

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

MUSIC WEEK

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

Smiths bans WEA reps as anger grows

WEA'S DECISION to raise dealer prices by five per cent has brought strong reaction from dealers.

"Action speaks louder than words," said a spokesman for W. H. Smith, which following WEA's decision, has banned WEA reps from its premises, centralised buying of WEA product and was determined that re-ordering of WEA product is to be limited to Top 30 singles and Top 30 albums only.

David Rushworth of Rushworths, Liverpool told *MW*, "WEA catalogue isn't brilliant at the moment and we have already cut back. We will change the emphasis on our buying and other dealers will have to do the same. On the classical side we will just buy someone else's product."

Penelope Powell of Stylus Four, Cheltenham, said: "It is a very inappropriate time of the year. I received my letter on the Friday, and we had no choice but to pay 14p on each album. It's a bit below the belt. I think the letter of notification and the length of warning given is very poor."

"I'm not only bitter about this, but I'm bitter about the whole attitude of WEA. This is another nail in our coffin."

Steve Mandy of Virgin Retail doesn't "welcome any erosion of basic margins", but hopes to be able to discuss the situation with WEA. "As the trade always hits people with these things very immediately," added Mandy, "we think it is worth our while trying to meet them, which is a polite approach. And we will have to go from there."

Joan Utterson of Disque Shops, Wallsend, said: "I'm really not very happy about it. In fact, I think they have got a nerve. But then I'm just one of these 'independent dealers' and I've got to get on with my business. If I've got to stock WEA product, I have to stock it. The main thing with WEA is that I've stopped the rep calling and I've saved a lot of money. My shelves were so full of brand new releases that didn't sell. Now I just order what I know will sell. If I need anything specific, I contact Wynd-Up. I'm not happy with WEA at all, but I have to buy from them to keep my account."

Laurie Krieger of Harlequin commented: "I don't like it at all. But all we can do is make our views known. If the manufacturers want to take it out on dealers, there's not much we can do."

"We are very depressed about it,

especially when you've got CBS cutting back their payment time to 20 days to pay."

● Dealer reaction to the implication that WEA's start is a move away from RRP has been mixed.

David Rushworth stated: "Yes, let's have RRP abolition. That's one thing I'm shouting about, one thing we are for. The BPI start shouting about royalties, surely they can work it out from dealer prices?"

Simon Draper of Virgin commented: "I'm sure I've been quoted before as saying that RRP is pretty outmoded concept. I don't think its abolition will damage the record business in any way."

Joan Utterson, Disque shops, Wallsend, is among many independent dealers who would like RRP to remain. "We have always been able to say to our customers, this or that is the retail price. I'm not in a big city, but in a busy town and the customers will pay the recommended retail price because of our good service."

But Laurie Krieger made the point that doing away with RRP would make it harder for stores to discount: "We are in favour of anything that makes it harder to discount."

Thorn's EMI bid wins shareholders' approval

THORN'S INCREASED and cash underwritten offer for EMI last week won overwhelming acceptance from both EMI shareholders and its own. At last week's board meeting of both Thorn and EMI, the resolution necessary to effect the merger were passed almost unopposed. Thorn's name will be changed to Thorn EMI.

Xmas sales up?

BUSINESS IN the final run-up to Christmas appears to be picking up despite recent TV strikes, high prices and the economic climate.

"We could always be wishful of having better sales," commented Bob Egerton of Woolworths. "Despite the economic situation and the lack of TV, business is sure to pick up over the next couple of weeks. We're not too despondent."

And Richard Mawdaley of Littlewoods who are moving more and more into record retailing, added: "We are not unhappy with the way sales are going."

Laurie Krieger of the London-based Harlequin chain said business was booming with sales figures way above those for the same period last year. "Business," Krieger added, "this week seems to be quite phenomenal."

There was little comment from Manchester Square last week, especially with regard to impending changes at board and middle-management level. However, *MW* understands that three EMI directors will become directors of the Thorn EMI board — Sir John Read as deputy chairman of Thorn EMI, Lord Delfont as head of the business group encompassing music, entertainment and leisure, and Bhaskar Manon as head of the music group reporting to Delfont.

A Thorn spokesman said that the change of name to Thorn EMI will go through in the New Year, but thought it unlikely that EMI Records would change its name to Thorn EMI.

An EMI spokesman added: "The deal has gone through as expected. We're all delighted and don't anticipate any drastic changes."



SINCE HE stopped reading the news, former ITN man Reggie Bosanquet has spent most of his time making it, and on this occasion he is making a record as well. He reads the introduction to *Oh Bosanquet*, a single performed by the cast of the BBC TV programme *Not The Nine O'Clock News*, produced by Michael McDonagh of Regents Park Studios and rush-released by Virgin this week. Pictured with Bosanquet and the cast are producers Nic Rowley and Duncan Bruce, lead singer Pamela Stephenson and (far right) McDonagh.

