50", Beaumont interjected) and make sure we sell them posters, badges, scarves and accessories before they go out with the record."

Other retailers joined in what looked like a smart turn towards a more militant and enthusiastic attitude than has been felt in the trade generally for a long time.

Those in this camp felt: "If you

can't beat them, join them — buy in cheap imports, shop around, move with what needs to be done to attract customers, be a store and not just a record shop, sell whatever you can sell and get it wherever you can get it cheapest."

Contributing to the straight-from-the-shoulder discussion Maurice Oberstein CBS managing director stated: "The manufacturers work harder and closer with the independents than with the multiples. But I think you may be blinding yourselves by thinking of the multiples just as price-cutters. Look more closely at their stock, they are now carrying depth in catalogue and they will often take risks with new product when the indies will not. In terms of display, tour support, I believe we give a better deal to the indies."

"We all should be very careful, being in the same business together, about saying that the reason the multiples can compete with the indies on price is that the manufacturers give them a better deal. We do not do so."

Stand off

This drew a noisy reaction and accusations of taking the official line taken by all record company executives, which several dealers present denounced as "utter rubbish".

Clearly at stand-off, as all public discussions of this topic in the past have ended, the meeting moved on after Oberstein emphasised, "CBS does more for the independent than it does for the multiple."

EDITED
by
TERRI ANDERSON

TV-ADVERTISED mail order albums was another topic which the meeting felt strongly about. Jack Ainley, of Leicester asked: "Is it right that you manufacture records and don't let the dealers sell them?"

The recent Byrds compilation on CBS was obviously the particular example on the minds of the dealers.

Oberstein countered: "Do you feel it is any different to a record club or the licensing of product to Readers Digest and so on? These are ways to sell records — in areas where you would not have realised a sale anyway."

He accepted the point made by Les Griffin of LNA Records, Rushden that the use of TV to advertise the album meant that many people, who failed to absorb the fact that it was mail order only, came into the retailers asking for the record.

"It is individually aggravating for you," Oberstein agreed, "but the ads for those particular LPs did not help the retailers to sell catalogue by those artists. Our figures show that this happened in the areas where the mail order album was advertised."

He also took the point, made by Smith, that the indies real worry was, "Who will the record companies do it with next?"

Smith conceded: "It was probably okay to do it with the Byrds, who had reached a pretty steady low level of sales anyway, but the temptation will be strong for the manufacturers to use this easy method to sell current high-turnover artists."

Oberstein felt the worry was justified: "Yes, it could be the thin end of the wedge, but CBS will not be doing it — it would burn up an artist and ruin back catalogue." He added that the threat was not a great one in the UK anyway because the consumer here is not like his American counterpart — used to the idea of TV mail order and it would take a very intensive campaign of "education" to change that.

LED BY Ainley, the meeting turned to the constantly-argued topic of five per cent returns. Dividing roughly as they had on the question of fighting the multiples, the dealers supported or opposed the returns system.

Argument

Faced with the argument that the bigger, and particularly the more efficient, indies do not want or need five per cent because they order carefully and sell what they have (even if it means paring margin to the bone to shift really slow movers) Oberstein replied: "I am personally in favour of it. Our job as a manufacturer is to sell product through your good offices. We want you to have our product in stock. We know how difficult it is sometimes to choose from the big range of titles you are offered. The five per cent privilege helps you

there. But for dealers who don't need to use it — that's fine."

He and Bob Lewis, CBS national sales manager, promised that the question would be looked at again at CBS, but when called upon to split the dealership and allow those who do not want the returns privilege to have extra discount the reaction was clearly against this. As Lewis pointed out, the company department which deals with returns would still have to continue, and to be financed, to serve the dealers (Griffin was a supporter of five per cent at this particular meeting) who did not want to use it.

Pressings

THE MEETING dealt more briefly with several other points. Oberstein assured the dealers that CBS delivery notes will soon carry note of prices. He later, asked about quality of pressings (which was felt to be dropping on most product from various manufacturers), reminded the dealers that the new CBS factory was moving rapidly towards completion and had been planned with high quality pressings in mind. On tape sales he was asked if he felt the manufacturers should mount "PR exercise" to encourage sales and remove the long held opinion that tape was not as good as disc for sound reproduction. He replied that the main problem was tape display (which he felt was well out of date) which could be improved to encourage volume sales; and volume sales would in turn allow prices to be brought down — so again encouraging higher sales.

TO HEAR WHY SOME OF THE
GREATEST BANDS WANT

PATRICK
MORAZ

YOU'VE GOT TO CATCH HIM ALONE

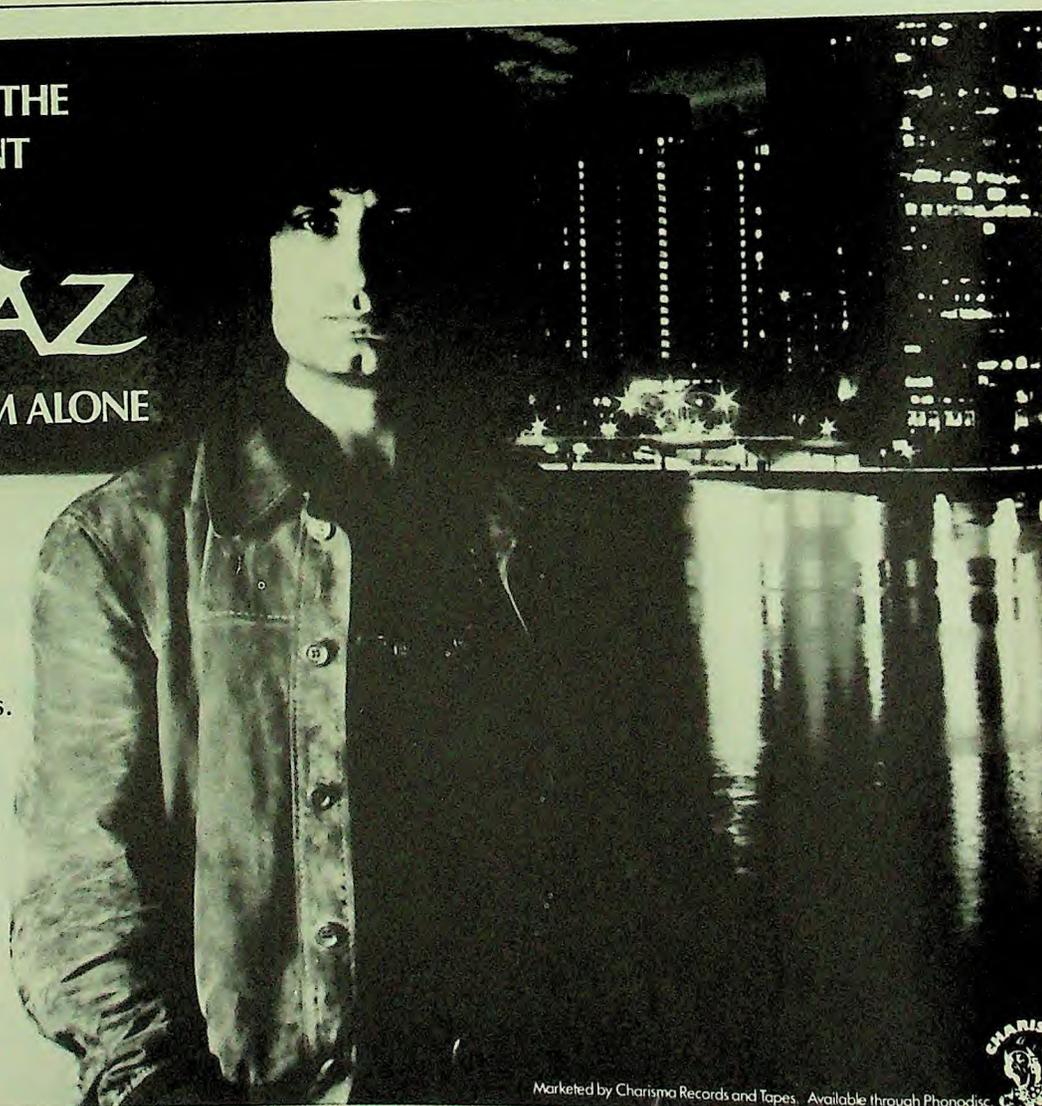
Some of the world's greatest
rock bands have wanted to let
Patrick Moraz loose on their keyboards.
First there was Yes.
And now, there's the Moody Blues.

To know why, listen to his
latest solo album: Patrick Moraz.

Full music press campaign plus
fly-posting and window displays.

MUSIC PRESS CAMPAIGN
POSTERS AND INSTORE DISPLAYS

CDS 4015 ALSO AVAILABLE ON TAPE



Marketed by Charisma Records and Tapes. Available through Phonodisc.



BEETLES

'TOO MUCH HEAVEN'

B/W 'REST YOUR LOVE ON ME'



THE BRAND NEW SINGLE
RSO 25



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

NIGHT FEVER



strikes again!

This is the time of year when everyone goes crazy over the new Barron Knights album.

Last year 'Live In Trouble' roared up the charts, and a single of the same name made the top ten.

This year it's 'Night Gallery', with the single 'Get Down Shep' and much, much

more; loony tunes like 'Boozy Nights', 'The Chapel Lead Is Missing' and 'Boy Scouts Out Camping'.

Typical Barron Knights humour; the kind of record they can't resist—the kind of record you can't stop selling.

Place an order now, and get ready for a Knight Christmas.

The Barron Knights new album 'Night Gallery'

Regional radio stations are already acclaiming 'A Taste of Aggro' the new single featuring heavily on their current tour (release date 17th November).

83221



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

RETAILING

Christmas madness is with us again

THE OTHER day I noticed that our glamorous young assistant, Glenda the Gorgeous, took down an order for a tape of the "Bramms" Violin Concerto.

"And who is Bramms?", I enquired snootily.

She giggled. "Don't you know either?" she grinned.

You cannot wonder that her fiancé, a hard-working chap, as evidenced by the mud he often treads onto the carpet, pops in to see her at least once a day. Maybe he has heard about the amorous advances made by record reps who say, in the most sleazy manner, "You wanna come down and come into my van of records?"

The question could well be the title of a hit song. Last time I went into a travelling van of recorded music I managed to fall out with my arms full of two quid Yuletide bargains.

Mayhem

So, as we look in the catalogues for Bramms and try to discourage reps who don't even bring their own mistletoe, I realize that Christmas is about to burst upon us like a mixture of merchandise madness, musical migraine and mayhem among the maidens — my staff, that is.

Our cash register collapsed a long time ago and with a reluctance that reminded me of Uncle Charlie's visit to the chiropodist, the management invested in a glistening invention from Japan. I am still not sure if I should call it a mere cash register, since it shows numbers in bright green light, whizzes open a cash drawer, issues chits and hums away merrily without the benefit of morning tea.

Even the Christmas rush does not assail its good temper — unlike our elderly cash register which chewed up paper rolls, refused to open its drawer, and, on one famous occasion, caught fire.

Contract

Preparing for Christmas always evokes such memories. No wonder; ... so many of the record sleeves seem to be identical to those in the displays in 1973, 1969, 1966 and so back in time. There must be a group of cassocked choir-boys somewhere in the land who make a bomb out of all those pictures.

There must be a nationwide search for Christmas Carolers ready to sign a recording contract, pursued with an energy that makes the building of the pyramids seem like our rep's dismal attempts at window displays. I explained the philosophy of Christmas record/tape merchandising to my staff as it was once explained to me by a rep who radiated a warm breath of cheer.

Motivation

"The Christmas record trade," I began, "is aimed at people who do not normally buy records — aunts and uncles who buy these recordings of festive tunes for relations, friends, wayward cousins and neighbours owning out-of-tune radiograms. No-one knows why so many records of carols and Christmas warbles are sold — but they are, so we have to stock up.

SHOP TALK

by Dave Lazell

And you have to do your best to sell them."

I thought that last line had a certain punch, an element of staff motivation.

"I think it's daft putting on records of Christmas carols," sniffed the elegant and much-informed Marie.

This question was not as rhetorical as you might suppose. I gained the distinct impression that none of my staff had any time for Yuletide music in any shape or form. Not that I was surprised. Last Christmas, I overheard one of the girls dissuading a customer from buying an LP of Christmas songs.

Dickens

"What do you want to buy that for?" she had said. "You can get all the Christmas music you want on the radio. Why don't you buy ...?" I fled away, fearful lest I had stocked in too enthusiastically, as indeed I had.

One of my staff, who reads *Music Week* from cover to cover, and could, I swear, recite it a la Emlyn Williams doing his Dickens evening, reckons that the rash of Yuletide discs is due to American influence in the record business.

"They make a big thing of Christmas over there," she explains.

Her thesis, worthy of a Ph.D. (many sociologists have got more for far less thought) is that, left to ourselves, we would let Christmas fade into a mellow insignificance.

Rebellion

So I am faced with a sort of Christmas rebellion on my hands. I cannot find a single member of staff that has any enthusiasm for the Christmas stock. Marie says that all the records look the same. Glenda adds that they all sound the same. I am pretty sure that the sleeves are based on art-work that has hung from many a printer's Christmas tree. No-one seems to be able to spell Brahms correctly, let alone hum the tune. One way and another we are well prepared for the pre-Christmas rush.

I sense the atmosphere of gentle hostility because someone keeps putting the LP of War of the Worlds on the turntable, then turning up the volume. By the time I peek out of my office, the turntable is deserted. If flying saucers do land on this sorely tried planet, I rather hope it will be in December before the 25th, so that the inquisitive Martians can be up some of the red, gold and hopeful LPs and tapes of festive song.



3 min 25 secs of Amii Stewart will not be enough!

For your own sake Stock Now

"Knock On Wood" is Amii's addictive new single. K11214



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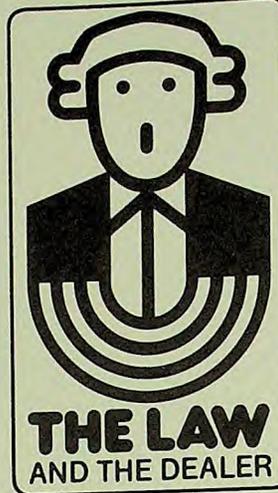
I enclose a Cheque/PO value _____

Post this coupon today with your remittance to
 Jeanne Henderson, Morgan Gramplan House,
 30 Calderwood Street, London SE18 6QH

RETAILING Taxmen exercise stricter controls over expenses

OVER THE past few years, the Inland Revenue has been tightening up on business expenses. Stricter controls are being placed on both controlling directors and on employees who this current tax year earn over £7,500 per annum. This figure for employees is going up to £8,500 in 1979-80.

One or two points are worth noting. Controlling directors are affected whatever their incomes and, as far as employees are concerned, in arriving at the salary limit mentioned above the expense figure is added to salary in order to determine whether a person is above or below the limit.



Among its range of activities are included manpower planning, the setting up of disciplinary procedures including rights of appeal, redundancy agreements and communication facilities.

Informal advice on a whole host of labour relations problems can be obtained.

There are offices in the regions and contact can be made either directly or through the local Department of Employment.

• **MANY FIRMS** are often involved in building extensions or making alterations to their premises. In changing the character of the frontage of shop premises or adding to the building, planning permission is required.

House loans

In respect of loans made to directors and those above the limit where these are at low rates of interest, a tax can be raised on the difference between the rate of interest charged and a notional sum fixed by the Treasury. The notional sum at the present time is nine per cent. Although the calculations are complicated, the effect is that if a loan is made to a controlling director by the business or to an employee earning over £7,500 at say four per cent then he will be taxed on the difference between this and interest calculated at nine per cent.

This will not apply in the case of loans made for house purchase provided the loan does not exceed £25,000.

Directors and employees are also taxed on private medical insurance payments made by the business on their behalf whether on an individual basis or in a group scheme.

• **HEALTH AND SAFETY:** The maximum penalty that can be imposed by a magistrates court for any breaches of the health and safety regulations has been raised from £400 to £1,000.

• **A GROWING** number of women employees are now taking advantage

of the provisions of the Employment Protection Act relating to the taking of paid maternity leave.

In order to qualify, a woman must have worked for an employer for two years.

This is measured in the same way as the qualifying period for a woman to exercise her right of return; i.e. from the day of joining employment until 11 weeks before the date of confinement.

The payment to be made is nine-tenths of the weekly pay for six weeks, less the amount of the national insurance maternity allowance whether or not the woman actually receives it.

All employers pay towards a central fund for maternity paid leave as part of their national insurance contribution and, therefore, a full refund of their money paid out to individual woman employees can be obtained.

• **ALTHOUGH THE** Advisory, Conciliation and Arbitration Service (ACAS) is commonly thought of in connection with intervention in industrial disputes, it does provide other services for both large and small employers.

Formalities

Altering the interior may not require planning permission but it should not be forgotten that the work to be carried out has to comply with the building regulations administered by the local authority.

Although a good builder will see to all the formalities as far as the authority is concerned, it is important to check on this point since there have been cases where work has been done that has not complied with the regulations.

As a result alterations have had to be carried out and in some cases, the work completely re-done. The builder is, of course, liable if he undertook to comply with the regulations but if the builder has in the meantime gone into liquidation, the bill has fallen on the owner of the premises concerned.

EDITED
 by
TERRI ANDERSON

Book review

THE LATEST edition of the International Music Guide is now available and is as ever a handsomely-produced digest of a year's activities in the music world. But like all digests it cannot hope to cover all the ground. Apparently arbitrary choice of subjects, some bias and a feeling of topics being superficially skimmed is unavoidable. Chapter headings include IMG's Musicians of the Year (this is the only place where "the year" is 1979 — otherwise the copy reviews 1977). All are classical musicians and the guide's bias is firmly towards appreciation and assessment of the artists, records and events in the classical field.

The world survey chapters take the reader on a breakneck dash through Europe, Japan and the US, dealing mostly with concerts and opera. The IMG's American origins are most obvious in the titling of one chapter Musical Necrology (a list of the artists who died in 1977).

The popular and rock sections are brief to the point of abruptness, and have no space for the writers to do anything but state the obvious. A very useful handbook for the classical stockist and would sell to dedicated music buffs, but otherwise of very limited appeal. . . . TA.

International Music Guide 79. Edited by Derek Elley. Tantivy Press (through Associated University Presses, Magdalen House, Tooley Street, London SE1 in the UK). Price £3.50. Published on October 20.

Book and cassette package launched

A NEW series of spoken word cassettes has just been launched — and they draw attention to this growing area of the record and cassette market. The newcomers are Bookcassettes which debut with three titles: *Stories Grandad Tells Me*, written by George Reid and narrated by Andrew Cruickshank; *Pigwig Papers*, by Richard Harvey, narrated by Arthur Lowe; and *Johnny Tomorrow*, by Carolyn Bear, narrated by Jon Pertwee.

Bookcassettes retail at £2.75 and the boxed package includes cassette and matching book and are aimed solidly at the children's market. Distribution to the trade is through The Original Record and Tape Company, Glenside Industrial Estate, Partridge Green, Horsham, Sussex (Tel. 0403 710971), a company set up by former Caedmon executive Neil Hammerton to specialise in mail order spoken word record and tapes.

Hammerton's company has been operating just under a year,

but he already has a catalogue totalling some 1,000 items culled from record companies and specialist spoken word companies in Britain and America.

"Spoken word is a small part of the record and tape market; but its full potential has not yet been tapped," says Hammerton, who specialises in direct mail shots to lists of schools, colleges, libraries, teachers etc, but also is happy to supply to the trade. He offers a discount of 20 per cent to retailers, but is quite happy to supply the smallest orders.

"With shops fighting for their lives in the High Street against the multiples, they have to come up with new ideas and spoken word represents a small but profitable way of providing that extra personal service," he adds.

Hammerton's catalogue is an eye-opener with subjects ranging over poetry, Shakespeare, contemporary drama and book readings, children's items, and some foreign language programmes.

NEW PHONE NUMBER
 NEW POSTAL ADDRESS

Polar Music International AB & Sweden Music AB
 & Stig Anderson Publishing Group

New phone number & new postal address
 from November 8, 1978

Phone number
 (08) 14 30 20

Postal address
 P.O. Box 26072
 S-100 41 Stockholm
 Sweden



~~PROMISES - BUZZCOCKS - LIPSTICK~~



~~NEW SINGLE - UP36471~~

RETAILING

A HUNDRED years ago the phonograph was an infant prodigy, the flat gramophone record was unknown, Mr. Bell's telephone was a novel toy for the very rich, and a 12-year-old boy in Nelson, Lancs. started work to help keep his widowed mother and the family.

That at least was no novelty in the 1870s. The boy's choice of occupation was the foundation of a still-growing business which is now a respected name in music retailing.

Charles Fox saved enough out of his very hard earned wages to buy a piano. It needed a great deal of renovation work, but the end result so impressed friends and neighbours that several offered to buy it. He progressed by the end of the century from his first small shop in Burnley to bigger premises in Leeds. He kept large stocks of pianos and reed organs — selling, repairing and renovating them. It was in 1909, when the business moved again (still in Leeds) that it was the first given the company name of Chas. J. Fox, Piano Company.

After the Great War came the demand for pianos — a demand Fox's and other companies expanded rapidly to fulfil. In 1924 the company opened a shop at Frenchgate, Doncaster, soon to be followed by retail outlets in Hull, and two in London, other established companies were bought up.

It was during the Twenties that recorded music began to make a real

A century on and Fox's are still pushing ahead

impact on the business. This trend, and the Thirties Depression, combined to cause a serious decline in the sale of pianos; all the Fox retail outlets and factories were closed except three — at Doncaster, Newcastle, and Sunderland. The flexibly-minded Chas Fox turned his business attention more to gramophones and records, and then introduced the newly-invented crystal radio set, which was an instant big seller.

Charles Fox died in the early years of World War II, by which time he had sadly been forced to close down in Newcastle and Sunderland. He left the company in the hands of his son, Raymond, who worked to keep the Doncaster shop going on second-hand pianos, records and radios. New pianos were unavailable for some time, so the only way to expand the firm was to stock radiograms and, later, televisions.

As the business grew the keyboards side of the operation reasserted itself. It was decided in the mid-Fifties to concentrate on two aspects of music retailing — keyboards and records.

There are eight keyboard shops



ONE HUNDRED years of family business in the music retail trade were celebrated by Fox's with a dinner for employees and friends at Doncaster's Danum Hotel. Pictured here are David and Barbara Fox (standing) and Raymond and Beryl Fox, after David had presented his father with a silver salver to mark the occasion. Pic courtesy of Home Organist & Leisure Music.

now and five specialist record shops — one of them being possibly the biggest in the UK, with its full three floors devoted to discs.

For anyone who, thinking from the record industry point of view, assumes that the public has for a long time been far more interested in hearing music than playing it, David Fox (the company's sales director, Raymond Fox's son) has an interesting piece of information.

The turnover on the piano and organ side of the business has consistently outstripped that on the record and tape side. It is only in the coming financial year that the two are for the first time expected to reach parity on the Fox's account sheet.

This expansion of the keyboards business brought Tony Abbot, now technical director, into the firm, but it did not, at first, do anything spectacular for the profits. But, Charles Fox remained convinced that the future lay in the organ and (to a lesser extent) piano trade, and in records. His faith was justified. In 1975 it became necessary to form a separate company to market keyboards, leaving the original Piano Company to sell records.

The two aspects of the business

are never allowed to mix or overlap.

Says, David Fox: "It would be absolutely wrong to sell both together; our two markets are entirely different, selling to different age groups and very different types of people. The two kinds of customer simply would not mix, and the atmosphere would be wrong for both."

Fox is a keen marketing and selling man, full of ideas for running retail shops on the same ambitious, go-getting and highly organised lines as the manufacturers. His entry into the firm — coincided with the setting up of the record specialist side of the firm. He makes sure that he visits every shop in the chain frequently, but concentrates on keyboards sales. Pressure of work resulted some time ago in the record side being taken over by Robert Hudson — originally financial controller of the whole firm. "He knew about money and he learned quickly about records," David Fox explains. He adds a comment which illustrates the unsentimental attitude he and many believe is essential to grow and make profits in the music trade: "The name of the game is money — and how you sell; this changes very little

whether you are selling records, keyboards or anything else."

In 1974 Fox's acquired the old established business of Sidney Scarborough in Hull, and after an extensive refit it is these premises which have become the superstore of the Fox chain — housing whole floors devoted to classical, m.o.r and rock product. It has brought the number of shops up to 13, and the chain will most certainly grow. While recognising that many factors, including the UK tax system, make re-investment and expansion necessary, David Fox is a little sad at the prospect of the company growing beyond the size where he and his father and Hudson, can be in day-to-day personal control.

Expansion is likely to be, wherever possible, into shops positioned within big shopping centres. Fox's experience with shop in Doncaster's excellent Arndale Centre has convinced everyone that this is a healthy way for retail trade to go.

Eight-track

A glance through the window of the Arndale branch reveals several interesting aspects of this chain's business. Most striking is the large and well-stocked display of eight-track cartridges — a product considered dead and buried by most dealers and the UK record companies. Fox's does a roaring trade in cartridges; because this chain continued to stock and sell them when most other shops pulled out, it has become an acknowledged specialist supplier. "It's a small but stable market", David Fox comments, "although it is at last beginning to dry up because we can't get the supplies. But when people come in and see the range we have they often buy ten or a dozen at one time — they're so pleased to find someone who stocks them." Both learned a great deal about the music retail trade on a memorable trip they took to America eight years ago.

"We saw there the impact of shopping precincts, they way things might go. We went into precincts — the properly planned, well-run kind."

Effectiveness

As chairman of both the Victoria Centre in Nottingham and Arndale in Doncaster Fox knows what he is talking about. He refers among other things to the need for security (store detectives can expect co-operation from any store in the centre and so can keep watch on a suspect for a good long time to collect evidence) lack, of draughts (shopping complexes without exterior doors are wind tunnels and so people stay out of them) a phone-out system for checking credit cards "which has saved the shops in these centres thousands of pounds".

Also learned in the US was the vastly increased effectiveness of having a large shop. None of the Fox's shops could be called small, and common to the layout in each is the singles bar — taking singles — only business to one place in the store — and a central service point where all customer enquiries and complaints can be dealt with.

David Fox, who held a number of posts lowly and elevated, in his father's firm and before that underwent some pretty comprehensive management training at Gallaghers, says that experience has shown him that size can greatly increase profitability, without individual shops losing their character. Space allows a chain of shops to "buy in bulk and sell in quantity" in a way that even the most efficient small indie, Fox ruefully asserts, cannot do. And a chain of shops under one owner can bulk buy far more efficiently than a group scheme.



FOX'S second store — sadly no longer in existence — at Frenchgate in Doncaster. The row of doors at the rear of the store is a reminder of more spacious and gracious days in record retailing. They are three of the dozen private listening booths which this shop had. Such booths are very rarely to be seen anywhere now and they have certainly disappeared from Fox shops

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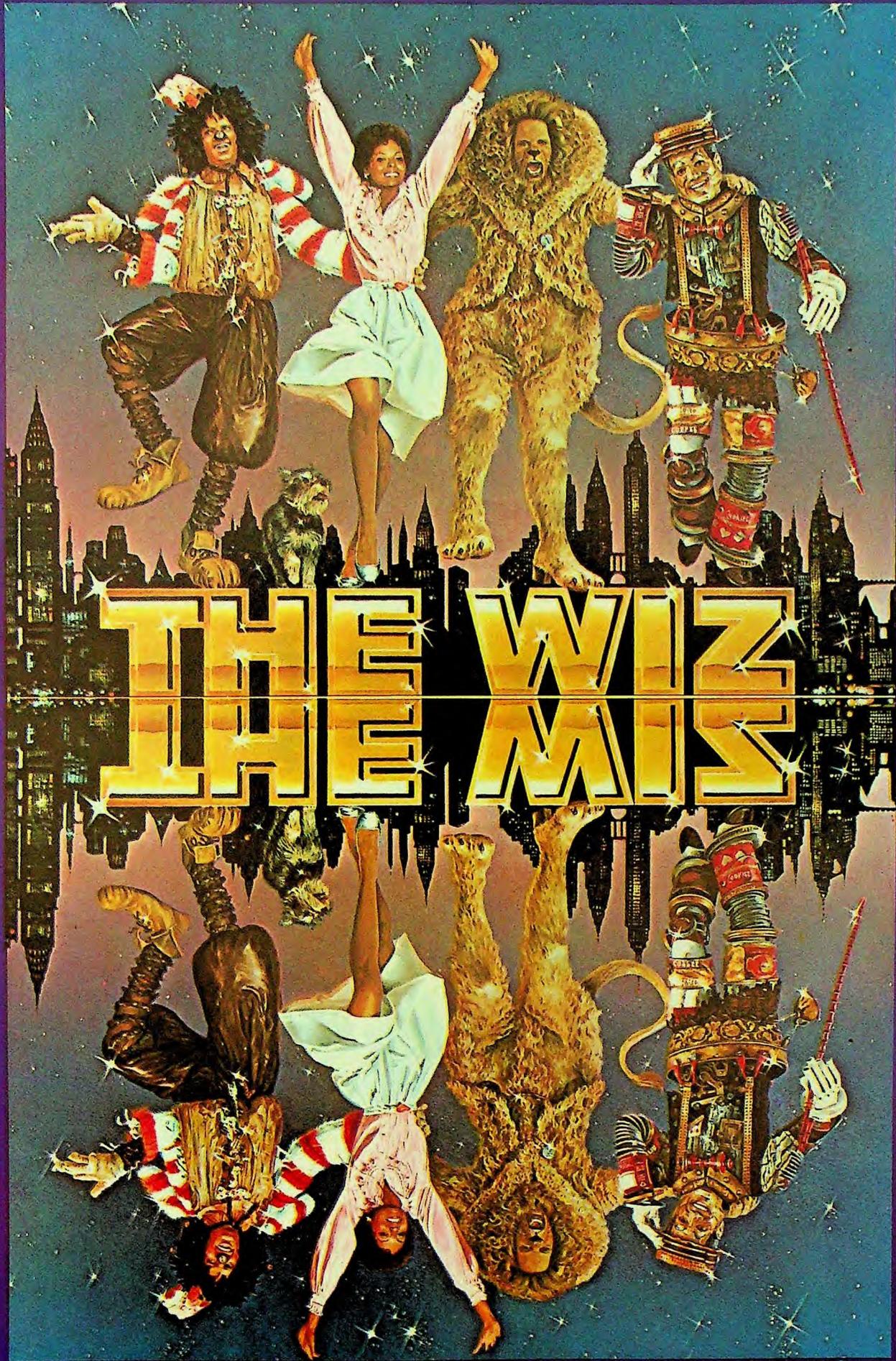
BUY NOW



JUST ONE floor of Fox's recently acquired and fitted record store in Hull. This is the m.o.r. TV and budget section. Corresponding space is given to classical above and pop and rock in the cellar. Each floor has been decorated to suit its clientele and down in the cellar it was decided to have the assistants looking just as trendy. Although Fox's staff in all the shops tie a rule for the men) these in this particular cellarful of noise can don jeans and T-shirts to mingle with their customers. The level of turnover this store has achieved has justified all ideas of thinking big in independent record retailing. Top chart albums here expect to shift 100 day.

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UAS 30203

INTERNATIONAL French traders angry over new prices ruling

PARIS: FRENCH record retailers are up in arms over the recent official freeing of disc-tape prices. They see immediate record company price increases eliminating a section of the buying public and believe the new moves will complicate retail trade life.

Andre Essel, who operates FNAC, the most important discount record store chain in France, says the eight-11 per cent increases on the way, plus the 33 1/3 per cent Value Added Tax imposed by the government, will make records an expensive, if not luxury, item.

Record companies have already sent letters to the retail trade explaining the proposed price increases. Their line is that upturns are justified because, despite constantly rising costs, record prices have increased annually by no more than 3.9 per cent.

When the increases are finalised, they will be selective, but it seems certain enough that classical recordings and top-grade pop will be

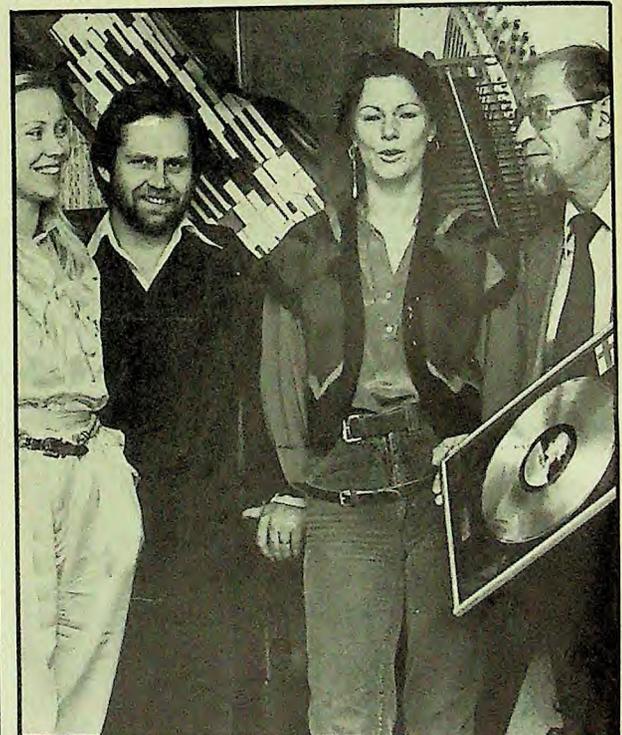
picked out for higher prices.

While this creates problems at retail level, a further complication is that the government has asked the trade to drop its coding system. This meant that prices were coded by letters, the code itself displayed in shops indicating the price ranges of various product. It was regarded as a simple system for both retailer and public.

Without it, there will be extra work for different companies though industry efforts will be geared to reduce the original 12 code categories to maybe five or six.

Again it is ruled that all prices must be clearly marked on records. The small retailer will probably have to take on an additional staffer just to do this job.

FNAC says it pointed out all these problems to the government representatives but to no avail. And price-freeing means that big-turnover stores are likely to drastically cut product, making life that much harder for the small shop-owner.



STOCKHOLM: YET another album award — this time a Diamond Album for sales in excess of 50,000 in Finland — goes to Abba for their LP *Abba The Album*. The presentation to Abba was made here where the group is recording their next album, due in February, by Johan Vikstedt (right) managing director of Discophon, Finland. Agnetha and Frida of Abba are also pictured with Hans Bergqvist, label manager of Polar Music International.

Radio blamed for Sonet takeover

COPENHAGEN: DANSK Grammofonpladeforlag, usually known as Sonet, is no longer a Danish company. It has been bought out by Sonet, Sweden, and the local industry blames Danish radio for the takeover.

Two years ago Denmark's radio network stopped presenting chart and chart-orientated programmes, so that Sonet here had to cut production of Danish-language records.

One of the few companies using Danish lyrics, Sonet felt the pinch through a financial crisis which posed the decision either to close down or sell out.

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INTERNATIONAL

Low-key launch for Greek duo's October album

ATHENS: ONE of Greece's oldest writing and singing partnerships has re-united on the EMI label with an album, October '78.

Composer Mikis Theodorakis and singer Grigoris Bithikotsis have been industry stalwarts for years and EMI is convinced the album will be a huge seller with no need for a massive sales campaign.

Result is that advertising will be

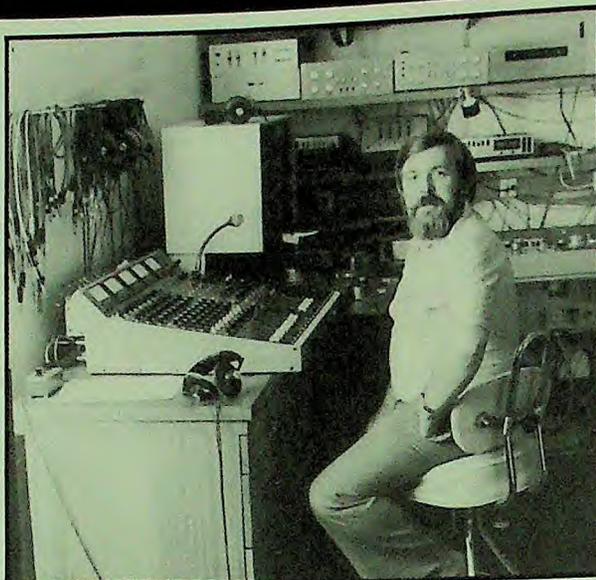
low-key and mostly confined to unobtrusive radio spots. But a back-catalogue campaign goes on round a brochure outlining the 24 albums of the Theodorakis-Bithikotsis team released over the past 15 years. In total sales terms, Bithikotsis has been the EMI label's most successful singer.

The album comes at a time when Theodorakis' unsuccessful bid to become mayor of Athens fuelled speculation that he might give up music completely and devote himself to his decades-old "hobby" of politics. But another view here is that Theodorakis timed the album release to offset his political defeat and restore a musical image which has somewhat declined over recent years.

Centre opened

ATHENS: SIR John Read, Chairman of the EMI Group, has opened EMI's new £500,000 record and tape distribution centre here.

The centre is located adjacent to the existing manufacturing complex of Columbia — EMI Greece, SA, the EMI Group's subsidiary. "It has been built to match the continued growth of the Greek company's business, particularly in LPs and pre-recorded tapes," said a spokesman.