RCA's Selectavision video disc launched

FROM IRA MAYER

NEW YORK: At a press conference to launch its Selectavision video disc system here last Friday, RCA president Edgar Griffiths projected a 30 to 50 per cent penetration of all US homes with colour TV in 10 years and sales of nearly 300 million prerecorded video discs annually, adding up to a \$7.5 billion industry.

RCA's software catalogue will include a series of musical discs produced exclusively for Selectavision by Don Kirshner, but one drawback of the RCA system as far as the music market is concerned is its mono-only sound, with no facility to feed its sound through external audio systems.

Films in the RCA catalogue will come from deals with Paramount, Disney, MGM and ITC. The playback machine will retail for about \$500 "in 1981 dollars" and software is expected to be available

for roughly half the cost of equivalent video cassette product.

Griffiths said that the 15 year research and development programme that has led to the Selectavision system represents "the largest single investment RCA has ever made in a consumer electronics product", exceeding the amount spent on developing colour television in 1954.

Marketing plans for outside the US have not yet been made but unnamed licensees have been authorised in Japan and Europe.

BPI sues Toshiba over tape ads

FOLLOWING PROTESTS by BPI lawyers, Toshiba has voluntarily agreed to alter advertising for a portable radio cassette player.

The company agreed to withdraw the copyline: "It has two microphones so it records in stereo as well. From the FM radio wave band, turntable or live music." The BPI said that the line "amounted to incitement to breach the 1956 Copyright Act."

Further, the BPI is now suing Toshiba for damages for loss of business and a High Court writ has been issued against the company.

This is the first time ever that the BPI has sued a hardware manufacturer for damages, and is part of the BPI's "get tough" policy in dealing with hardware and blank cassette manufacturers' advertising.

● Earlier this year TDK agreed to withdraw advertisements for their blank tapes following complaints from the BPI.

Page 31 is the 'greatest'



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NEWS



EMI'S DIGITALLY recorded classical release, the Andre Previn/London Symphony Orchestra recording of Debussy's *Images and Prelude a l'apres-midi d'une faune* (ASD 3804) — was played back at a London press conference last week. Here, Jim Hodge (left), who leads the EMI central research laboratories team that developed the EMI digital recording system, chats with Peter Andry, director of EMI's international classical division. The hardware in the picture is the first MCI digital tape recorder produced under the agreement by which MCI manufactures digital recording hardware based on technology developed by EMI. The Previn/LSO album was released on December 7.

The BG's TV boost

News in brief...

IN THE second phase of promotion for the Bee Gees Greatest (RSDX 1), Polydor is advertising on TV in the Anglia and ATV areas from December 9 to 21 and on London Weekend and Thames from Boxing Day through to January.

A single, *Spirits Having Flown*, is to be released on December 21 and will be available as both 7" and 12". Display material is being made available to dealers to back up the TV campaign.

The first phase of the Bee Gees Greatest campaign was launched in October with extensive national press and trade advertising coupled with in-store displays.

PETER GABRIEL will undertake his first full British tour since 1977 in the spring of 1980. The tour opens on February 23 in Birmingham and ends in Brighton on March 15. A single on *Charisma* is to be released in January and an album, *Peter Gabriel*, is due out at the end of February.

COINCIDING WITH a UK promotion visit, Polydor is pegging the price of the Jack Jones LP, *Nobody Does It Better* (2383 547) at £3.75 for a limited period. Ads will be taken in the *Radio Times*, *Daily Mail* and *Ms London* to promote both the album and the new single, *Love Boat*. Jones arrives here on December 15 and will be appearing on various TV and radio shows.

EMI COMMERCIAL development is launching a "full media campaign for *Learning Tree* (EME 6506) involving press advertising in the

Daily Mail, *Express* and key provincial papers. Browser cards have already been made available to dealers. Ian Page, author and performer of *Learning Tree*, is to be featured on Granada TV's *Songbook* before Christmas.

NERVOUS RECORDS has signed Legendary Lonnie, a Stoke-on-Trent singer/guitarist who previously had a single released on the Charly label. His first single for the Northolt rockabilly label is *Constipation Shake* (Nervous WO2).

News on Camera



THE ROCK opera/musical, *Rock Star*, written and performed by Robert Rigby, recorded on Rediffusion's Fusion label, is gaining extensive airplay and is already being featured on 16 radio stations across the country. A single, *Nativity Song* has also been released. Rigby (centre, holding the album) is pictured with the Lugtons sales team. Colour posters and browser packs for the single are available for dealers.



DURING JANIS Ian's recent promotional visit to Britain, CBS presented her with a silver disc for her *Between The Lines* album. Pictured (L to R) at the ceremony are: Jeff Gilbert (general manager CBS label), Stan Schnier (Janis Ian's management representative), David Betteridge (managing director CBS), Janis Ian, Peter Robinson (CBS marketing director), Malcolm Jones (CBS international A & R manager). Ms Ian's current single is *Fly Too High*.