SEQUEDIN: THE L'Oiseau Musicien Society is now distributing several overseas record catalogues in France, comprising Topic, String, Rubber and Carlton from the UK, Biograph and Shanachie from the US, Parsifal and Vogel from Belgium, Oldie Blues and Munich from Holland and Intercord Saphyr from Germany. Pictured in the L'Oiseau Musicien studio is general manager T.G. Edwards.

SACEM announces Euro-song scheme

PARIS: FRENCH copyright society SACEM has announced plans to select the French entry in the next Eurovision Song Contest.

As in the last two years, final selection will be by the public, after a 15-man jury representing SACEM, radio and television, has shortlisted 14 compositions. All must be original, in French, less than three minutes long and performed by a group of five or less.

The winning song will be awarded the first prize for the Grand Competition of French Song for 1979 and will go forward to represent France at the Eurovision Contest.

Spanish shuffle at Capitol

BARCELONA: FOLLOWING the departure of Rafael Gil to EMI-Odeon in Spain, the executive line-up at Capitol Records has been switched round.

New managing director is Salvador Perez, formerly EMI a&r manager, with Juan Miguel Ramirez as promotion chief, along with division members Jose Luis Rodriguez and Jorge Barriantos.

Capitol currently distributes Capitol, Private Stock, Magnet, RKM, Passport, Blue Note, MPS and Rolling Stones Records, with United Artists, now ending its pact with Ariola, joining in January.

Main promotional activity centres round Bob Seger, Taste of Honey, the Michael Zager Band, David Soul, Samantha Sang and the Rolling Stones, but there is to be stepped-up boosts for the jazz catalogues, notably MPS with product from George Duke, Monty Alexander and Singers Unlimited.

Puron for Chile Festival

MADRID: JOSE Maria Puron (Ambar-Movieplay) is the Spanish TV representative for the Eighth OTI Festival, to be held on December 2 in Chile. For this important event, he will present Mi Sitio, self-penned.

Library gives tunes away

PARIS: Francis Day Publications here has set up what it calls "a musical library," directed by Andre Hackiere. Discs involved will not be available to the public and will be given away. Each disc will be original.

Hackiere says: "The aim is to provide free signature tunes for anyone who can use them. The records will go free to advertising agencies, radio stations, television and so on — any organization which needs an original melody as introductory tune."

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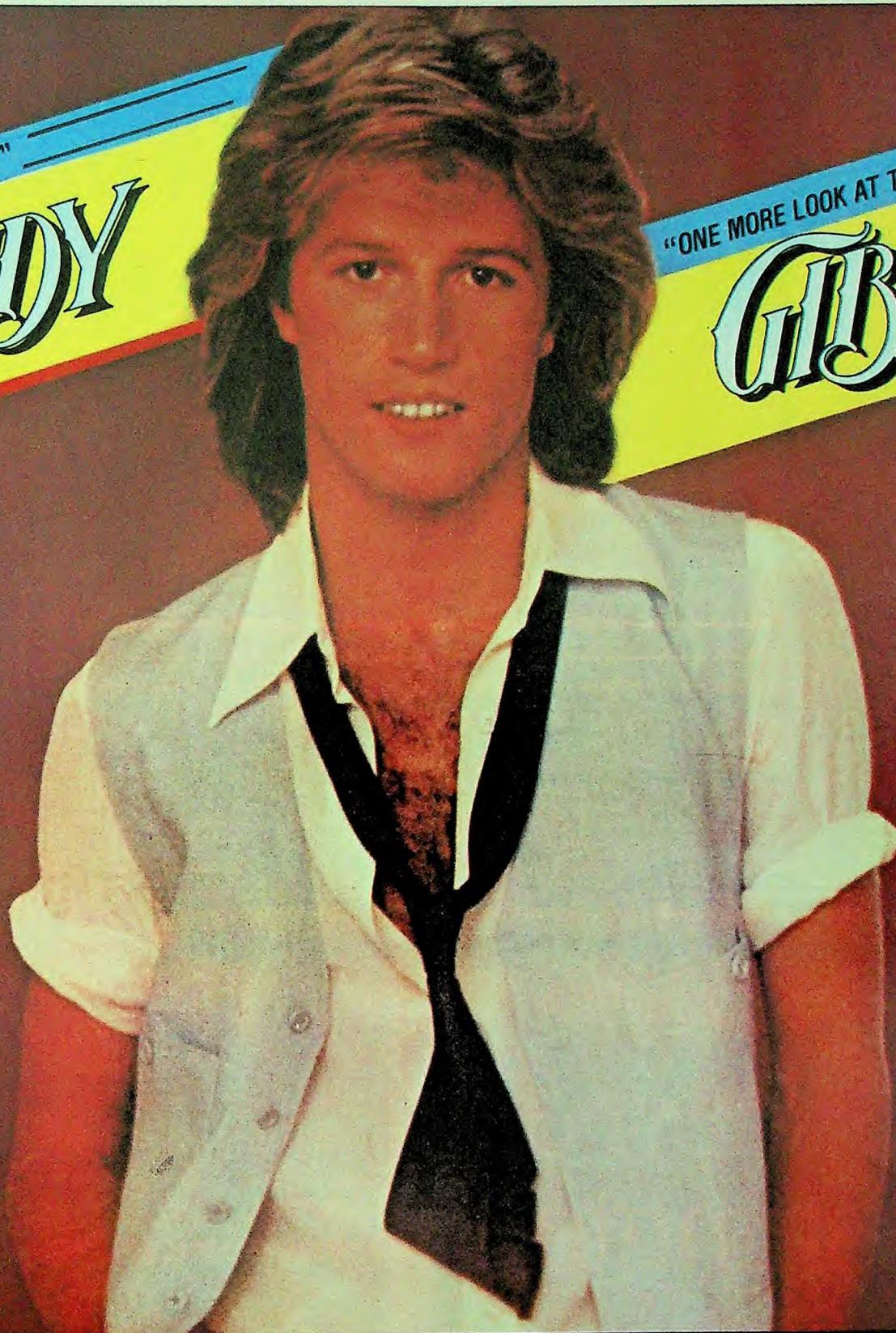
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PUBLISHING

JULE STYNE is one of the all-time great composers.

Since he started his songwriting career in 1941, he has amassed credits which make most of today's contemporary writers look like beginners. A total of 1,500 songs, 27 stage musicals and 38 film scores have all helped to stamp the name Styne indelibly in the annals of popular music.

Now, with the premier of the new West End musical, *Bar Mitzvah Boy*, which opened at Her Majesty's Theatre on October 31, the name Jule Styne returns to the West End some 30 years after it first went up in lights there.

Bar Mitzvah Boy, produced by Peter Witt whose last big West End success was *Billy*, is based on Jack Rosenthal's award-winning television play of the same name. It also teams London-born Styne, now aged 73, with another of Britain's top composers, lyricist Don Black whose songs include *Born Free*, *Thunderball*, *To Sir With Love*, *Diamonds Are Forever* and *The Pink Panther Strikes Again*.

Styne's family emigrated to Chicago when he was young and he became a child prodigy, playing piano with the Chicago Symphony Orchestra at the age of eight. After his career as a composer took off, he did the scores for such shows as *High Button Shoes*, *Gentlemen Prefer Blondes*, *The Bells Are Ringing*, *Gypsy* and *Funny Girl*. His film credits include *Anchors Aweigh* and *Three Coins In The Fountain*. Frank Sinatra, Judy Garland, Bing Crosby, Tony Bennett, Johnny Mathis, Barbara Streisand and Peggy Lee are just a few of the many artists who have recorded his songs.

His involvement with *Bar Mitzvah Boy* followed a call from Witt.

"He came to the US and showed me a cassette of the TV film. I was actually working on something else at the time but as soon as I saw the

Styne touch for new musical



JULE STYNE: He teams up with Don Black.

film I dropped my other plans. I had not met Don Black before, although I was aware of his work, including *Born Free* and the musical *Billy*. He certainly has the qualifications and

involved.

"It was a case of trying to find the right musical sound for *Bar Mitzvah Boy*. We didn't want it to be too ethnic. There are many difficulties in

by CHRIS WHITE

the ability, but I felt that there was so much more potential and that he had never really attained the success he deserved."

Styne actually wrote five songs for the show before Black became

putting a musical together. Obviously with a TV production like *Bar Mitzvah Boy* you can have camera close-ups to show emotion, but onstage it's different, you have to portray it through words, music

and dancing. Everything becomes larger than life on the stage."

Styne is firm in his definition of a 'star'.

"It's someone special, whether they be on record or appearing live. We live in a performance age now, but at one time it was a song era. In those days it was the music that counted. I was a concert pianist until the age of 12 and I was fortunate to have a formal musical education and to be trained in the art of concentration.

Styne continues: "I was a pop writer in the early days. CBS in the US has sold something like 40 million records of my songs and RCA has done another 35 million. At one time, Sinatra was recording no-one else's songs but mine. He had five hits in a row and I told him that I didn't want to build my songwriting career around him; I suggested that he also look at the songs of Cole Porter, Irving Berlin and other composers. The result was that he didn't speak to me for two years although we are the best of friends now.

"I went through that whole early Sinatra period, as well as writing for Harry James, Bing Crosby, the Andrews Sisters, Tommy Dorsey and Glenn Miller. My first published song was in 1929 and was called *Sunday*; even now there isn't a year which goes by when that song isn't recorded by some band or orchestra. However, after writing *Sunday*, I didn't do anything else for several years and it wasn't until Sinatra recorded *I Don't Want To Walk Without You Baby* in the early Forties and had a hit with it that my songwriting career took off again."

Despite the numerous awards that

he has received, Styne remains relatively unimpressed by them.

"Of course it's nice to get them and if they come my way then it is a nice bonus, but they are by no means the be all and end all. What is important is that I enjoy my work. I've been writing for 37 years now but even so everything to me is a new event. I learn something new everytime I do something."

Styne admires many of today's songwriters including Paul McCartney, Paul Simon, Elton John and Bob Dylan.

"It is important to know what is going on in music and I often use my 13-year-old son to gauge what is happening. The song which closes *Bar Mitzvah Boy* is called *I've Just Begun* and already it has been recorded by Barry Manilow and Petula Clark. In the show it is sung by a 13-year-old boy and so it was obviously important that the song be a 'today' song. When my son heard it, he gave it the OK!"

One thing does perturb Styne — the lack of recognition given to the old-time composers by the younger generation.

"The fact is that a lot of the American kids don't know about Gershwin or Cole Porter and their music, and here in Britain the teenagers are neglecting Noel Coward and Benjamin Britten. They should know about the music because it is part of their heritage. Unfortunately the attitudes of radio stations don't help because they brainwash people into listening to what they, the disc jockeys and the producers, want to hear."

The original cast recording of *Bar Mitzvah Boy* is being issued by CBS this month.

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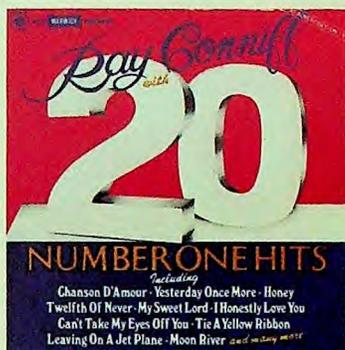
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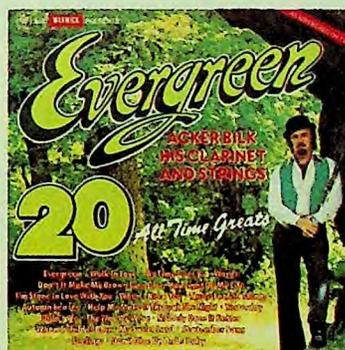
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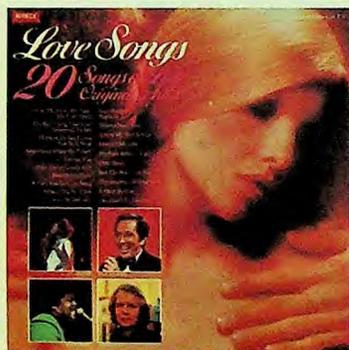


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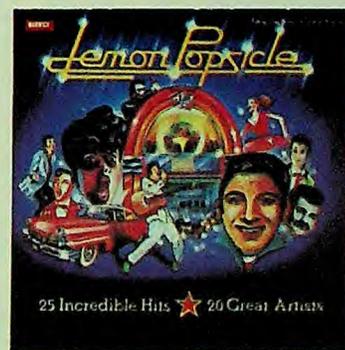
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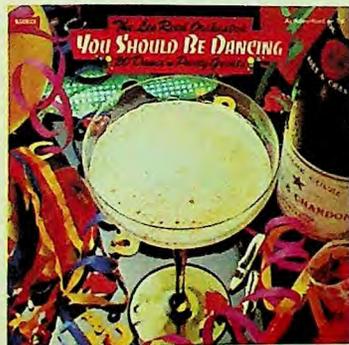
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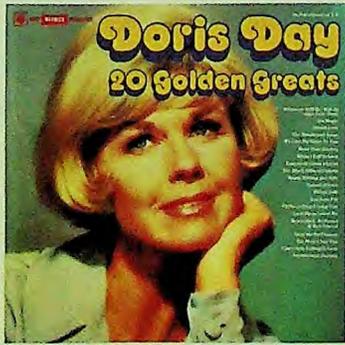
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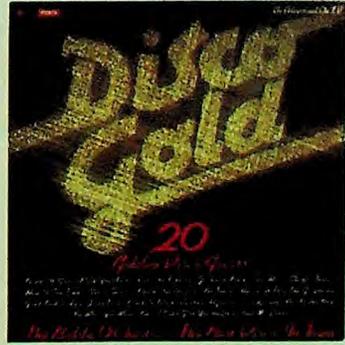
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BROADCASTING

We are still the tops -Luxembourg claim

RADIO LUXEMBOURG is pointing to a recent National Opinion Polls survey to back its claim to be the most popular commercial radio station among young people.

NOP surveyed 1,847 people in Britain aged 15 to 21 between August 11 and 21, asking various

questions which included viewing and listening habits.

In the previous four weeks 39 per cent of people questioned had listened to Radio Luxembourg, 25 per cent had listened in the last week, 11 per cent had listened 'yesterday' and 72 per cent said that they had listened at some time in the past.

The survey was conducted before the station's recent change of format.



MAGGIE MASH is the final link in Radio Hallam's conversion to 24 hour broadcasting and she will be presenting the 2am to 6am programme every weekday. She gained her early broadcasting experience in Cyprus and in this country she presented the late show for Metro, then switched to the early morning with BBC Radio Humberside.

Briefs...

NATIONAL SALES company Broadcast Marketing Services has opened a Manchester office with staff of three managed by Geraint Williams who was previously provincial sales manager at Harlech Television. The new office is at Scottish Life House, Bridge Street, Manchester M3 3BZ. Telephone 061-834 6734.

GRAHAM DENE'S Breakfast Show on Capital has a new producer, John Myer takes over from Stuart Lee who is producing the station's Operation Drake programmes (as well as Kenny Everett). Both Myer and Lee are former engineers who switched to producing earlier this year.

TWO RIVAL groups seeking the franchise for Devon's next commercial radio station - Radio Exe and the Torbay and Exeter Broadcasting Company - have merged into one consortium operating under the name Radio

Blackmore now head of music

CAPITAL'S EXECUTIVE producer Tim Blackmore has been appointed head of music - a promotion which was to be expected after Aidan Day's elevation to programme controller.

Says Day: "In the 18 months that Tim has been with us his professionalism and personality have contributed greatly to our current success. I'm delighted to appoint him to this position."

Haldon.

Chairman of the new company is Vice Admiral Sir Ronald Brockman who says: "Because strengths were complimentary, this amalgamation has produced a valuable combination of professional expertise and creative talent." That talent includes the Strawbs' Dave Cousins and broadcaster Keith Fordyce.

CAPITAL IS co-presenting with Mel Bush this year's Great British Music Festival at Wembley on November 29, 30 and December 2. Artists scheduled to appear include David Essex, The Jam, Lindisfarne, Frankie Miller, Chris Rea, John Miles and the Rich Kids.

KATE BUSH is Leo Sayer's guest on his Sounds Like Friday TV show on BBC-2, while later the same evening Rock Goes To College features Lindisfarne recorded in concert at Oxford Polytechnic.

New board members for Radio Forth

RADIO FORTH has appointed two new members to the board. They are Derek Gorman, general sales manager, who becomes sales director, and Alan Wilson, financial controller, who becomes financial director.

Gorman joined Forth in May,

1976, from the Northern Ireland Department of Commerce.

Wilson is the station's longest serving employee. He was with STV and Granada and more recently a Scottish publishing company before joining Forth.

Says managing director, Richard Findlay: "With the station going from strength to strength both in financial terms and in terms of listening figures, the wide experience and ability of the new board members will help continue the Radio Forth success story."

EDITED
by
DAVID DALTON



THE RADIO Forth logo is now travelling around Edinburgh on these private hire buses which the station uses at weekends and for special promotion events. They were painted by a local commercial artist who also plays in a band called, appropriately, The Medium Wavebands.

HI TENSION

The New Single
AUTUMN LOVE
c/w
UNSPOKEN

(Produced by Kofi Ayivor & Alex Sadkin)
Released on 17th November 1978 - WIP6462
Taken from the album HI TENSION - ILPS 9564
Released Soon



ISLAND

On Tour

NOVEMBER

- 15 POOLE, Arts Centre
- 16 COVENTRY, Warwick University
- 17 BRACKNELL, Sports Centre
- 18 MANCHESTER, U.M.I.S.T.
- 19 BOGNOR REGIS, Arun Leisure Centre
- 24 NOTTINGHAM, University
- 27 GT. YARMOUTH, Tiffany's
- 28 TUNBRIDGE WELLS, Assembly Hall
- 29 NORTHAMPTON, Salon Ballroom

DECEMBER

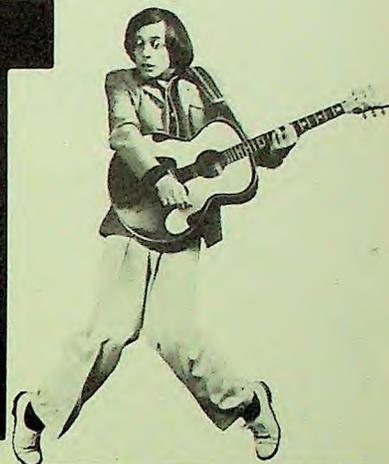
- 1 EDINBURGH, University
- 2 GLASGOW, Strathclyde University
- 4 LONDON, Hammersmith Odeon
- 5 BRISTOL, Colston Hall
- 6 SHEFFIELD, Polytechnic
- 8 HULL, University
- 9 LIVERPOOL, University

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TALENT



FORMERLY WITH Creole Records, Judge Dread has signed a deal with EMI and debuts on the label with a single, *Jingle Bells/Hokey Cokey*, this Friday. An album, *Judge Dread's Greatest Hits*, will follow on December 1. Despite the fact that most of his records have been banned by the BBC, because of their suggestive nature, Dread has had several Top 20 hits in the last three years.

Pictured following the signing are: Ian Groves, general manager of EMI's group pop repertoire division, Ted Lemon (co-writer and producer of Dread), Dread and Charles Webster, senior label manager, GRD.

Yarmouth to host first Soul Weekender

A ROCK And Roll "Weekend Hop" and what is claimed to be the first Soul Weekender to be held in the UK, are two of the future plans of Royalty Showstopper Promotions, an offshoot division of the Southgate Royalty Theatre, the North London venue which has built up a strong reputation for rock and the pop concerts staged there.

The rock and roll weekend is planned for next March 2, 3 and 4 in Great Yarmouth and acts already booked to appear include Crazy Cavan, Flying Saucers and Matchbox. In addition there will be appearances by Radio One DJs, the screening of several Elvis Presley films and a Charly Records promotion.

The Soul Weekender will be promoted by the Royalty the following month, April 20-22, and will again be held in Great Yarmouth. Names appearing so far include Chris Hill, Robbie Vincent, Greg Edwards and Soul Olympics. For both weekends, which are being staged at a holiday centre, Showstopper Promotions is offering full-board and entertainment for the all-inclusive price of £12.50.

Man behind the two ventures is Roger Dance, who two years ago took over the running of the Southgate Royalty, which had previously been a ballroom, and adopted a policy of booking rock and roll and soul bands, into the

Edited by
Chris White

venue. His intention then was to make the Royalty the Wigan Casino of the South.

Saturday evening soul events at the theatre regularly feature Radio One and Capital Radio disc-jockeys. Amongst the names who have appeared at the Royalty are Slade, Carl Perkins, Bo Diddley and Mac Curtis. Dance is also negotiating for Bill Haley and The Comets to appear.

Dance commented: "Previously the Royalty was a dance hall but I believed that it had a lot of potential as a rock and roll and soul music centre for the kids. I think our

success record during the last couple of years have proved us right. The two events planned for next March and April are already half way to success — advance bookings have been tremendous and we are expecting both occasions to be sell-outs."

The Royalty Theatre holds more than 1,000 people but Dance has his eye on a second venue in North London, Pickets Lock in Edmonton, part of a local community centre, which can accommodate up to 2,500 people.

He intends to stage similar rock concerts there.

"We are trying to open up some of the venues in London which are suitable for pop concerts," he added. "The kids like to see live entertainment and we are trying to cater for their needs."



DIRE STRAITS' guitarist Mark Knopfler visited Muscle Shoals recording studios in the US recently to meet the men who will produce the band's next Phonogram album, the legendary Jerry Wexler and Muscle Shoals rhythm section keyboard player Barry Beckett. The LP will be recorded at Compass Point Studios in Nassau later this month and is scheduled for release early next year. Left to right, Steve Parker of Warner Brothers, which has signed the Straits for the US, manager Ed Bicknell, Mark Knopfler, Mavis Staple, of the Staple Singers, Jerry Wexler and Barry Beckett.

Eight day tour for Child

ARIOLA BAND Child are embarking upon an eight-day, eight-city tour promoted by Mel Bush. Ticket prices are being deliberately pegged at £1.50, £2 and £2.50 to allow as many young fans as possible to see them. Among cities where Child will play are Southampton, Bristol, Manchester, Newcastle, Glasgow, Sheffield and Birmingham. The band will also headline at the Rainbow in North London.

Their debut LP, called *The First Album*, will be released by Ariola/Hansa this Friday and includes their three hit singles.

Sammy Davis Jnr

WHAT CAN one say about a Sammy Davis Junior performance other than after 48 years as an entertainer he remains an phenomenal talent? His London Palladium opening night last Thursday (26) was yet again a lesson in versatility, showmanship and sheer hardworking talent.

Davis' latest season at the Palladium must be his umpteenth since he first came to London more than 20 years ago — it's almost his second home, and that is appropriate. The Palladium is the acknowledged centre of entertainment and Sammy Davis is Mr. Entertainment. He never gives less than full value to his customers.

As for his act, well it changes little over the years — but as he so rightly points out in his act performance, it is the old hits that the public like to hear and he doesn't want anyone going away saying, 'He didn't sing such-and-such a song'. So the old

chestnuts are there in profusion — What Kind Of Fool Am I? The Candy Man, In The Still Of The Night, Birth Of The Blues, Mr. Bojangles and For Once In My Life. All given the same loving treatment from Davis. . .

He doesn't include so much newer material nowadays, although he did finish with a haunting version of Don Black's *If I Never Sing Another Song* which is tailor-made for the Davis style. And there's not so much of the soft shoe shuffle. But Sammy Davis Junior remains the supreme entertainer from the old school of variety, who deserves every accolade he gets.

Also making a welcome return to London — his first since a Royal Variety Show some ten years ago — was Buddy Rich who lived up to his reputation as the world's best drummer. As the support artist, he achieved the rare accolade of a standing ovation in his own right.

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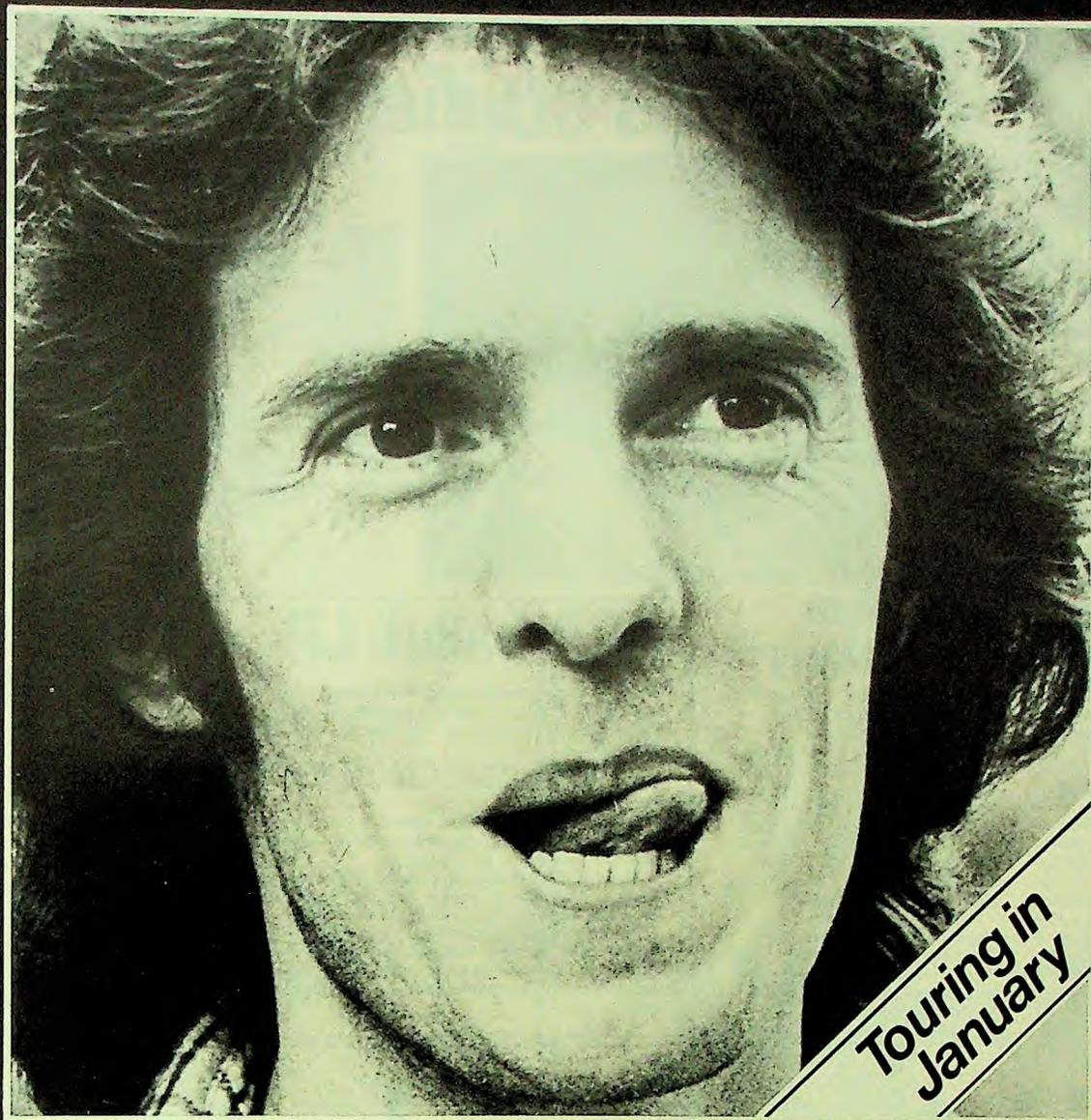
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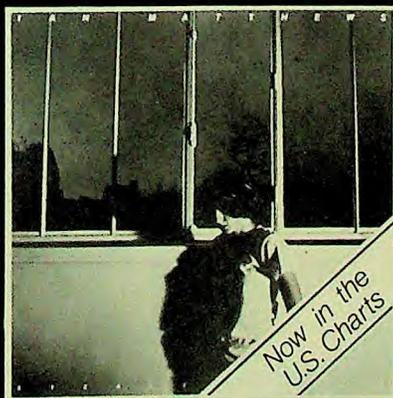
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CLASSICAL

Briefs...

HENRY SZERING will donate all royalties from his box set of 27 great violin concertos to the UN. 1979 will be the year of the child and the royalties from the Phonogram set — not available in the UK — will go to Union Internationale pour la protection de l'enfance.

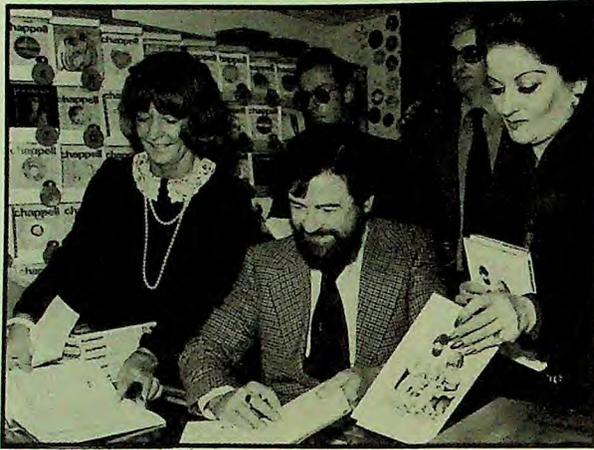
SIR ALEXANDER Gibson, principal conductor and md of the SNO has been awarded the Sibelius medal by the Sibelius Society of Finland. This is a rare international award and Sir Alexander joins von Karajan, Colin Davis, Lorin Maazel and Sir John Barbirolli in the list of medal winners. Sir Alexander has received several honours in recent years including becoming the first and only musician to be elected an honorary member of the Royal Scottish Academy. He was knighted last year.

IBM HAS agreed to sponsor the European Community Youth Orchestra for its second tour, in 1979, and further support will come from the European Commission — Claudio Abbado continues as musical director and conductor and Edward Heath will also guest conduct during next year. Auditions will be held in December to form the 1979 touring orchestra.

MORE ARTS Council composer bursaries have been granted. There are two of £5000, to John Gardner and Nicholas Maw, and ten of between £1,000 and £3,000, selected from 98 applicants. This is the second series of composer bursaries. Gardner will now work on a new opera and Maw is completing a large-scale work for the LSO. One of the minor bursary recipients is David Fanshawe with Humphrey Searle, Oliver Knussen and Bernard Stevens among the rest of the list.

Villa-Lobos studies on new Bream album

Edited by
VAL FALLOON



JULIAN BREAM's first new recording for 18 months is now on release from RCA. It is Villa-Lobos, 12 Etudes For Guitar, and follows the successful Julian Bream Plays Villa Lobos, and his Guitar Concerto and Preludes (SB 6582).

RCA is supporting the release with advertising in the consumer music press and the artist will be the subject of a forthcoming *Gramophone* interview.

Also on the record (RL 12499) is the Suite Populaire Brasileira, a set of four dance pieces derived from folk music of Brazil, the composer's birthplace.

The Etudes have been recognised as the definitive "test pieces" of guitar skills, but are also enjoyable works of wide appeal. The recording was made in Bream's own chapel studio in Dorset.

There is limited competition in the catalogues: one recording of the Etudes and the Suite, with some studies omitted, and two separate discs, one of the Suite and one of the studies.

● Decca has a similar coupling scheduled for release next month. The works are played by Manuel Barrueco and there are extras: Guarneri's Etudes No.1 and Chavez' Three Pieces.

Book night with Galway

JAMES GALWAY is currently promoting his autobiography, recently published by Elm Tree/Chappell and signing copies of the book and his latest RCA LP *The Man With The Golden Flute*. He is pictured here at Chappell Music Centre, London, where the event was taped for that evening's *Thames at 6* and filmed by the BBC for inclusion in a forthcoming documentary on the flautist.

Galway is seen with Pat Morrison and David Brown, of Chappell, Robin Wood, of Chappell Publishing (centre background) and, right, Madeleine Kasket, of RCA classical promotions.

RCA ballet LP

THE TWO most popular Spanish ballet scores appear this month on one disc from RCA — the first coupling for many years. They are, Falla's *The Three Cornered Hat* and *El Amor Brujo* (Love, The Magician).

Eduardo Mata conducts the LSO, and singers are Nati Mistral and Maria Luisa Salinas with Roger Birnstingl on basson in the *Three Cornered Hat*.

The disc is released to tie in with the Mata/Falla concert at the RFH on November 30, (with the same artists as on the disc) and will be backed by music press advertising.

The new disc contains the complete scores of both ballets, so has well over an hour of playing time (RL 12387). Nati Mistral has recorded the work previously with Fruhbeck and was acclaimed then for her gypsy style and earthiness of approach.

Mata is in the news following his October concerts with James Galway and the subsequent recording of the Mozart Concertos with the artist and will record the Rodrigo Concerto with Galway again the soloist.

Vienna Boys sing Strauss

THE EVER popular Vienna Boys Choir appears on a new RCA album this month. Considering the instant identification of the choir with Viennese music, it is curious that this release is the only one available with this type of repertoire.

The popular Strauss waltzes and polkas, such as *The Blue Danube*, *Thunder and Lightning* and *Tales from the Viennese Woods* must be the best known of their type, but were unavailable until this new recording was issued.

Hans Gillesberger conducts the choir which sings, as usual, to piano accompaniment. The disc is aimed firmly at the Christmas market.

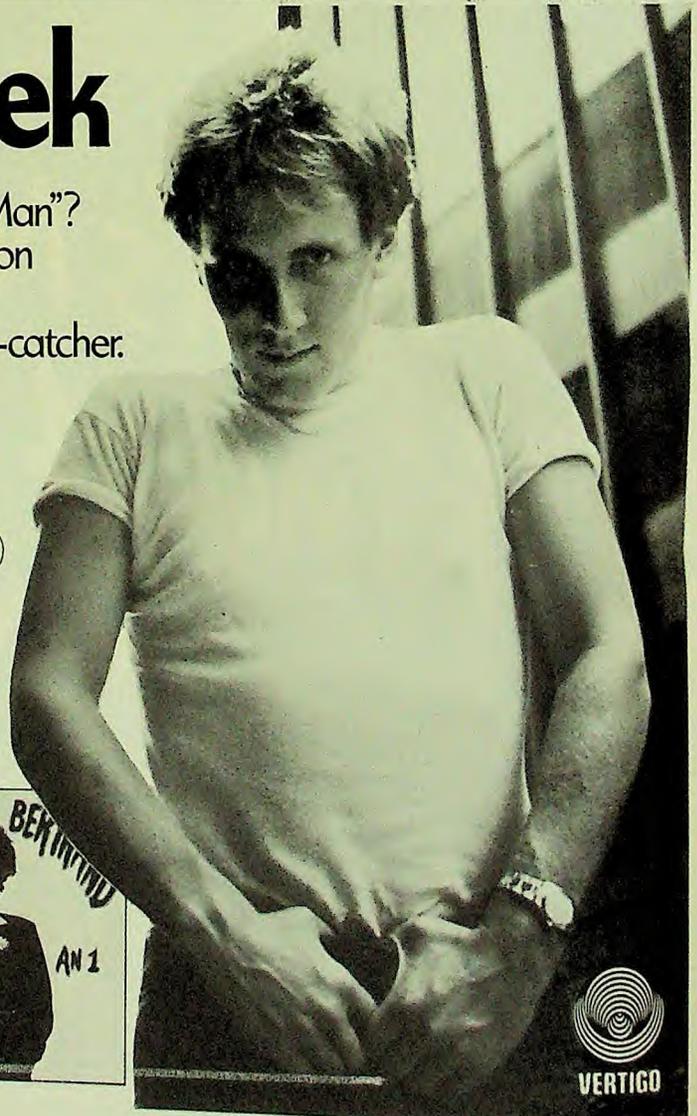
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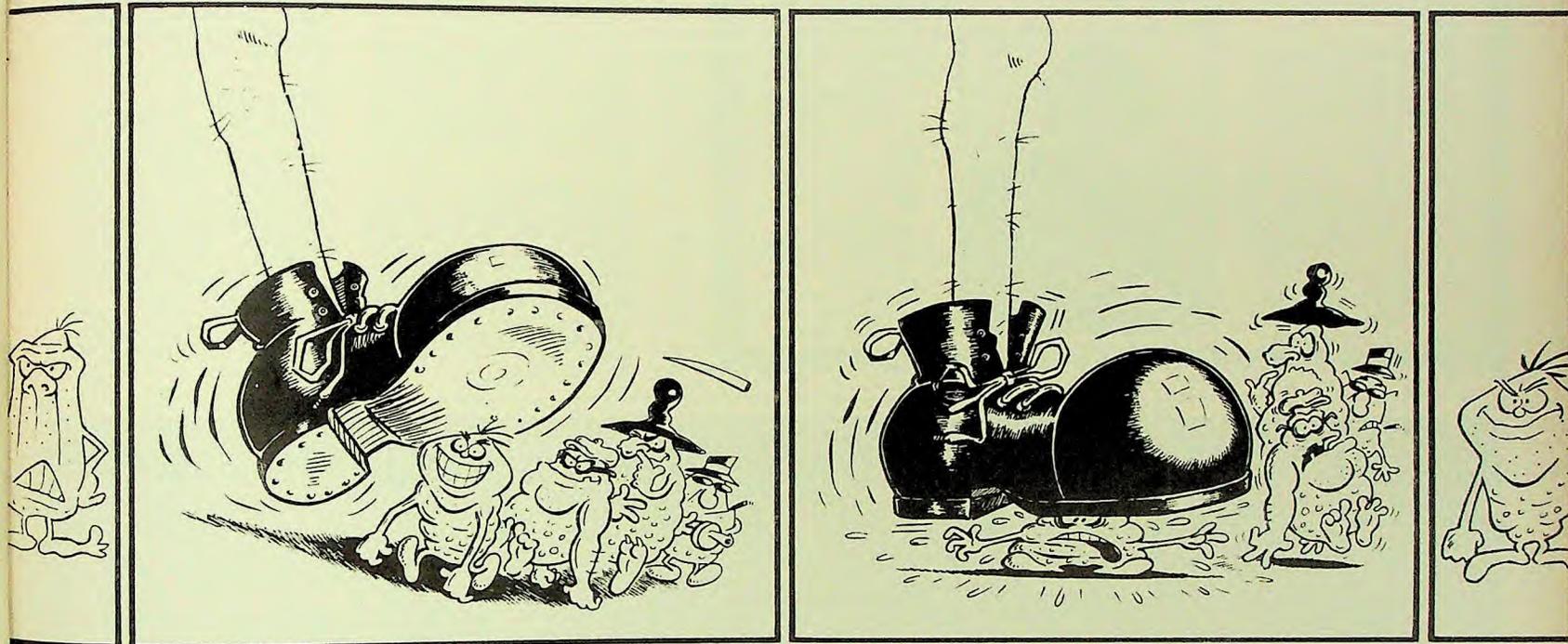
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ALBUM REVIEWS

TV album from Cleo

CLEO LAINE
Cleo. Arcade ADE P37. It has been a triumphant year for Ms Laine — after years of always being around but being taken for granted by the general public, she suddenly found herself in the album charts with Good Friends (along with John Williams), had a sell-out season at the London Palladium and made an appearance on the Royal Variety Show. Now comes her first ever TV-promoted album, specially recorded for Arcade, and featuring husband John Dankworth and his orchestra. The 20 songs are all show hits including Don't Cry For Me Argentina, If Love Were All, On A Clear Day and Who Can I Turn To? With her current TV specials and an upcoming Palladium season, Ms Laine is going to be back strongly in the public eye, and this album should be her first chart hit in her very own right.