THE TOURISTS visited the RCA telephone sales department at West Bromwich last week to thank the staff for their support and help with their current hit single, *I Only Want To Be With You*. The band are pictured with the sales girls.

The Clash

NEW SINGLE

London Calling



In a picture bag!

The title track from their album released this week.

'London Calling' Single: CBS 8087  Album: CBS Clash 3 Cassette: Clash 403

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

RCA seeks new UK MD



KEN GLANCY

RCA RECORDS is seeking its sixth managing director since setting up in the UK ten years ago following the announcement that Ken Glancy is returning to the record division in New York.

In a statement last week, RCA says that Glancy has "completed his assignment" as managing director of the UK company, but it does not reveal what new position he will take up in New York.

The division's international vice-president Arthur Martinez took up the reins as acting MD this week and

will remain in London until a successor is appointed.

RCA may have difficulty in finding someone to take on the notoriously precarious job as its UK MD — a position not known for its ongoing longevity. The first incumbent was Bernard Ness who set up the company in 1969. He was replaced by Glancy two years later who then nominated marketing manager Geoff Hannington as his successor when he went to New York as president of the company in 1973.

Hannington was followed by Australian George Lukan who was replaced by American Don

Burkheimer who was caretaker MD until Dutch-born Gerry Oord took over. Glancy returned to the UK in July, 1977.

The UK company has had a troubled ten years and apart from a few notable exceptions — and a successful period in the early Seventies with teenybop and MOR hits — it has failed to establish and sustain artists on a career basis. It also suffered from its parent company running out of steam in recent years.

But despite many rumours to the contrary, *MW* understands that RCA is determined to continue the UK company as a manufacturer and distributor and is looking to long-term future success with its video disc (see page one).

● RUMOURS SUGGESTING the possible closure of RCA's pressing plant at Washington, Co. Durham, have been firmly scotched by the company.

At a senior management meeting last week it was decided to continue with the operation at Washington, Co. Durham, which has apparently struggled to meet output targets. Mechanical problems seem to have beset production at the factory.

Steve Colyer back with promo package company

AFTER AN absence of four years from the promotion area of the music business, Steve Colyer returns with his own independent company from January.

Colyer, previously with Decca, CBS (as head of promotion) and Magnet Records where he was director of promotion as well as being a director of the company, has recently been pursuing his own songwriting activities. And during the last two years he has had 12 covers of his songs recorded and released, including tracks by David Essex, Twiggy, Barry Biggs and Kris Ryder.

Colyer comments: "Although songwriting will always be an important factor, I now feel the need to channel my energies into a faster moving area.

"I miss the everyday excitement of promotion and working independently will be another big challenge to my 15 years experience in the music business."

He added that the keynote to the company — yet to be named — would be selectivity. "We shall certainly consider one-offs but the real object is to secure long-term artist development contracts," Colyer said. Colyer will be based at 109 Eastbourne Mews, London, W2 (402-5160) or 402-5169).

Kennaway's mail-out

IN AN unusual promotion for singer/songwriter Jane Kennaway, her management company Deckstar Ltd has mailed 1,000 copies of a limited edition four-track single to record company executives and the media.

Jane is signed to Dinsong for publishing, but has no recording contract and the promotion has been aimed at creating an "industry buzz" prior to her managers, Robin Eggart and Buzz Carter, negotiating a recording deal.

The promotion single contains four songs written by Jane — Hamburger City, Limited Edition, Celia and Radio — and the next step in her build-up is a showcase spot at The Venue this Thursday (13).



JANE KENNAWAY: promotion single out before recording contract.

Pickwick releases Black Hole score

PICKWICK RECORDS will release the soundtrack album for the new £8 million Walt Disney film, *The Black Hole* and according to sales director Alan Friedlander, orders for the LP — excluding those records sold in by the sales force — have already exceeded the 100,000 mark.

Cherry project

CHERRY RED releases what it describes as its "most ambitious project yet", an album called *The Hybrid Kids*, on Christmas Day. The album consists of 13 cover versions of well-known songs by unknown artists. Commented Iain McNay, Cherry Red director. "The album is really very bizarre and doesn't really fit into any musical category. It'll either sell 50 copies or five million. I hope it's five million."

The *Black Hole* has been described as "Walt Disney Productions' most expensive and ambitious film to date"; the score has been written by John Barry, whose previous successes have included *Goldfinger* and *Thunderball* and the film is premiered in London on December 18 and goes on general release in the New Year.

Friedlander added: "Apparently it is the first-time that a record company has released a digitally-recorded soundtrack. Dealer reaction to the LP has been quite superb and that is before we have started the national promotion."

Catalogue number of the LP is SHM 3017 (it will also be available on cassette and 8-track). Apart from the actual film promotion, the soundtrack album will also be advertised via point-of-sale material.



EMI HAS signed the group Iron Maiden to a long-term worldwide recording deal. The band is currently touring the UK. A single is planned for January, with an album to follow in March and the band is featured on Radio One's Friday Rock Show on December 14. Pictured at the signing are (L to R): Ashley Goodall (A & R), Steve Cooke (EMI contracts dept), Rod Smallwood (manager, Iron Maiden), Dave Murray, Paul Di'Anno, Doug Sampson and Steve Harris (Iron Maiden), Martin Haxby (business affairs manager EMI), Brian Shepherd (sitting), A & R director.

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The word is out!

This
45 will be the Christmas
Party Smash!

'Okey Cokey'

A rockin' new version by

SLADE

BARN 011

A Barn Records Release

Marketed & Distributed
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Phone: Hot Line
0689 73141

NEWS

MTA launches US study course for dealers

BY TERRI ANDERSON

AN AMBITIOUS study course for UK retailers is being offered by the MTA next spring. It will take in attendance at the NARM Convention in Las Vegas in the last week of March, and trips to US retail outlets in Los Angeles and New York.

Places on the MTA 1980 Record and Tape Study Tour of the US are open to any interested retailer — not just MTA members. The planned itinerary starts with a flight to Las Vegas on March 23 to attend the 22nd NARM conference (the conference fee is included in the overall study tour cost). There business sessions will include TV advertising, merchandising "The Gift of Music", latest research findings about the adult tape market, one-stops, and independent distributors. On the social side, appearances by Elton John, Billy Joel, Kenny Rogers, and a bevy of Motown artists are planned.

On March 27 the party moves on to Los Angeles, for a tour of MCA, Universal and Capitol, and visits to the generally king-size record stores on Sunset Strip and in the nearby LA suburbs. Of particular interest to the UK dealers who appreciate that what happens in the business and the trade in the US is quite likely to happen here eventually will be, as MTA training officer Ann Foster points out, the video oriented store, the 24-hour opening stores, and those in the big shopping centres.

The following day sees the UK retailers moving on to New York for a tour of the downtown record stores such as Korvettes, Sam Goody, Colony and King Karol, and some suburban stores. The US visit is to be rounded

off with an evening performance of an "original cast" album show, with return to London scheduled for March 30/31.

Bearing in mind that the cost of the study tour is inevitably fairly high, Ann Foster has organised a travel package with open date return tickets, so that retailers who wish to stay on and take a holiday can do so. She has also approached record companies which have offices or other connections on both sides of the Atlantic with the idea of organising a "sponsor a UK dealer" scheme, which might bring down costs considerably if the record company response was generous.

Foster explained that the US study tour has been organised because it was felt that dealers who could afford it as a business expense would welcome such an unusual, exciting and potentially very informative project.

"The US seemed the only worthwhile place to look at in terms of developments in the record and tape industry which are likely to affect us in the UK; also we wanted to take in NARM because it would be very interesting and instructive, and then to move on and study retail."

"We have had amazing co-operation from the NARM organisers, and from the record companies over there," she added. "I'm hoping to get together a party of between 15 and 20 for the tour."

Retailers who would like further details, or would like to book a place, should contact Ann Foster at 01-622 1055.



VAN HALEN recently visited Warner Bros offices in Burbank to receive awards for their new album *Van Halen II* for platinum sales in the US and Canada and gold sales in Japan and France. Pictured at the presentation are (standing, l to r): Noel Monk, manager; Mo Ostin, chairman Warner Bros Records; Edward Van Halen; David Lee Roth; Ted Templeman, vice-president A&R; Carl Scott, vice president artists relations; Clyde Bakkemo, vice president product management. Kneeling: Michael Anthony; Alex Van Halen; Lou Dennis, vice president/director sales; Tom Ruffino, vice president international; Ted Cohen, national artist development manager.

Bootlegger made to pay

BOOTLEGGER MAURICE Richard Gardner has been ordered by the High Court to pay the BPI over £4,400 towards the costs of the Operation Moonbeam bootleg investigation.

This is the first time that the BPI has been awarded non-legal costs against a bootlegger and this sum of £4,400 is made up of enquiry agents' fees and a contribution towards the overall cost of the investigation.

Gardner, of Gainsborough Terrace, Newcastle-upon-Tyne, also operated under the names Ian

Morris and Dave Grant. In the High Court Mr Justice Whitford further ordered that the BPI was entitled to an enquiry into damages in respect of Gardner's bootlegging activities.

Plaintiffs against Gardner were Bob Dylan, David Bowie, CBS, RCA Corp. and RCA UK.



THE NOLAN Sisters recently visited Debenhams in London's Oxford Street to autograph copies of their latest Epic album, *The Nolan Sisters*.