CHART CERTAINTY
Sales potential within respective market
*** Good
** Fair
* Poor

DARTS
The Amazing Darts. K-Tel DLP 7981. Producers: Tommy Boyce & Richard Hartley. A 20-track compilation featuring the band's four Top Ten hits, Daddy Cool, It's Raining, Come Back My Love and Boy From New York City, and some of the best tracks from their two albums for Magnet. A year ago Darts were virtually unknown — today they are one of the hottest recording acts around and while many people will already have these tracks, the LP should still be a biggie for the Christmas period.



BILLY JOEL: His album assures him permanent station in the British charts.

BILLY JOEL
52nd Street. CBS 813181. Producer: Phil Ramone. Billy Joel gets better and better. His last album, Stranger, made his reputation here — long overdue — and this set will confirm his permanent status in the British charts. His occasional Elton John soundlike songs are quickly forgotten through his individuality on tracks like My Life (the single), Siletto and this album's Phil Spector tribute, Until The Night. Joel is a highly accomplished and intelligent songwriter with a much needed ingredient. With more concerts here would be welcome. Incidentally, 52nd Street is CBS' current home.

THE CARPENTERS
Singles 1974-1978. A&M AMLT 19748. Ideal for the Christmas market and no doubt A&M are going to enjoy huge sales with the second Carpenters' TV package. Surprisingly there are more hits on this LP than on its predecessor with Please Mr. Postman, Only Yesterday, Solitaire, A Kind of Hush and Calling Occupants of Interplanetary Craft — with a couple of very strong B-sides thrown in as well. It goes without saying that this is going to be one of the television albums of the year.

VARIOUS/DISCO
Don't Walk, Boogie, EMI EMTV 13.

Boogie Fever, Ronco RTL 2034.
EMI's compilation has the edge on Ronco's at the moment, but it's early days yet. Though two tracks clash (Substitute and Singing In The Rain) there are plenty of up-to-the-minute titles to make both LPs worth having, especially as the party season gets going. EMI's mixes pop such as Tom Robinson, T Rex and Marshall Hain with the boggie tracks, while Ronco's is heavier on disco titles plus Abba's Take A Chance, and Child's It's Only Make Believe. Both well put together and highly saleable sets.

PETER TOSH
Bush Doctor. Rolling Stones CUN 39109. Ex-Wailer Tosh's third and probably most commercial solo album, proven by the fact that one cut, (You Gotta Walk) Don't Look Back has made the Top 75. This could be the presence of Mick Jagger on vocals, but reggae fans will want to think that Tosh is



THELMA HOUSTON: A classy soul album with a three star rating

spreading the word wider with each new disc. Keith Richard also joins in (Tosh has warmed up for a Stones tour and the band has supported his career) so he has a guaranteed circle of followers. But he is a valid reggae artist, too, and his current tour should boost sales without him losing his cult status as a diehard fighter for the cause. He has only recently recovered from yet another unfortunate tussle with the police in Jamaica.

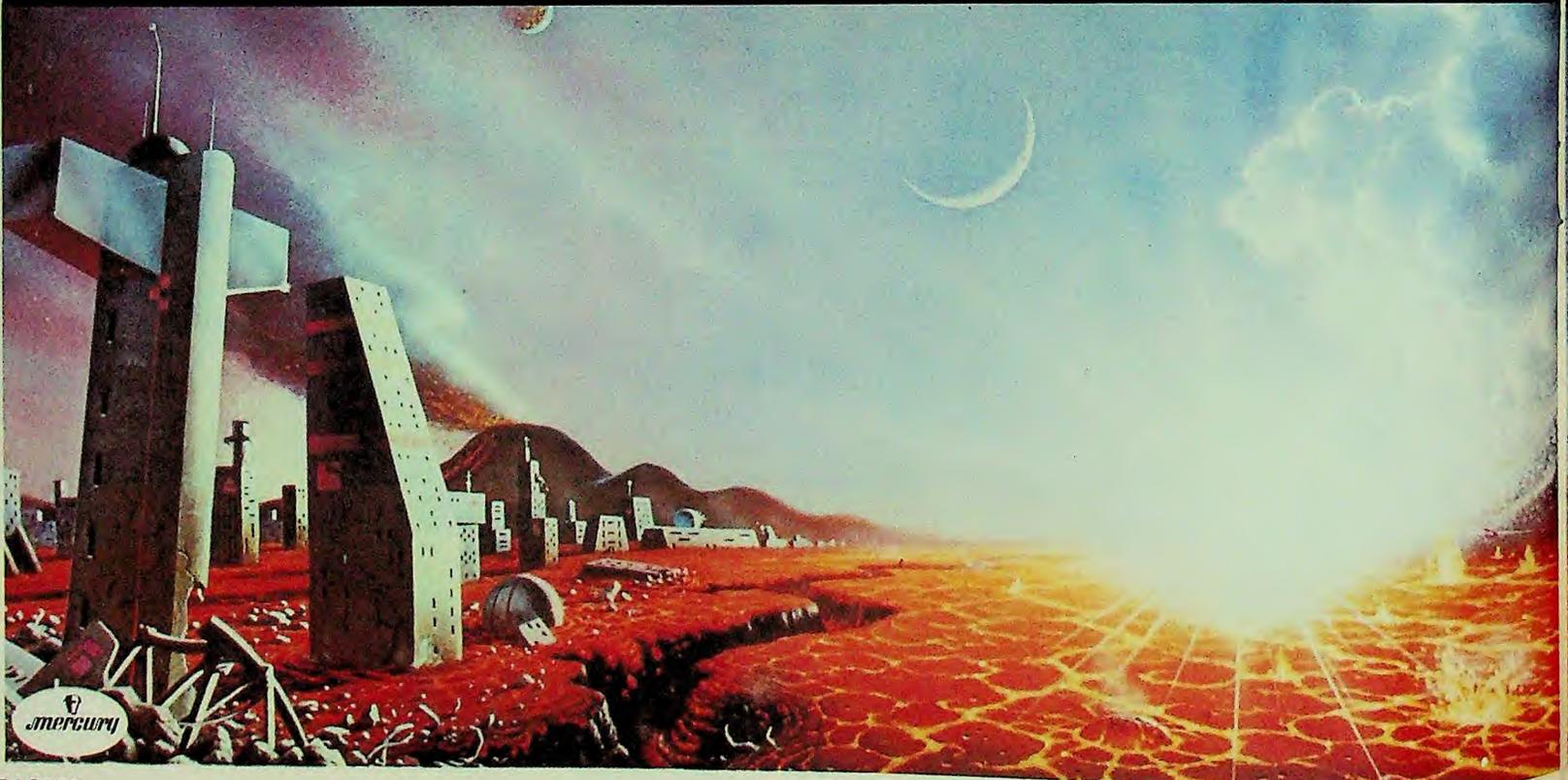
THE WOMBLES
Wombles Christmas Party. Hallmark SHM 977. This virtually amounts to a greatest hits package with such titles as Remember, You're A Womble, Wombling White Tie And Tails, Minuetto Allegretto, Banana Rock and The Wombling Song included. Excellent budget value, ideal for the Christmas market.

THELMA HOUSTON
Read To Roll. Motown STML 12098. Produced by Greg Wright and Hal Davis. Classy soul album from the lady who scored a massive hit with her single, Don't Leave Me This Way (1977). Nothing as outstanding on this album, but pick of the nine tracks are Strange and Can't We Try.

ORIGINAL SOUNDTRACK
The Silent Witness. Gull GULP 1030. The Silent Witness is a 60-minute film documentary, currently on general release, which tells the story of the Holy Shroud of Turin. Side one of this album features the atmospheric background music, composed by Alan Hawkshaw, while side two is devoted to a narration by Kenneth More. Soundtrack albums generally stand or fall on the success of the accompanying film but there are indications that this LP could reach a broader audience than most. The very nature of the subject, and the fact that there is also a best-selling paperback about the Shroud, should stimulate interest. This is a record which should have a lot of long-term value and will be particularly useful in schools and colleges.

VARIOUS ARTISTS
20 Super Hits — 20 Super Stars. Pickwick PLE 7000. Pickwick has launched a new range of budget-price 20-track albums and tapes, supported by a £120,000 radio promotion campaign, and this is one of the strongest items in the Limited Edition series. Star line-up includes the New Seekers, Neil Sedaka, Lyn Paul, The Rubettes and Jimmy Ruffin, all performing hits that they had in the last two or three years. Space forbids individual reviews of the other albums in the series, but suffice to say that they that they all represent excellent value

AIRWAVES



for money and doubtlessly will enjoy huge sales during the forthcoming Christmas period, particularly in view of Pickwick's intensive marketing campaign. Other titles include 20 Original Rock Hits (PLE 7001) featuring Elton John, the Isley Brothers, Troggs and Del Shannon; 20 Disco Dancin' Hits (PLE 7010) with Gary Glitter, Paper Lace, T. Rex and Procul Harum; Guitar Gold (PLE 7011) which was previously a Polydor TV album by Bert Weedon; 20 Soul Sizzlers (PLE 7012); Disco Fever (PLE 7013); 20 Folk Favourites (PLE 7016); Beautiful Music (PLE 7017); 20 Country Greats (PLE 7018); Beautiful Music (PLE 7017); 20 Country Greats (PLE 7018) with Jim Reeves and Skeeter Davis and George Hamilton IV; and Wally Whyton's Party Playtime (PLE 7019). There is something for everyone in this budget series ranging from disco, pop and rock and roll, to children's favourites, the light classics and show tunes, and all albums should become good stock items.



NICOL AND MARSH: Going down well in the London pub and club circuit.

NICOL & MARSH

Nicol & Marsh. Polydor POLD 5012. Singer/songwriter duo going down well on the London pub/club circuit; supported Marshall Hain at Drury Lane; plan own tour soon. First LP for Polydor. Songs vary in mood from ballads to rock n reggae. Includes current single, Hurt By Love.

PETER STRAKER

Changeling EMI EMC 3277. Producer: Tim Frieze Green. Interesting set of songs, custom-written in the Straker mould which he cultured on This One's On Me album, his EMI debut. Some are written by his guitarist Mike Allison and these are closest to what Straker is all about. The singer collaborates on some. Missing from this LP are previous producers, Freddie Mercury and Roy Thomas-Baker and the odd Brecht song which suits Straker's theatrical style so well. It's a good album overall, but Straker is still a cult figure and needs much more touring to break down the theatre/rock barriers.

NEW WAVE CHART

- 1 [2] STIFF LITTLE FINGERS
- 2 [*] UK SUBS(Coloured Vinyl)
- 3 [1] ELECTRIC CHAIRS
- 4 [4] ANGELIC UPSTARTS
- 5 [11] GANG OF FOUR
- 6 [4] M
- 7 [25] ATV
- 8 [8] CHELSEA
- 9 [26] SPIZZ OIL
- 10 [10] SAMSON
- 11 [6] RIVVITS
- 12 [9] DAVE GOODMAN
- 13 [7] NEVILLE & THE PUNTERS
- 14 [12] BOOTS & BRACES
- 15 [15] CABARET VOLTAIRE
- 16 [14] PHYSICALS
- 17 [17] SNIFTERS
- 18 [19] TIGHTS
- 19 [5] ATV
- 20 [13] FALL
- 21 [16] BLITZKRIEG BOP
- 22 [*] PRAG VEC
- 23 [*] SUBWAY SECT
- 24 [18] MARK BEER
- 25 [*] MR BASSIE
- 26 [30] SPHERICAL OBJECTS
- 27 [25] EUROPEANS
- 28 [23] TRIBESMAN
- 29 [28] STOAT
- 30 [29] NIPS

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- C.I.D
- Blatantly Offensive
- Murder Of Liddle Towers
- Damaged Goods
- Moderne Man
- Love Lies Limp
- Urban Kids
- 6000 Crazy
- Leaving You
- Saturday Night
- Justifiable Homicide
- Boys On The Dole
- Right To Work
- Talkover
- All Sexed Up
- I Like Boys
- Howard Hughes
- Action Time Vision
- Bingo Master's Breakout
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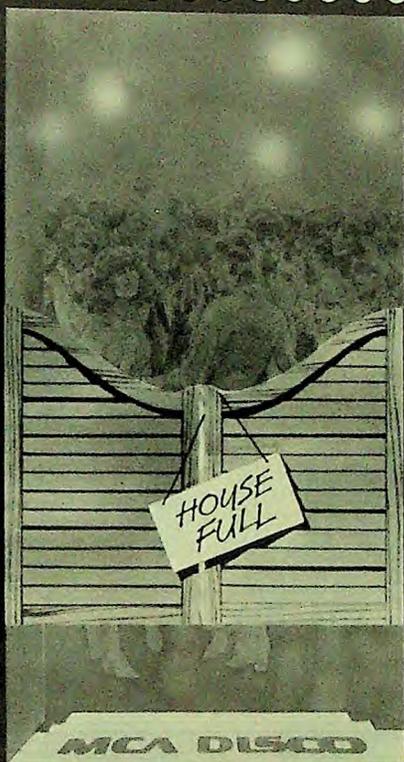
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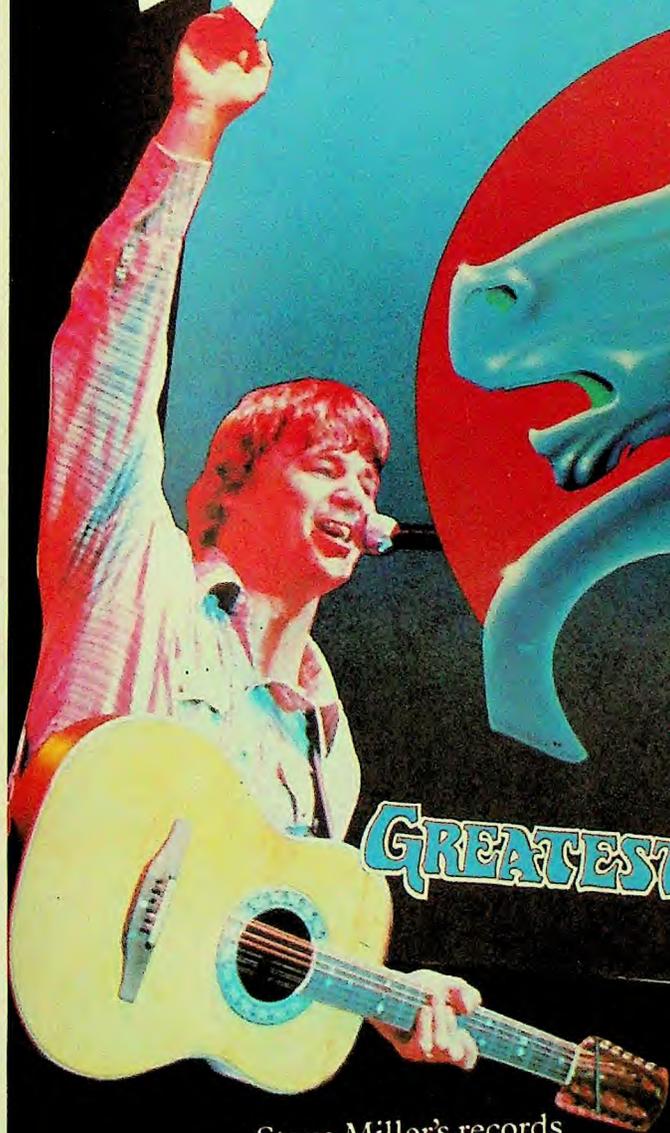
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Album 9199 916 Cassette 7299 883