ELEKTRA/ASYLUM albums for early 1980 release include Warren Zevon's *Bad Luck Streak In Dancing School*, Andrew Gold's *Little Company* and a Jackson Browne album as yet untitled. All three are currently being completed in Los Angeles. Also on the horizon are new albums from Judy Collins, Linda Ronstadt, a live Joni Mitchell set plus a new Tom Waits LP. Warner Bros list of forthcoming releases includes new albums from Randy Crawford, Chaka Khan, Van Halen, the Doobie Brothers, Stephen Bishop and Al Jareau with George Duke.

AN INTENSIVE radio campaign starts this week on the Dave Edmunds Swan Song album, *Repeat When Necessary*. The 45-second spots will run for

two weeks on nine stations and will highlight Edmunds' three chart hits, *Queen Of Hearts*, *Girls Talk* and *Crawling From The Wreckage*.

News in brief...

FOLLOWING THE death of Joyce Grenfell, EMI is advising dealers of the catalogue available on this artist, Joyce Grenfell Collection (OU 2149), *George Don't Do That* (SRS 5199), *The New Joyce Grenfell Collection* (DUO 128 Double), *Second Collection* — Joyce Grenfell (ONCR 524).

FOOTBALL RESULTS
Gas Songs/Heath Levy 5 Pye 0
Neither side hitherto had been beaten or dropped a point. This result puts Gas Songs/Heath Levy at top of the league, having played nine winning games and scored 18 points.
Ice 4 Our Price 1

BERTRAM PRATT, long-serving managing director of the Mechanical Copyright Protection Society until his retirement in 1976 when it was acquired by the Music Publishers Association, died last Friday in an Epsom hospital following a heart attack. The funeral takes place this Friday (14) at Randalls Park Crematorium, Randalls Road, Leatherhead, Surrey, at 4 pm.

BPI gets tough with pirates

ISAAC AND Doris Danchie, trading as Leons of 2a/2b Chiswick High Road, London W4 were ordered by the High Court last week to pay legal costs of £1,403 following action brought against them by the BPI.

Leons, a greengrocers, was raided earlier this year and some 2,200 Singapore manufactured imported pirate cassettes were seized.

All the tapes bore the logo IBM. Among the artists on the tapes were Queen, Olivia Newton John, Cliff Richard, ELO, Status Quo and Fleetwood Mac. Danchie said that he bought the tapes from a Dutch company called Euro Cassette and that, in turn, they had bought them from Olivine Trading, a Singapore based export company.

• SAD GURU GAITONDE, trading as Duplicassettes of 67 Compton Road, Winchmore Hill, London, has agreed to an enquiry into damages following High Court action by the BPI. Gaitonde ran a cassette duplicating service which he advertised in the music papers and distributed leaflets detailing his services to customers as they left the HMV Record Shop in London's Oxford Street.

Radio Clyde quashes Stock Exchange rumour

SPECULATION THAT Radio Clyde is to apply for a Stock Exchange quotation in the New Year has been described as "absolute rubbish" by the Glasgow based I.L.R.'s managing director Jimmy Gordon. "There are no plans for Radio Clyde to go public," he adds. A report in *The Times* last week suggested that the station — which has been a big financial success story in the I.L.R. network — was planning a Stock Exchange quotation under rule 163(2).



WARNER BROTHERS has signed San-Francisco-based band, *Pearl Harbour & The Explosions* to a worldwide deal. A new album is due in February. Negotiations are underway for a British club tour in the spring. Pictured (l to r) at the signing area: Kent Drawford, Warners; bassist Hilary Stench; Bob Regehr, artist development and publicity; guitarist Peter Bilt; drummer John Stench; lead singer Pearl E. Gates; Charlie Lake, Warners promotion director; Mo Ostin, chairman Warners; Michael Ostin A&R executive.

VCL

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

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

VCL Video Studios Limited
58 Parker Street,
London, W.C.2.
Tel: 01 404 0777

JOHN DENVER & THE MUPPETS GET TOGETHER TO MAKE IT A FUN CHRISTMAS FOR EVERYONE!!



MASSIVE PROMOTIONAL SUPPORT:

BBC TV National Telebroadcast of a 1 hour special Saturday December 15

PLUS

ITV The Muppet Show with guest star John Denver Friday December 14

PLUS

Radio Luxembourg featured artist 1 hour broadcast Friday December 14

PLUS

National Press advertising Daily Mirror, Monday December 17 The Sun, Thursday December 20

PLUS

Window Displays including Posters, Sleeves and Streamers

Album PL 13451. Cassette PK 13451

DON'T MISS OUT ON THIS IDEAL CHRISTMAS PRESENT - STOCK UP NOW!

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RCA

ATV MUSIC TOP 30 SINGLES

JANUARY - DECEMBER 1979

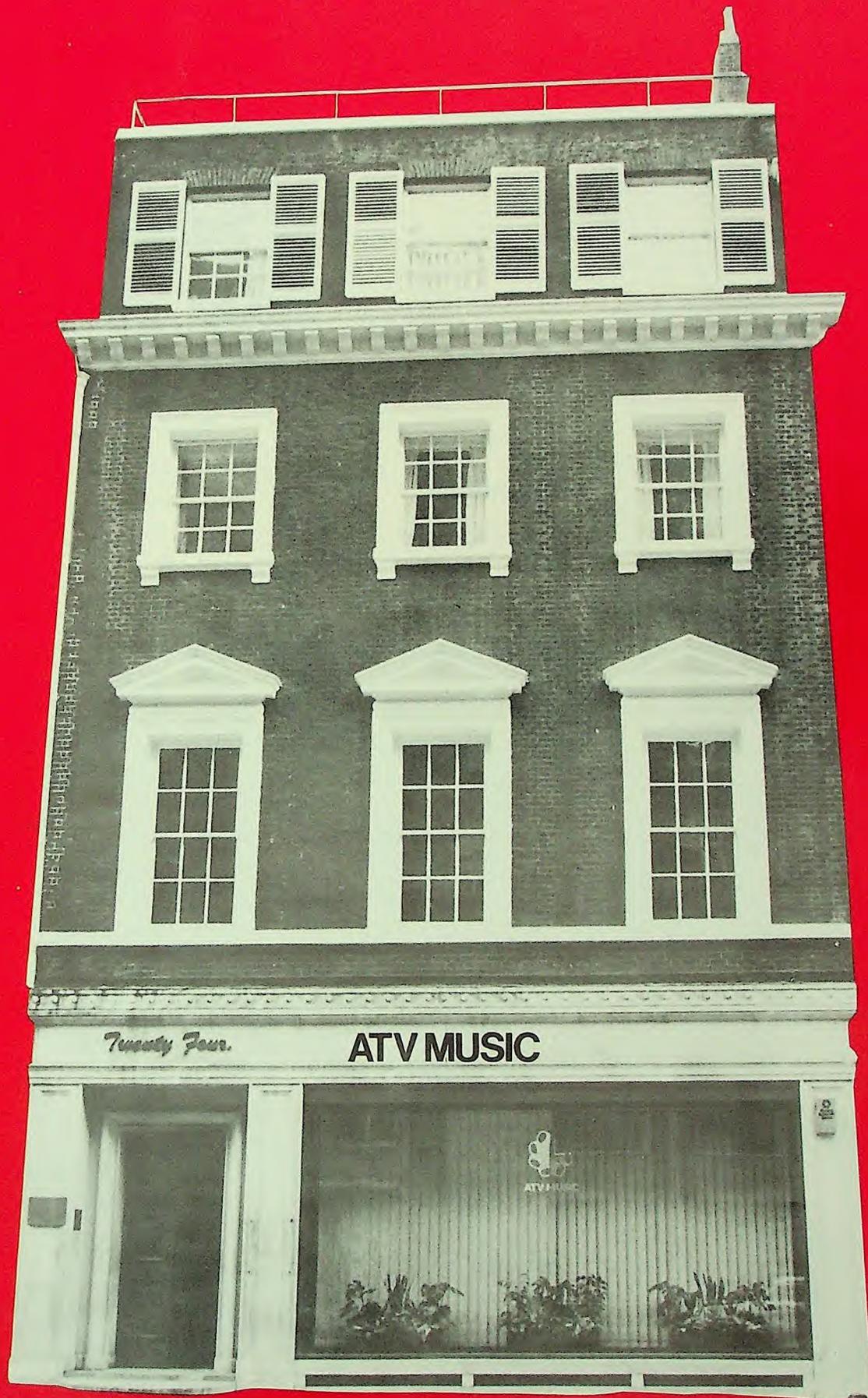
Highest Position Reached	No. of Weeks in Chart	TITLE/Artist	LABEL/NUMBER	PUBLISHER	PRODUCER	TOP WRITERS
1	1	15 I WILL SURVIVE Gloria Gaynor	Polydor 2095 017 (F)	ATV Music	D. Fekaris	1. I Will Survive (D. Fekaris/F. Perren)
2	1	14 WE DON'T TALK ANYMORE Cliff Richard	EMI 2975 (E)	ATV Music	B. Welch	2. We Don't Talk Anymore (A. Tarney)
3	1	12 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook	Capitol CL 16039 (E)	ATV Music	R. Haffkine	3. When You're In Love With A Beautiful Woman (E. Stevens)
4	3	9 HOORAY, HOORAY IT'S A HOLI HOLIDAY Boney M	Atlantic/Hansa K11279 (W)	Hansa/ATV	F. Farian	4. Hooray, Hooray It's A Holi Holiday (F. Farian/F. Jay)
5	4	13 REUNITED Peaches & Herb	Polydor POSP 43 (F)	ATV Music	F. Perren	5. Reunited (D. Fekaris/F. Perren)
6	5	11 LIGHT MY FIRE/137 DISCO HEAVEN Amii Stewart	Atlantic/Hansa K11278 (W)	Rondor/ATV	B. Leng	6. Light My Fire/137 Disco Heaven (The Doors/B. Leng/S. May)
7	5	10 GOODNIGHT TONIGHT Wings	Parlophone R6023 (E)	McCartney/ATV	P. McCartney	7. Goodnight Tonight (P. McCartney)
8	6	12 CONTACT Edwin Starr	20th Century BTC 2396 (A)	ATV Music	E. Starr	8. Contact (E. Starr/A. Puhani/R. Dickerson)
9	9	11 H.A.P.P.Y. RADIO Edwin Starr	RCA TC 2408 (R)	ATV Music	E. Starr	9. H.A.P.P.Y. Radio (E. Starr)
10	12	11 GOTTA GO HOME/EL LUTE Boney M	Atlantic/Hansa K11351 (W)	Hansa/ATV	F. Farian	10. Gotta Go Home/El Lute (F. Farian/Huth/Huth/F. Jay)
11	15	10 GONE, GONE, GONE Johnny Mathis	CBS 7730 (C)	ATV Music	J. Gold	11. Gone, Gone, Gone (L. Russell Brown/L. Hayward)
12	15	10 YOU CAN DO IT Al Hudson & The Soul Partners	MCA 511 (C)	ATV Music	A. Hudson & The Partners	12. You Can Do It (A. Myers/K. McCord)
13	16	12 FOREVER IN BLUE JEANS Neil Diamond	CBS 7047 (C)	ATV Music	B. Gaudio	13. Forever In Blue Jeans (N. Diamond/R. Bennett)
14	26	10 SHAKE YOUR GROOVE THING Peaches & Herb	Polydor 2066 992 (F)	ATV Music	F. Perren	14. Shake Your Groove Thing (D. Fekaris/F. Perren)