phonogram 

CHARTS

DISCO TOP 40

Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (1) GET ON UP GET ON DOWN, Roy Ayers (Polydor AYERS 12, 12in)
- 2 (2) PRANCE ON/CYCLOPS (45 rpm)/BUTTERFLY/SAY YOU WILL, Eddie Henderson (Capitol 12CL 16015, 12in/Tower EST 11846, LP)
- 3 (6) DANCE (DISCO HEAT), Sylvester (Fantasy FTC 163)
- 4 (3) SUN EXPLOSION/BIG BLOW, Manu Dibango (Decca GFR 13810, 12in)
- 5 (5) SIX MILLION STEPS, Rahni Harris (Inspirational Sounds SPL 001, US import 12in)
- 6 (7) GIVING IT BACK, Phil Hurtt (Fantasy 12FTC 161, 12in)
- 7 (4) IT SEEMS TO HANG ON, Ashford & Simpson (Warner Bros K 17237)
- 8 (10) IN THE BUSH, Musique (CBS 6791, 7in/CBS 83173, LP)
- 9 (9) GET IT WHILE YOU CAN, Olympic Runners (Polydor RUN 12, 12in)
- 10 (21) LE FREAK, Chic (Atlantic K 11209, 7in/DSKO 131, import 12in)
- 11 (22) ONE NATION UNDER A GROOVE, Funkadelic (Warner Bros K 17246)
- 12 (8) ONLY YOU, Teddy Pendergrass (Philadelphia PIR 12-6713, 12in)
- 13 (12) TAKE THAT TO THE BANK, Shalamar (RCA FC 1379, 12in)
- 14 (14) DISCO DANCING, Stanley Turrentine (Fantasy 12FTC 162, 12in)
- 15 (11) PLATO'S RETREAT, Joe Thomas (TK TKN 6049)
- 16 (16) BAMA BOOGIE WOOGIE, Cleveland Eaton (Gull GULS 63-12, 12in)
- 17 (15) CAN'T YOU SEE ME, Roy Ayers (Polydor 2391365, LP)
- 18 (34) RIDE-O-ROCKET, Brothers Johnson (Funk A&Merica AMSP 7400, 12in)
- 19 (26) YOU'RE A STAR, Aquarian Dream (Elektra K 52109, LP)
- 20 (30) I LOVE THE NIGHTLIFE, Alicia Bridges (Polydor PD D-503, 12in)
- 21 (17) NIGHT DANCING, Joe Farrell (Warner Bros BSK 3225, US import LP/12in promo)
- 22 (20) ONE FOR YOU ONE FOR ME, La Bionda (Mercury 9199895, 12in)
- 23 (37) I'M EVERY WOMAN, Chaka Khan (Warner Bros K 17269)
- 24 (—) SHOOT ME WITH YOUR LOVE, Tasha Thomas (Orbit OR 700, US import LP)
- 25 (—) HAPPY SONG, Ronnie Foster (Columbia JC 35373, US import LP)
- 26 (—) BURNIN', Carol Douglas (Midsong BURN 12, 12in)
- 27 (27) SAY A PRAYER FOR TWO/I'M GONNA LOVE YOU FOREVER, Crown Heights Affair (Mercury 9199918, 12in)
- 28 (—) IT'S MUSIC, Damon Harris (Fantasy WMOT D-111, US import 12in)
- 29 (25) BLACK IS THE COLOUR, Wilbert Longmire (Tappan Zee JC 35365, US import LP)
- 30 (19) No. 1 DEE JAY/SUPERJOCK, Goody Goody (Atlantic SD 19197, US import LP/12in promo)
- 31 (—) GET DOWN, Gene Chandler (20th Century/Chi-Sound T 578, US import LP)
- 32 (32) SAVE SOME FOR THE CHILDREN, Howard Kenney (Warner Bros BSK 3220, US import LP)
- 33 (—) Y.M.C.A., Village People (Mercury 6007192)
- 34 (23) RHYTHM OF LIFE, Afro Cuban Band (Arista ARIST 12214, 12in)
- 35 (36) SHAME, Evelyn 'Champagne' King (RCA PC 1122, 12in)
- 36 (28) MONTEGO BAY, Sugar Cane (Ariola Hansa AHAD 524-12, 12in)
- 37 (—) VICTIM, Candi Staton (Warner Bros K 17221/12in promo)
- 38 (24) HOT SHOT, Karen Young (Atlantic K 11180, 12in)
- 39 (—) I LOVE TO SEE YOU DANCE, Finished Touch (Motown TMG 1126)
- 40 (40) TURN MY WORLD BACK AROUND, Eddie Horan (HDM 2002, US import LP)

Peter Skellern

PETER SKELLERN is one of the low-profile members of the pop fraternity. It is some seven years since his first major hit, You're A Lady, and since then he has followed up with several excellent albums and singles which somehow have just disappeared without trace. His concert appearances have also been few and far between, so it was good to welcome him back on stage at the London Palladium last Wednesday.

It is a major challenge for any performer to do both halves of a show, but Skellern's gamble paid off. Whether just accompanying himself on the piano, being backed by a small rhythm section or having the full musical forces of the Grimethorpe Colliery Band behind him, Skellern succeeded in wooing his audience. For a couple of hours, everyone was removed from the pressures of everyday London life and removed to a world of old-fashioned romance and *thé dansant*.

Teaming Skellern with Grimethorpe was a splendid stroke. The mixture is potent on record, of course, as demonstrated by his latest Mercury album, Skellern, but the visual aspects are equally as impressive.

The evening's music was mainly culled from Skellern's various albums, including Our Jackie's Getting Married and Hold On To Love, from his Decca days, That Is The End Of The News, by Noel Coward and one of the few non-Skellern songs, and tracks from the new LP including You And I, Where Do We Go From Here and the single, Love Is The Sweetest Thing. You're A Lady was reserved until last, of course, and he reprised it as an encore.

The evening was a major stepping stone in Skellern's chequered career

and indicated that he is still one of Britain's best singer-songwriter talents.

CHRIS WHITE

Streetband

LOGO ACT Streetband is at a critical phase in its development. On tour backing GTO hopefuls The Movies it is making the move up from pub residence to full blown tour act with vinyl product on show. At the Marquee recently the band showed that it is taking the transition in its stride. The danger to be avoided is in becoming too impatient for success or too cocky after the obviously enthusiastic acclaim from fans.

It is rare for a support band to be noticed let alone called for two encores, but Streetband managed that and the fans were only quietened when the DJ played Toast, the current single performed recently on Top Of The Pops. Toast is a quirky number largely unrepresentative of the band's material and it started out as the 'B' side to Hold On which seemed to interest radio programmers and record buyers less. The single was a natural feature of the act with pieces of toast being cast among the audience like frisbees.

The act was full of great numbers, many of which would make good singles for an established band but in the case of a newcomer like Streetband would need to be heavily promoted. Best of those was Happy Families, a sort of up-tempoed Seventies style Small Faces treatment and It Takes A Thief.

First encore was a cod version of Shakin' All Over — a live speciality featuring the two guitarists, followed by Loud Music, another potential single for a band with a promising future.

DAVID DALTON

Dorothy Squires

LIKE HER music or not, no-one can deny that Dorothy Squires remains one of Britain's most durable singing stars. It's now 32 years since her first major hit, Billy Reid's The Gypsy, yet she still packs them into the Palladium for her annual autumn concert.

Miss Squires' most recent Sunday concert at the theatre was again a mixture of razzamatazz, naked emotion, vocal dramatics and nostalgia. The first half of the show was a sensible blend of well-known material including her own Say It With Flowers, Norman Newell's Born To Lose, (from her Decca LP, Rain Rain, Go Away) Nobody Does It Like Me, Do I Worry and Don't Take Your Love Away From Me.

The second half was a bold gamble with Miss Squires performing songs from a musical she has written based on the life of King Charles the Second, called Old Roly, and which she is staging on Broadway next year. The material was, of course, unknown and she linked the songs with dialogue about the storyline. It could have been a tedious exercise but the singer's sheer chutzpah and showmanship turned it into a triumph for her.

The evening ended with Miss Squires' personal anthem, My Way, sufficient flowers to fill Kew Gardens, a standing ovation which most artists dream about but never get and enough cheers to raise the roof of the Palladium. Once again she sent her fans home happy and yet again added another chapter to the amazing Dorothy Squires comeback story.

CHRIS WHITE

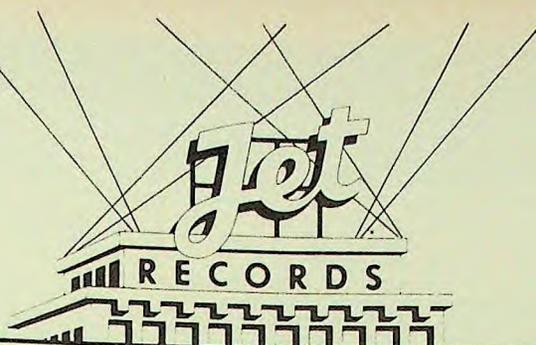
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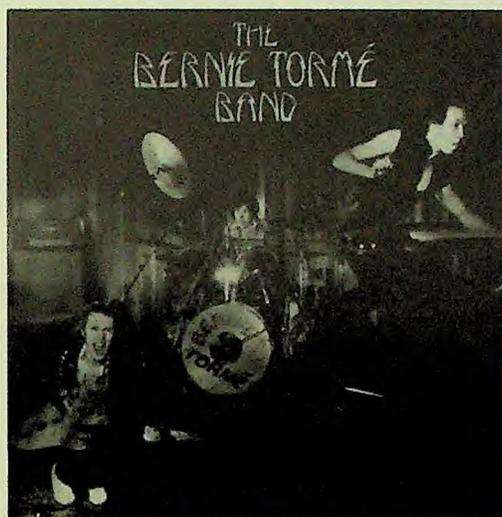
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 28th BRISTOL—Locarno
 29th LIVERPOOL—Mountford Hall
 30th LANCASTER—University

DECEMBER
 1st NEWCASTLE—University
 3rd MIDDLESBROUGH—Town Hall
 4th SHEFFIELD—University
 6th BIRMINGHAM—Barbarella's
 7th COVENTRY—Locarno
 8th HANLEY—Victoria Hall
 9th AYLESBURY—Friars
 10th CARDIFF—Top Rank Suite



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JET 126

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 13th CAMBRIDGE—University
 15th BRADFORD—University
 16th NORTH STAFFS—Polytechnic
 17th NEWCASTLE—Polytechnic
 18th Manchester—University
 22nd LOUGHBOROUGH—University
 23rd LEEDS—Polytechnic
 24th SHEFFIELD—Polytechnic
 25th LONDON—Hammersmith Odeon
 *29th WEMBLEY ARENA—Great British
 Music Festival

DECEMBER
 1st NOTTINGHAM—University
 2nd WARWICK—University
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NEW SINGLES

Kim Morrison
"Hollywood & Vine"
JET 134

Kingfish
"Hard To Love Somebody"
JET 131

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- BEAUTIFUL DROP OUT, Midnight Lady, FRANKIE AVALON. Mercury 6168 102 (F)
- BLACK COUNTRY CHRISTMAS, Motorway Mess, TIGGETTY. Pye 7N 46133 (A)
- BREAKING GLASS, Art Decade/Ziggy Stardust, DAVID BOWIE. RCA BOW 1 (R)
- BURNS NIGHT FEVER, Guinness Book Of Records, BILL BARCLAY. Safari SAFE 12 (A)
- CHRISTMAS, You Look Like An Angel, C. J. J. BARRIE. RCA PB 5126 (R)
- CHRISTMAS IN SMURFLAND, Father Abrahams Holiday, FATHER ABRAHAM AND THE SMURFS. Decca FR 13819 (S)
- CHRISTMAS JINGLES, I Saw Three Ships/God Rest Ye Merry Gentlemen/Ding Dong/Nos Gallan, SANITY CLAUS. EMI 2889 (E)

- COMIN' HOME TO YOU, Give Me Time, TONY HAYES. Mettie MET 1 (SP)
- COOL MEDITATION, Cool Meditation Pt. 2, THIRD WORLD. Island WIP 6469 (E)
- DISCO CLONE, Disco 'O', CHRISTINA. Island WIP 12001 (E)
- DEAR JOHN, Instrumental Dear John, TEACH-IN. EMI 2891 (E)
- DON'T CRY FOR ME ARGENTINA, Montezuma's Revenge, THE SHADOWS. EMI 2890 (E)
- DON'T GO BREAKING MY HEART, Sweet Kind Of Guy, ARTHUR MULLARD/HYDLA BAKER. Pye 7N 46139 (A)

- EVERY NIGHT, Keep A Watch On The Shoreline, C. B. SNOW. CBS 6842 (C)
- FALLING IN LOVE, Leave My Heart Alone, RUBINOOS. Beserkley BZZ 22 (F)
- FIRST STREET ROCK, Tapper Roots, TAPPER ZUKIE. Front Line FLS 115 (C)
- FUNK 'N' ROLL (DANCING IN THE FUNKSHINE), Savin' My Love For A Rainy Day, QUAZAR. Arista ARIST 224 (F)

- GIVE ME EVERYTHING, I Love You Big Dummy, MAGAZINE. Virgin VS 237 (C)
- HEAVENS ABOVE, You're A Lady, MARMALADE. SKY 1010 (A)

- I PLAYED THE FOOL, Light Don't Shine, SOUTHSIDE JOHNNY AND THE ASBURY JUKES. Epic EPC 6828 (C)
- IP DIP CHIBBERDY DIP, Try It, You'll Like It, FRANK CARSON. Galaxy GY 158 (C)
- I'LL PUT YOU TOGETHER, West End Of Park Lane, HOT CHOCOLATE. RAK 286 (E)

- JET SET LADY, Air On A G String, JIMMY HAYNES. JA-UK PFUL 2004 (A)
- JULIET, Lucky In Love, THE ROMEOS. RCA PB 5119 (B)

- KNOCK ON WOOD, When You Are Beautiful, AMII STEWART. Atlantic K 11214 (W)

- LEFREAK, Savoir Faire, CHIC. Atlantic K 11209 (W)
- LITTLE DRUMMER BOY, Merry Christmas All, SALSOUL ORCHESTRA. Salsoul SSOL 113 (E)
- LONELY NIGHTS, Eight Lessons Of Love, SHADY LADIES. President PT 475 (ZLHR)
- LOOKING, Looking Version, HORACE FAITH. Ananasi PFUL 7551 (A)
- LOVE SLIPPED THROUGH MY FINGERS, You Don't Mean It, SAM WILLIAMS. Grapevine GRP 116 (R)
- LOVING IS EASY, Polk Street Rag, BARCLAY JAMES HARVEST. Polydor POSP 12 (F)

- NATTY GET WEARY, Natty Get Weary Dub, CULTURE. Front Line FLS 116 (C)
- NO DESTINATION BLUES, J--K Off All Night Long, THE FRED BANANA COMBO. Warm PF 9001 (A)

- PRESSURE DROP, Don't Stop Making Love, CHEETAH. Safari SAFE 11 (A)

- ROCK AGAINST RACISM, Truly, CIMARONS. CIMA 12 (F)
- ROUND AND ROUND, Something In A Song, DANIEL BOONE. Rampage RAM 14 (S)
- RUDOLPH THE RED NOSED REINDEER, Palais, WOUNDED JOHN SCOTT CREE. Pye 7N 46034 (A)

- STARRY EYES, Paint Her Face, THE RECORDS. Record Label NB 2 (C)
- SIMPLE, Funny Farm, MEAL TICKET. Logo GO(D) 330 (R)
- STRANGE THOUGHTS, Just For You And Me, THE STOPOUTS. Skeleton SKL 001 (G/H/Rough Trade)
- SWEET LIFE, Tonight's The Night, FREDERICK WRIGHT/FEARN KINNEY. CBS 6830 (C)

- TELEVISION ROMEO, Born To Win, THE D.P.'s. Barn 2014 129 (F)
- THINGS WILL BE BETTER, Please Talk To Me, TITO SIMON. Pearl PFU 8000 (A)
- THIS SIDE OF MIDNIGHT, Star Cruiser, GREGG DIAMOND. TKL TKR 7511 (C)
- TOO MUCH HEAVEN, Rest Your Love In Me, BEE GEES. RSO 25 (F)

- WANNA FALL IN LOVE, Plains, WHITE PLAINS. PVK PV 19 (C/CR)
- WELL ALRIGHT, Life is A Lady/Holiday/Wham, SANTANA. CBS 6755 (C)
- WHO WILL STOP THE RAIN, Proud Mary/Haste The Night, CREEDENCE-CLEARWATER. Fantasy FTC 164 (E)
- YMCA, The Woman, VILLAGE PEOPLE. Mercury 9199 944 (F)
- YES THERE IS A SANTA CLAUS, At Christmas, DES O'CONNOR. Pye 7N 46132 (A)
- YOU'RE THE GREATEST LOVER, Life is On My Side, LUV. EMI 2888 (E)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 18th November 1978.

	This Week	This Month	This Year
EMI	4 (5)	17 (13)	255 (439)
EMI (LRD)	5 (4)	17 (12)	234 (45)
Decca	1 (2)	5 (4)	61 (90)
Pye	5 (4)	16 (11)	223 (148)
Polydor	5 (5)	15 (10)	203 (227)
CBS	6 (7)	17 (11)	274 (250)
Phonogram	3 (5)	12 (9)	158 (158)
RCA	4 (4)	14 (10)	124 (152)
WEA	2 (12)	25 (23)	339 (208)
Others	20 (23)	63 (43)	726 (699)
Total	55 (71)	201 (146)	2597 (2416)

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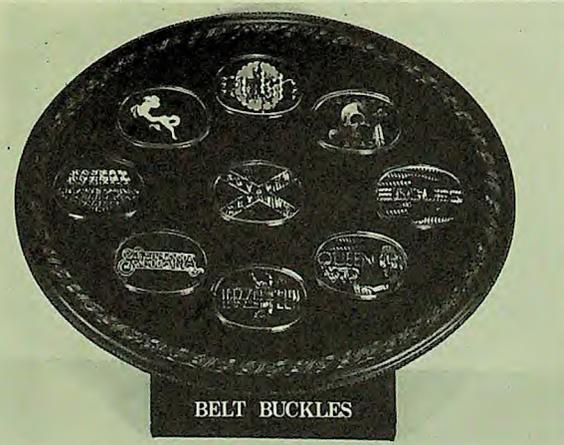
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- 20th EDINBURGH Odeon
- 21st MIDDLESBROUGH Town Hall
- 22nd YORK University
- 23rd DERBY Assembly Rooms
- 25th LOUGHBOROUGH University
- 26th WOLVERHAMPTON Civic Hall
- 27th LEICESTER De Montfort Hall
- 28th BLACKBURN King Georges Hall

DECEMBER

- 1st BRISTOL Colston Hall
- 2nd SWANSEA Brangwyn Hall
- 3rd CARDIFF Top Rank Suite
- 4th PRESTON Guildhall
- 5th LIVERPOOL Empire
- 6th BLACKPOOL Opera House
- 7th To be announced
- 9th LEEDS University
- 10th STOKE-ON-TRENT Victoria Hall
- 11th PORTSMOUTH Guildhall
- 12th BOURNEMOUTH Village Bowl
- 13th BRIGHTON Dome
- 14th PLYMOUTH Poly
- 15th BATH Pavilion
- 17th BRADFORD St. Georges Hall
- 18th SHEFFIELD City Hall
- 19th To be announced
- 20th NEWCASTLE City Hall
- 21st NEWCASTLE City Hall
- 22nd NEWCASTLE City Hall
- 23rd NEWCASTLE City Hall