15	31	2 WONDERFUL CHRISTMASTIME Paul McCartney	Parlophone R6029 (E)	McCartney/ATV	P. McCartney	15. Wonderful Christmastime (P. McCartney)
16	32	7 LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor	Polydor STEP 5 (F)	ATV Music	D. Fekaris	16. Let Me Know (I Have A Right) (D. Fekaris/F. Perren)
17	32	3 BABY OF MINE/JUST FOR YOU Alan Price	JET 135 (C)	Jarrow/ATV	A. Price with A. O'Duffy	17. Baby Of Mine/Just For You (A. Price)
18	33	7 KID Pretenders	Real ARE 9 (W)	Hynde House Of Hits/Modern/ATV	C. Thomas	18. Kid (C. Hynde)
19	33	4 BRASS IN POCKET Pretenders	Real ARE 11 (W)	Hynde House Of Hits/Modern/ATV	C. Thomas	19. Brass In Pocket (C. Hynde/J. Honeyman-Scott)
20	35	6 OLD SIAM, SIR Wings	Parlophone R6026 (E)	McCartney/ATV	P. McCartney/C. Thomas	20. Old Siam, Sir (P. McCartney)
21	37	7 EVERY NIGHT Phoebe Snow	CBS 6842 (C)	Northern Songs	P. Ramone/B. Beckett	21. Every Night (P. McCartney)
22	42	7 SHE BELIEVES IN ME Kenny Rogers	United Artists UP 36533 (E)	ATV Music	L. Butler	22. She Believes In Me (S. Gibb)
23	42	4 MARY ANN Black Lace	EMI 2919 (E)	ATV Music	P. Morris	23. Mary Ann (P. Morris)
24	44	6 MAKIN' IT David Naughton	RSO 32 (F)	ATV Music	F. Perren	24. Makin' It (D. Fekaris/F. Perren)
25	44	5 SOMETHING'S COOKIN' IN THE KITCHEN Dana	GTO GT 243 (C)	ATV Music	B. Blue	25. Something's Cookin' In The Kitchen (D. Jordan)
26	44	3 YOU AND ME Liner	Atlantic K11285 (W)	Desert Songs/ATV	A. Mardin	26. You And Me (T. Farmer/D. Farmer/E. Golga)
27	46	5 GOT MY MIND MADE UP Instant Funk	Salsoul SSOL 114 (E)	ATV Music	B. Sigler	27. Got My Mind Made Up (K. Miller/S. Miller/R. Earl)
28	47	5 I WILL SURVIVE Billie Jo Spears	United Artists UP 601 (E)	ATV Music	L. Butler	28. I Will Survive (D. Fekaris/F. Perren)
29	49	3 KEEP REACHING OUT FOR LOVE Liner	Atlantic K11235 (W)	Desert Songs/ATV	A. Mardin	29. Keep Reaching Out For Love (T. Farmer/D. Farmer/E. Golga)
30	50	4 EASY COME, EASY GO Sutherland Brothers	CBS 7121 (C)	Heapdean/ATV	G. Spreen	30. Easy Come, Easy Go (I. Sutherland)