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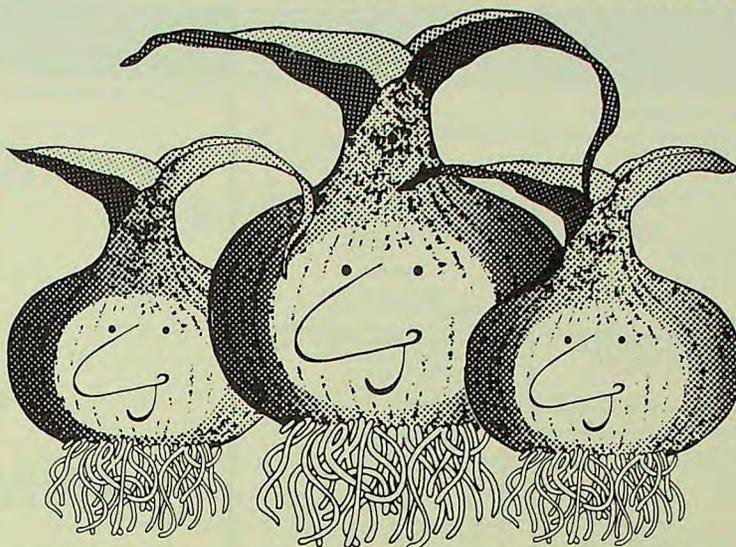
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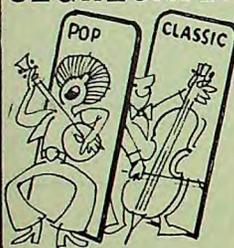
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CHART FOR PERIOD OCT. 30-NOV. 4

TOP 60 ALBUMS

* = NEW ENTRY
 ☆ = PLATINUM LP (£ million sales)
 ● = GOLD LP (£300,000 on or after 1st Jan. '77)
 ○ = SILVER LP (£150,000 on or after 1st Jan. '77)
 □ = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	20	● GREASE Original Soundtrack	RSO RSD 2001 (F)	31	25	12	● LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)
2	4	3	EMOTIONS Various (various)	K-Tel NE 1035 (K)	32	41	2	KILLING MACHINE Judas Priest (James Guthrie)	CBS 83135 (C)
3	7	3	● 25th ANNIVERSARY ALBUM Shirley Bassey (Various)	United Artists SBTV 6014748 (E)	33	26	8	● BLOODY TOURISTS 10cc (Eric Stewart/Graham Gouldman)	Mercury 9102503 (F)
4	3	2	● CAN'T STAND THE HEAT Status Quo (Pip Williams)	Vertigo 9102027 (F)	34	40	3	THE DAVID ESSEX ALBUM David Essex (Jeff Wayne)	CBS 10011 (C)
5	2	16	● NIGHTFLIGHT TO VENUS Boney M (Frank Farjan)	Atlantic/Hansa K 50498 (W)	35	35	4	SOME ENCHANTED EVENING Blue Oyster Cult (Sandy Pearlman)	CBS 86074 (C)
6	24	2	ALL MOD CONS The Jam (Vic Coppersmith-Heaven)	Polydor POLD 5008 (F)	36	16	8	□ STRIKES AGAIN Rose Royce (Norman Whitfield)	Whitfield K 56527 (W)
7	6	16	● IMAGES Don Williams (Don Williams/Gaph Fundes)	K-Tel NE 1033 (K)	37	34	5	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)	Arista SPART 1047 (F)
8	5	7	● THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12 (E)	38	32	11	● JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)
9	9	21	● WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)	39	37	22	● LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)
10	10	3	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)	40	27	6	● STAGE David Bowie (Tony Visconti/David Bowie)	RCA PL 02913 (R)
11	20	2	● LIVE Manhattan Transfer (Tim Hauser/Janice Siegel)	Atlantic K 50540 (W)	41	46	5	WAVE LENGTHS Van Morrison (Van Morrison)	Warner Brothers K56526 (W)
12	21	7	● YES TORMATO Yes (Yes)	Atlantic K 50518 (W)	42	33	5	□ SATIN CITY Various	CBS 10010 (C)
13	11	37	● SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	43	44	5	JOURNEY TO ADDIS Third World (Alex Sadkin)	Island ILPS 9554 (E)
14	13	6	● TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)	44	31	6	□ LIVE BURSTING OUT Jethro Tull (Ian Anderson)	Chrysalis CJT 4 (F)
15	14	20	● CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)	45	53	2	● ELVIS 40 GREATEST Elvis Presley (Various)	RCA PL 42691 (R)
16	17	4	□ LIVE AND MORE Donna Summer (Georgio Moroder/Pete Bellotte)	Casablanca CALD 5006 (A)	46	50	92	● RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
17	13	2	INNER SECRETS Santana (Lambert and Potter)	CBS 86075 (C)	47	51	4	MOVING TARGETS Penetration (Mike Howlett/Mick Glossop)	Virgin V 2109 (C)
18	12	53	● OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETPD 400 (C)	48	49	4	COMES A TIME Neil Young (Various)	Reprise K 54099 (W)
19	8	7	BROTHERHOOD OF MAN Brotherhood of Man (Tony Hiller)	K-Tel BML 7980 (K)	49	52	6	NEVER SAY DIE Black Sabbath (Black Sabbath)	Vertigo 9102751 (F)
20	15	4	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)	Atlantic K 50532 (W)	50	—	—	TROUBLE Whitesnake (Martin Birch)	EMI International INS 3022 (E)
21	48	2	EVERGREEN Acker Bilk (Terry Brown)	Warwick PW 5045 (M)	51	59	6	20 GOLDEN GREATS The Kinks (Gordon Smith/Neal Palmer)	Ronco RPL 2031 (B)
22	—	—	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)	52	36	4	LIFE AND LOVE Demis Roussos (Various)	Phillips 9199 873 (F)
23	18	4	I'M COMING HOME Tom Jones (Various)	Lotus WH 5001 (K)	53	56	42	● NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
24	29	4	ECSTASY Various (Various)	Lotus WH 5003 (K)	54	—	1	MONTREUX ALBUM Smokie (Michael Chapman)	RAK SRKA 6757 (E)
25	23	5	WELL WELL SAID THE ROCKING CHAIR Dean Friedman (Rob Stevens)	Lifesong LSLP 6019 (C)	55	—	1	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (E)
26	22	9	● PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)	56	45	22	● SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)
27	—	—	BOOGIE FEVER Various	Ronco RTL 2034 (B)	57	47	2	MR GONE Weather Report (Josef Zawinal)	CBS 82775 (C)
28	28	3	EXPRESSIONS Don Williams	ABC ABCL 5253 (C)	58	—	—	● AMAZING DARTS Darts (Tommy Boyce/Richard Hartley)	K-Tel/Magnet DLP 7981 (K)
29	19	6	TO THE LIMIT Joan Armatrading (Glynn Johns)	A&M AMLH 64732 (C)	59	38	7	LOVE BITES Buzzcocks (Martin Rushent)	United Artists UAG 30197 (E)
30	—	1	EVITA Original London Cast	MCA MCG 3527 (E)	60	39	4	LINGALONGAMAX Max Bygraves (Various)	Ronco RPL 2033 (B)

AC/DC	20	DARTS	58	JONES, Tom	23	SATIN CITY	42
ARMATRADING, Joan	29	DON'T WALK - BOOGIE	22	KINKS	51	SAYER, Leo	42
BASSEY, Shirley	3	DURY, Ian	53	LONDON SYMPHONY	15	SMOKIE	54
BIG WHEELS OF MOTOWN	8	ECSTASY	24	ORCHESTRA	11	STATUS QUO	4
BILK, Acker	41	ELECTRIC LIGHT ORCHESTRA	18,55	MANHATTAN TRANSFER	37	SUMMER, Donna	16
BLACK SABBATH	29	EMOTIONS	2	MANILOW, Barry	10cc	THIN LIZZY	33
BLONDIE	26	ESSEX, David	34	MORRISON, Van	41	THIRD WORLD	43
BLUE OYSTER CULT	35	EVITA	40	PENETRATION	34	WAYNE, Jeff	9
BONEY M	5	FLEETWOOD MAC	36	PRIEST, Judas	47	WEATHER REPORT	57
BOOGIE FEVER	27	FRIEDMAN, Dean	25	PRESLEY, Elvis	56	WHITESNAKE	50
BOOMTOWN RATS	14	GALWAY, James	38	ROLLING STONES	36	WILLIAMS, Don	7,28
BOWIE, David	40	GREASE	1	ROSE ROYCE	52	YES	12
BROTHERHOOD OF MAN	19	JAM	6	ROUSSOS, Demis	17	YOUNG, Neil	48
BUZZCOCKS	59	JETHRO TULL	44	SANTANA	10		
BYGRAVES, Max	60	JOHN, Elton	10	SATURDAY NIGHT FEVER	13		

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

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THERE'S A FIST' SEEZ P-8

WRECKLESS ERIC
'THE WONDERFUL
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TOP 75 SINGLES

Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	2	6	RAT TRAP Boomtown Rats (Robert John Lange) Sewer Fire Hits/Zomba	Ensign ENY 16 (F)
£ 2	4	3	HOPELESSLY DEVOTED TO YOU Olivia Newton John (John Farrar) Famous Chappell	RSO 17 (F)
3	1	10	SUMMER NIGHTS John Travolta/Olivia Newton John (Louis St. Louis) Chappell	RSO 18 (F)
4	3	7	SANDY John Travolta (-) Famous Chappell	Midsong International POSP 6 (F)
£ 5	10	2	MY BEST FRIEND'S GIRL Cars (Roy Thomas Baker) Lido	Elektra K 12301 (W)
6	6	6	DARLIN' Frankie Miller (Dave Mackay) Logo Songs/Kingston/Superwop	Chrysalis CHS 2255 (F)
£ 7	16	3	PRETTY LITTLE ANGEL EYES Showaddywaddy (Showaddywaddy) Carlin	Arista ARIST 222 (F)
8	17	5	INSTANT REPLAY Dan Hartman (-) April	Blue Sky 6706 (C)
9	5	6	MACARTHUR PARK Donna Summer (Giorgio Moroder/Pete Bellotte) Eaton	Casablanca CAN 131 (A)
10	8	9	BLAME IT ON THE BOOGIE Jacksons (Gamble/Huff) Carlin	Epic EPC 6683 (C)
11	7	7	RASPUTIN Boney M (Frank Farian) Hansa/ATV/Gema	Atlantic/Hansa K 11192 (W)
12	12	7	GIVIN' UP GIVIN' IN Three Degrees (Giorgio Moroder) Heath Levy	Ariola ARO 130 (A)
13	13	4	BICYCLE RACE/FAT BOTTOMED GIRLS Queen (Queen) EMI	Queen EMI 2870 (E)
14	NEW		DO YOU THINK I'M SEXY? Rod Stewart (Tom Dowd) Riva/Warner Brothers	Riva 17 (W)
15	9	7	SWEET TALKIN' WOMAN Electric Light Orchestra (Jeff Lynne) Jet/United Artists	Jet 121 (C)
16	15	8	DIPPETY DAY Father Abraham & The Smurfs (-) Burlington/Britico	Decca F 13798 (S)
17	11	5	PUBLIC IMAGE Public Image Ltd (Public Image Ltd) Warner Brothers/Copyright Control	Virgin VS 228 (E)
18	27	2	HANGING ON THE TELEPHONE Blondie (Mike Chapman) Chrysalis	Chrysalis CHS 2266 (F)
19	18	6	HURRY UP HARRY Sham 69 (Jimmy Persey/Peter Wilson) Singatune	Polydor POSP 7 (F)
20	19	9	EVER FALLEN IN LOVE (With Someone You Shouldn't've) Buccoos (Martin Rushent) Virgin	United Artists UP 36455 (E)
21	20	5	DOWN IN THE TUBE STATION AT MIDNIGHT Jam (Vic Coppersmith-Heaven) And Son	Polydor POSP 8 (F)
22	28	3	I LOVE AMERICA Patrick Juvet (J. Morali/P. Juvet) Gas Songs/Heath Levy	Casablanca CAN 132 (A)
£ 23	26	3	ALWAYS AND FOREVER/MIND BLOWING DECISIONS Heatwave (B. Blue) Rondor/Tincabell/Heath Levy/Wilder	GTO GT 236 (C)
24	24	5	PART TIME LOVE Elton John (Elton John/Clive Franks) Big Pig	Rocket XPRES 1 (F)
£ 25	29	3	TOAST/HOLD ON Streetband (Chas Jenkell) Logo	Logo GO 325 (R)
26	25	8	RESPECTABLE Rolling Stones (Glimmer Twins) EMI	EMI 2861 (E)
27	14	9	LUCKY STARS Dean Friedman (Rob Stevens) Sweet City Songs/Heath Levy	Lifesong LS 402 (C)
28	45	2	DON'T LET IT FADE AWAY Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 134 (E)
£ 29	33	4	RADIO RADIO Elvis Costello (Nick Lowe) Plangent	Radar ADA 24 (W)
£ 30	34	3	GERM FREE ADOLESCENCE X-Ray Spex (Falcon Stuart) Mobjack	EMI International INT 573 (E)
£ 31	61	2	I LOST MY HEART TO A STARSHIP TROOPER S. Brightman (Hot Gossip (S. Roland) Coconut Airways/Heath Levy	AHA 527 (A)
32	23	8	BLAME IT ON THE BOOGIE Mick Jackson (Sylvester Levay) Carlin	Atlantic K 11102 (W)
£ 33	62	2	DON'T CRY OUT LOUD Elkie Brooks (Dave Kershbaum) Rondor/Chappell	A&M AMS 7395 (C)
34	42	3	EAST RIVER Brecker Brothers (Randy & Michael Brecker) Arista/Chrysalis	Arista ARIST 211 (F)
35	47	2	LAY LOVE ON YOU Luisa Fernandez (David Parker) Southern	Warner Brothers K 17061 (W)
£ 36	53	2	GIVING IT BACK Phil Hurtt (Phil Hurtt) April	Fantasy FTC 161 (E)
£ 37	41	5	PROMISES Eric Clapton (Glynn Johns) Virgin	RSO 21 (F)
£ 38	66	2	I LOVE THE NIGHT LIFE Alicia Bridges (Steve Buckingham) Lowry/Chappell	Polydor 2066 936 (F)

Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 39	70	2	SHOOTING STAR Dollar (Christopher Neal) Faco Haze/Heath Levy	Carrera/EMI 2871 (E)
40	NEW		LE FREAK Chic (N. Rodgers/B. Edward) Warner Brothers	Atlantic K 11209 (W)
£ 41	54	4	CLOSE THE DOOR Teddy Pendergrass (Gamble/Huff) Mighty 3/Carlin	Philadelphia PIR 6713 (C)
£ 42	52	3	WHITER SHADE OF PALE Munich Machine (Moroder/Bellotte) Essex	Oasis 5 (C)
43	31	13	GREASE Frankie Valli (B. Gibb/A. Galuten/RSO/Chappell)	RSO 12 (F)
44	30	10	I CAN'T STOP LOVIN' YOU Leo Sayer (Richard Perry) G. H. Music	Chrysalis CHS 2240 (F)
45	21	8	BRANDY O'Jays (Thom Bell) Mighty Three/Carlin	Philadelphia PIR 6658 (C)
46	36	15	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester (-) Carlin	Fantasy FTC 160 (E)
£ 47	64	2	I'M GONNA LOVE YOU FOREVER Crown Heights Affair (F. Nerangis/B. Britton) Planetary Nom	Mercury 6188 808 (F)
48	32	13	TALKING IN YOUR SLEEP Crystal Gayle (Allen Reynolds) Goal	United Artists UP 36422 (E)
£ 49	72	2	HAMMER HORROR Kate Bush (Andrew Powell) Kate Bush Music/EMI	EMI 2887 (E)
50	NEW		IT SEEMS TO HANG ON Ashford & Simpson (Ashford & Simpson) MCPS	Warner Brothers K 17237 (W)
51	57	4	PRANCE ON Eddie Henderson (Skip Drinkwater) Famous Chappell	Capitol CL 16015 (E)
52	48	3	THE SAINTS ARE COMING Skids (David Batchelor) Virgin	Virgin VS 232 (C)
£ 53	71	2	STUMBLIN' IN Suzi Quatro (Chris Norman (Mike Chapman) Chinnichap/RAK	RAK 285 (E)
54	50	3	RIDE-O-ROCKET Brothers Johnson (Quincy Jones) Nick Oval	A&M AMS 7400 (C)
55	37	9	NOW THAT WE'VE FOUND LOVE Third World (A. Sadkin/Third World) Carlin	Island WIP 6457 (E)
56	40	7	GOT TO GET YOU INTO MY LIFE Earth Wind & Fire (Maurice White) Northern Songs	CBS 6553 (C)
57	38	5	TEENAGE KICKS Undertones (Undertones) Warner Brothers	Sire SIR 4007 (W)
£ 58	74	2	STRUMMIN' / I'M IN TROUBLE Cas & Dave With Rockney (Tony Ashton) Big Jim/Jammarie/Chappell	EMI 2874 (E)
59	35	10	LOVE DON'T LIVE HERE ANYMORE Rose Royce (N. Whitfield) Warner Brothers	Whitfield K 17236 (W)
60	39	4	WHAT A NIGHT City Boy (Steve Broughton/Robert John Lange) Zomba/City Boy/Chappell	Vertigo 6059 211 (F)
61	NEW		EASE ON DOWN THE ROAD Diana Ross (Michael Jackson/Quincy Jones/Tom Bahler) Chappell	MCA 336 (E)
62	22	12	MEXICAN GIRL Smokie (Mike Chapman) Chinnichap/RAK	RAK 283 (E)
63	43	5	SILVER MACHINE Hawkwind (Hawkwind/Dr. Technical) United Artists	United Artists UP 35381 (E)
64	NEW		DANCE (DISCO HEAT) Sylvester (Harvey Fugus/Sylvester) Jobete	Fantasy FTC 163 (E)
65	51	5	(YOU GOTTA WALK) DON'T LOOK BACK Peter Tosh (Robbie Shakespeare/Peter Tosh) Jobete	EMI 2859 (E)
66	55	12	WINKER'S SONG Ivor Biggun (Mr. Big Nose) Beggars Banquet/Andrew Heath	Beggars Banquet BOP 1 (E)
67	56	6	GET IT WHILE YOU CAN Olympic Runners (Mike Vernon) Handle/Island	Polydor RUN 7 (F)
68	63	3	YOU'VE NEVER DONE IT LIKE THAT Captain and Tennille (Daryl Dragon) Kirshner/Warner Brothers	A&M AMS 7384 (C)
69	59	5	DON'T WALK AWAY TILL I TOUCH YOU Elaine Paige (Brian Wade/Alan Winstanley) Wait/ATV	EMI 2862 (E)
70	NEW		LYDIA Dean Friedman (Rod Stevens) Sweet City Songs/Heath Levy	Lifesong LS 403 (C)
71	65	30	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M (F. Farian) Far/Hansa/ATV/Blue Mountain	Atlantic/Hansa K 11120 (W)
72	NEW		IN THE BUSH Musique (Patrick Adams) Leeds/Peterman	CBS 6791 (C)
73	44	7	FOOL (IF YOU THINK IT'S OVER) Chris Rea (Gus Dudgeon) Magnet	Magnet MAG 111 (E)
74	60	4	LOVE IS THE SWEETEST THING Peter Skellern (Peter Skellern) Francis Day & Hunter	Mercury 6008 603 (F)
75	NEW		GOODBYE GIRL Squeeze (Squeeze) Rondor	A&M AMS 7398 (C)

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

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MARKET PLACE

Isaac Hayes

IT MAY be five years ago since Isaac Hayes last played a concert in the UK, but his appearance at London's Rainbow Theatre on Friday indicated that his music has lost none of its old magic and excitement. From his opening number, a Seventie update of the standard *Stranger In Paradise*, to the closing bars of his last song, *Shaft*, Hayes succeeded in weaving a spell over his audience.

The last few years have seen Hayes suffer various trials and tribulations, but hopefully his latest British appearances could stimulate his record sales once more — particularly as he has a fine new album on Polydor called *For The Sake Of Love*.

Back by 30 musicians he succeeded in conveying a sound which was almost identical to the records. Numbers like

Walk On By and *Billy Joel's Just The Way You Are* were suitably atmospheric. His disco version of his early hit *Shaft* wasn't all that different from the original version, but retained every necessary ingredient of excitement and power.

It was a memorable evening for new fans and old. Isaac Hayes proved that he can still be a very valid force in the music scene of the late Seventies. His stage act remains one of the most memorable around.

CHRIS WHITE

Dean Friedman

THINGS HAVE tumbled into place very neatly for Dean Friedman. Two turntable hits,

steadily mounting interest, a small UK tour planned to coincide with what promised to be a first chart single; it all happened exactly right. And by the end of his opening gig at London's Venue last week there was a happy feeling around that it probably couldn't have happened to a nicer bloke.

An artist prepared to face a cinema-sized restaurant where the minimum number of waitresses is trying to serve the maximum number of people and conversation level is strong competition for the PA system deserves respect. Friedman took on a potential chimp tea party and quickly had it transformed into an attentive, highly appreciative, human audience. He did it very simply by being excellent. His talent is genuine, his songs and his way of singing them are attention-grabbing, and he knows all there is to know about live performance.

The band gave Friedman exactly the kind of support — both musically and in stage projection — he needed. Nice work all round from Tom Rosseter on drums, Pete Dennis on bass, Jim Ryan on guitar, Chris Mercer on sax and Geoff Castle on synthesiser. The material was mostly from the two LPs, among the highlights being *Deli Song* (*Corn Beef On Wry*) which saw Friedman pull off a very difficult "audience participation" trick. Lydia proved itself a little gem of a song in live performance and sessions singer/songwriter Denise Marsa was welcomed as she joined him for *Lucky Stars*. Her solo number was perhaps a mistake — it did not convince many of her abilities as a singer and caused a kind of hiatus in the act which Friedman's own abilities as a singer were luckily able to overcome easily. If the standard at the Venue has been maintained through dates in Brighton, Manchester, Birmingham and Glasgow this artist can go home knowing that a lot of people here realise that a good, new, long-term act is on its way up.

TERRI ANDERSON

Smokey Robinson

IF SMOKEY Robinson was worried that his Monday night Palladium concert was a long way from sold out he didn't show it. And though his smoke-coloured leathers were a surprise to most of the audience, it was soon forgotten as the Motown superstar slowly but surely re-established himself as a master of soul. Robinson changed his opening on the second night.

It is about a year since his last UK visit and that was 12 years since the first. Was he cashing in on the success of '77? It's unlikely.

Smokey Robinson is as valid an artist now as he was in the Sixties, though all those ear-grabbing (but, in retrospect, sometimes empty) songs have given way to a smooth, jazzy and sophisticated style. His undoubtedly Baileys-influenced error of looming from the shadows and starting with a ballad was quickly corrected with a preview of his new single, *Shoe Soul* and the popular *Quiet Storm*. The tracks he chose from his

summer-released *Motown LP Love Breeze* were perfect demonstrations of his skills as a singer: tricky tempos and octave jumping were handled with the ease of long practice and total confidence; his relaxed approach was deceptive; Smokey was working hard — and winning over the audience with his humour and individual style of soul balladeering.

One he had their full attention it was request time:

genuine for once, as he and his band and three vocalists; *Quiet Storm*, have enough numbers under their belts to meet any demand. With a little dig at the US style of community dancing so loved — by soul groups, Robinson went into *Tears Of A Clown*, *Mickey's Monkey*, the superb *Just My Soul Responding* and one of his best new songs, *Vitamin U* — and what an intro that title had. It almost made up for the lack of encores.

His warmth came across strongly and his interest in his audience: his two staunch fans in the front row were thanked; the mystery person at Motown all those years ago who picked the UK No. 1 *Tears Of A Clown* off an old LP was thanked, one of his co-writers, *Mary Tarplin* was pulled out of the band and given his due applause. Motown's vice-president is welcome here anytime he cares to come.

VAL FALLOON

PERFORMANCE

ALBUM REVIEWS

KATE & ANNA MCGARRIGLE

Pronto Monto. Warner Bros K 56561. Producer: David Nichtern. Third album from the highly talented sisters who impressed immediately with their debut album in 1976. They have not really capitalised on that early euphoria but are still writing refreshing material and performing it in that characteristically bouncy style. A tour would work wonders for the disc.

BARBARA CARTLAND

Barbara Cartland's Album Of Love Songs. State ETAT 22. Producer: Norman Newell. Ms Cartland's recording debut has created a lot of newspaper prose and the question is whether the album sales will live up to the publicity generated. You're never too old, they say, and at the age of 70-plus, the lady—described as the rich man's *Gracie Fields*—tackles a selection of love songs which include *If You Were The Only Girl In The World*, *How Deep Is The Ocean* and *The Desert Song*. She's backed by some very lush arrangements from the Royal Philharmonic Orchestra, and vocal accompaniment by the Mike Sammes Singers. And Miss Cartland's singing? Its fair for someone who had not sung publicly for 47 years — she deserves full marks for trying.

**

LOLEATTA HOLLOWAY

Queen Of The Night. Salsoul SSLP 1509. Producers: Various. Good disco fare from Ms Holloway which should have unrestricted sales appeal. Tracks include *I May Not Be There When You Want Me*, *Catch Me On The Rebound* and *You Light Up My Life*. A great voice which is given a good showcase with this package of songs. The singer has recently played on the support bill to Smokey Robinson so expect some sales action.

**

DAVID KUBINEC

Some Things Never Change. A&M AMLH 68501. Producer: John Cale. Singer/songwriter who sang briefly with Patrick Moraz in Switzerland and was a dj in various parts of Europe. His sour lyrics reflect his cynical attitude to the music business and his distinctive vocals are backed by the considerable instrumental talents of Chris Spedding on guitar and John Cale on keyboards. Will need heavy promotion and gigging to get his name across.

**

BANDIT

Partners In Crime. Ariola ARL 5010. Producer: Matthew Fisher. A powerful sound from this re-formed four-piece and if you missed the original five strong line-up, the band debuted on Ariola two years ago. Gerry Trew's raucous vocals hint strongly at a Paul Rodgers influence and the other components match his strong delivery. Perhaps not an individual enough sound to make a real impact this time round.

**

BARBARA DICKSON

Sweet Oasis. CBS 83198. Producer: Bones Howe. She has come a long way since she was singing folk songs in Dunfermline clubs. Her interpretation of Beatles tunes in the musical *John, Paul, George, Ringo* and Bert opened many doors and she has since sung on the *Evita* album, had a single hit with *Answer Me*, supported David Essex at the Palladium and made a number of TV appearances. This first album for CBS is another step towards establishing Barbara Dickson as a top selling artist rather than just a promising talent. With her tight skilled band she produces several highly individual tracks, the best of which are *Jesus Train*, *St Joan* and her rocking version of *Gerry Rafferty's City To City*. CBS are going to a lot of trouble to ensure the album's success.

NOEL COWARD

The Master. World Records SHB 50. A double-album which follows two previous WR Coward releases, and which includes all those EMI recordings by Noel Coward which have not been available for some years. The selections here include *Private Lives*, *Cavalcade* and *Ace Of Clubs* — there are also several vocal contributions from another much-loved showbusiness name, *Gertrude Lawrence*.

**

SAM BROWN & ELSIE CARLISLE

The Vocalists. World Record SH 303. Sam Browne died in 1973 and Elsie Carlisle only last year; World Records has been delving into the archives again and released this album of some of the songs which the couple were well-known for 30 or 40 years ago. Best-known songs are *I'm Shooting High*, *Little Drummer Boy*, *Little Old Lady* and *What Is This Thing Called Love?* Could get by on nostalgia grounds.

**

JAPAN

Obscure Alternatives. Ariola Hansa AHALH 8007. Dubious title as the album is neither obscure nor an alternative — more a collection of very average *passee* wave material. The group tries — and they gig pretty constantly, but their songs lack both direction and conviction.

**

VARIOUS

Great British Dance Bands Play The Music of Noel Coward. World Records SH 278. The title tells it all — revered names like *Jack Hylton* and *Ambrose* perform some of the maestro's best-loved songs including *I'll See You Again*, *A Room With A View* and *Mad About The Boy*.

**

VARIOUS

Roll Along Prairie Moon. World Records SH304. A nostalgia compilation featuring Thirties recordings by *Ray Noble*, *Billy Cotton*, *Harry Roy*, *Lew Stone* and *Geraldo* amongst others. A slice of big band history.

**

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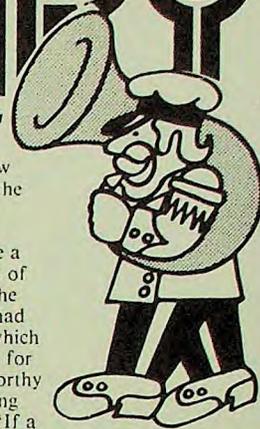
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DOOLEY'S DIARY



No expense spared for Kate's Lionheart launch

NO EXPENSE was spared by EMI's international division for the launch of **Kate Bush's** new album, *Lionheart*, in Holland last week.

A 14th Century castle some two hours drive from Amsterdam was the chosen venue for the celebrations. The 120 guests, consisting mainly of EMI representatives from Europe, UK and Canada, also included disc jockeys **Tony Myatt** and **Kenny Everett** and Kate's parents — **Dr and Mrs Bush**, who seemed understandably bemused by the whole occasion. And several of the EMI execs were looking somewhat "fired" having recently attended the Queen bash in New Orleans.

After a splendid dinner in the

mediaeval surrounds of the castle, Kate was presented with the Edison Award — the most prestigious Dutch recording award — by **Leo Boudewijns**, president of the Association of Dutch Phonographical Industries.

Mock-mist

Most of the celebrations went according to plan. But as the coaches bringing the liggers to the castle approached the moat, it was planned to have dry ice swirling around the water's surface. Unfortunately account had not been taken of the prevailing wind and the mock-mist disappeared before the charabancs were unloaded. And on leaving the castle, the set piece firework spelling out *Lionheart* was

slow to light up — two letters at a time causing speculation as to what might be the end result.

Overheard during the evening: "For the cost of this they could record the next *Albion Band* LP," and "This is a bit over the top isn't it?" and "I suppose we'll be seeing the film of this at next year's conference."

Concert tour

Kate, her parents and friends were whisked back to London by private jet the following morning in time to attend the *Melody Maker* Awards lunch at The Venue where Kate received yet another award. In her own words, "It's amazin'."

PS. Yes, she will be playing an extensive concert tour early next year.



KATE BUSH with, from left: **Leslie Hill**, joint managing director of EMI Music Operations; **Bob Mercer**, managing director of EMI records group repertoire division; and **Ramon Lopez**, EMI Records managing director, at the *Kasteel Ammersoyen*, Holland, where *Kate's* new EMI album *Lionheart* was launched this week.

An addition to Dylan folklore

IN THE welter of festivity surrounding the 25th anniversary of the death of **Dylan Thomas** last week, one interesting fact of his life might have been overlooked. Thomas was one of the few people in the world who has had a record company founded specifically for him. The company was *Caedmon* and it is still going strong.

As **Paul Ferris** reveals in his biography, *Dylan Thomas*, published recently in Penguin, Thomas was approached while on one of his many reading tours of America by two young women, **Barbara Holdridge** and **Marianne Mantell**, who were so impressed by the power of his readings that they wanted to record him.

They were unable to find a backer so they founded the company with their own money and put out the first of many Dylan recordings in February, 1952, 18 months before the poet's death. Since then *Caedmon* has released a number of other recordings of Dylan Thomas works and there are 14 in the catalogue on album and cassette and all continue to sell steadily.

Dand C 'shocker'

DEREK AND Clive's latest offering on *Virgin* will be titled *Ad Nauseam* and is claimed to be even more tasteless than the last two collections of ineffable ullaage. The sleeve too is apparently a shocker and the contents breathtakingly unpleasant, a *Virgin* man claims.

THE LATEST album from **Alice Cooper** — *From The Inside* — is an autobiographical story of Cooper's bout with alcoholism and his successful cure. Fully recovered, he toured America to critical acclaim this summer. The new LP, released by *WEA* on December 1 includes the titles, *Wish I Were Born In Beverley Hills* and *Inmates (We're All Crazy)*. The ten tracks were written by Cooper, **Bernie Taupin** and **Dick Wagner**.

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YESTERDAYS

FIVE YEARS AGO

B & C's new sales force hits the road **John Dummer** quits *MCA* to join *Elektra/Asylum* as promotion manager **Al Clark** joins *Raft Records* as press officer **Richard Jakubowski** appointed *Precision Tapes'* marketing manager **James Fisher** joins *RCA* as head of promotional services **Paul Russell** joins *CBS* as director of business affairs **John Gaydon** and **Alan Seifert** announce new label, *Scratchy Records*.

TEN YEARS AGO

HUGO MONTENEGRO's *Good, The Bad And The Ugly* tops the top 50 **Bob White** joins *CBS* promotion department *EMI* annual report reveals increased sales and profits including 49 per cent increase in MIP sales Big promotion launch planned for new *Buddah* signing **Melanie** *Sound Of Music* goes back to No. 1 on albums chart after 185 weeks on chart.

FOOTBALL

FOUR WEEKS into the season and *The Music Industry League* has its first transfer. For a fee of £25 **Kenny Stuart** has been nicked from *Gas/Heath* and is now lining up with *Magnet/Darts*.

Following their resounding defeat by *Pye Pirates* last week, *Different Records* made special efforts to strengthen its team with directors **Lynton Guest** and **Angela Hopwood** travelling to *Carlisle* to collect and ensure the appearance of their star goalkeeper classical guitarist and composer **Robin Coulthard**. *Different* also added producer **Barry Murray** to its attack and all this paid off with a 6-0 win over *Decca*.

The season has also been marred by injuries with the tally so far two broken legs and one broken arm.

RESULTS

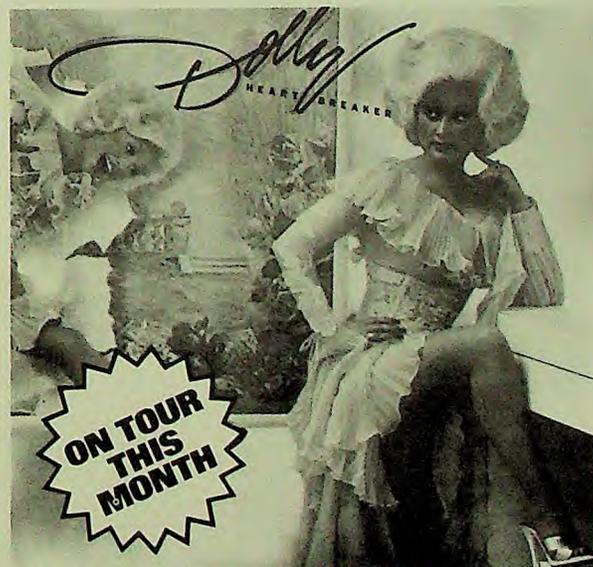
WEA 5 **DJM** 2
RCA 0 **Pye** 10
Our Price 1 **Epic** 2
Ice Records 8 **EMI** 0
Decca 0 **Different Records** 6

WE CANNOT bring ourselves to actually review the abysmal new musical *Beyond The Rainbow* at the *Adelphi Theatre* but suffice to say that if *MCA* ever gets round to recording the cast album it will be a tragic waste of vinyl in these days of scarce pressing capacity On the other hand **Harold Fielding** also had *Charlie Girl* at the same theatre which was panned by the critics and ran for years And the show is noteworthy for one triumphantly cringe-making lyric which goes something like: "If a priest could be a *Clint Eastwood*/he would . . ."

WHICH WORLD renowned music publishing company cancelled an appointment with a songwriter's manager because "the *Revox* has broken down"? The new *Venue Club* is indeed a much-needed and welcome addition to London's rock music venues, but **Dean Friedman's** excellent performance there last week was almost drowned out by the massed sounds of rumbling tummies of an audience denied food by a handful of overworked waitresses Expect announcement of deal between *Chappell* and **Deke Arlon's** publishing interests which was partially clinched because of **Steve Gottlieb's** personal enthusiasm for talents of writer/singer **Gerard Kenny**.

EXPECT **DENIS Waterman's** recording career to blossom under forthcoming new deal with a major company Intrepid *Hippnosis* art director **Aubrey "Po" Powell** flew up 12,500 feet high *Swiss* mountain in helicopter to shoot pictures for new *Wings Greatest Hits* sleeve *Capitol* general manager **David Munns** recovering in *Hampstead Royal Free Hospital* after scalding accident at home After starkly explicit choice of names favoured by new wave acts, *Motor Records'* band **Roger The Cat** is welcome humorous innuendo *BBC Radio* dispute means new dj **Mike Read** seen on *TOTP* but not heard on his much heralded *Radio One* show.

DOOLEY AT MUSEXPO: Miami's specialist team of convention thieves hit the *Konover* during the first night, removing tapes, records, booze and the TV set from *MW's* office suite. **John Ross Barnard's** new audio-visual responsibilities at the *Beeb* earned him the nickname of *Captain Video* first question for *Arista Publishing* vp **Billy Meshel** after his notably brief and vague contribution on getting cover records in the publishing seminar as "How do you get a cover record?" *BBC Radioplay Music's* **John Bingham** started to find man in his hotel room ceiling. He was working on the air conditioning quote from *ABC Music* president **Jay Morgenstern** during publishing seminar: "The rich are getting richer and the poor have to have a hit".



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