DISTRIBUTORS CODE
A - PYE, C - CBS,
E - EMI, F - PHONODISC,
R - RCA, W - WEA

Thanks again to everyone
who made this chart possible.



From our home to your home... Merry Christmas



RETAILING

EMI

The week of December 17-21 will be as normal, but there will be complete closure from December 24-28 inclusive, with only ansafones in operation. Tele orders re-open on December 31, for delivery that week.

In the week before Christmas there will be a phone-round to the maximum number of dealers (more than normally contacted) for orders, and those taken between Monday and Wednesday will have guaranteed delivery before Christmas.

CBS

Tele sales will operate on Sunday December 16 between 9 a.m. and 1 p.m.; from December 17 to 20 times will be 8.30 a.m. to 6.15 p.m.; December 21 — 8.30 a.m. to 5 p.m.

Ansafones will be on round the clock from December 22 to 26, and from December 29 to Jan 1, when tele sales will be closed down.

On December 27 and 28 opening times are 8.30 a.m. to 5 p.m. and from January 2 ordering arrangements are back to normal. CBS promises delivery before Christmas for all orders taken up to December 19; those coming in on December 20 will have "every effort made"; those made on the 21st will be processed on December 27.

Wynd-Up

Manchester: warehouse opening from December 10-14 is from 8.30 a.m. to 11 p.m.; December 15 from 8.30 a.m. to 1 p.m.; closed on December 16; December 17-21, from 8.30 a.m. to midnight; December 22 from 8.30 a.m. to 10 p.m. and until 9 p.m. on December 23. Closed

A dealer's guide to last minute ordering!

AS A guide for dealers needing to make late or even last-minute Christmas stock, these are the special opening arrangements for warehouses and tele-sales at the major distributors and wholesalers. (Details of WEA and Lugton's arrangements were published in *Retailing* last week).

from December 24 to 26, and then normal hours until Jan 1 (closed) and finally back to normal on January 2.

Tele sales operating from December 10-14 between 8.30 a.m. and 8 p.m.; December 15 between 8.30 a.m. and 3 p.m.; closed on December 16; between 8.30 a.m. and 9 p.m. on December 17; December 22 and 23 operating between 8.30 a.m. and 10 p.m. and 8.30 a.m. and 9 p.m. respectively. Same closure dates as warehouse. Last date for tele orders, to be delivered before Christmas, is December 21.

Glasgow: warehouse and tele sales opening from December 10-13 is from 8 a.m. to 7.30 p.m.; December 14 from 8 a.m. to 8.30 p.m.; December 15 — closed; December 16 from 9 a.m. to 3 p.m.; December 17-21 from 8 a.m. to 10 p.m.; December 22 and 23 from 8 a.m. to 10 p.m.; closed from December 24-26; December 27 from 8 a.m. to 6 p.m.; December 28 from 8 a.m. to 7.30 p.m.; closed December 29; December 30 from 10 a.m. to 2 p.m.; December 31 from 8 a.m. to 6 p.m.

Scottish New Year holiday closing is from January 1 through to January 3; open on January 4 from 8 a.m. to 6 p.m.; closed January 5; January 6 from 10 a.m. to 2 p.m.,

then back to normal 8 a.m. to 6 p.m. opening.

Deliveries in immediate Glasgow area guaranteed before Christmas if phoned in by December 22, but others should be in the previous day.

RCA

Tele sales operating from 4 p.m. to 8 p.m. on December 15; from 9 a.m. to 1 p.m. on December 16; December 17-20 from 9.30 a.m. to 7.30 p.m.; then normal until close-down from December 24-26 December 31, normal opening; closed January 1, and back to normal on January 2.

Pre-Christmas delivery guaranteed on orders in before 2 p.m. on December 21 and orders taken on December 31 will be delivered by January 3. Ansafones operate continuously.

Phonodisc

Telesales operating from 10 a.m. to 7 p.m. on December 15 and from 9.30 a.m. to 1 p.m. on December 16; December 17-20 open from 8.30 a.m. to 7 p.m.; December 21 from 8.30 a.m. to 5 p.m.; December 22 from 2 p.m. to 7 p.m.; December 23 from 9.30 to 12 noon; December 24

from 8.30 a.m. to 12 noon; closed December 25 and 26; December 27 and 28 from 8.30 a.m. to 5 p.m.; December 29 from 2 p.m. to 7 p.m.; closed December 30; December 31 from 8.30 a.m. to 5 p.m.; closed January 1 and back to normal on January 2.

Orders in by December 20 guaranteed delivery before Christmas, and delivery "where possible" for those coming in on December 21 and 22.

Solomon And Peres

Warehouse and tele sales open on December 16, 17 and 18 from 9.30 a.m. to 4 p.m.; December 19-21 from 9 a.m. to 8 p.m.; December 23 from 9.30 a.m. to 4 p.m.; December 24 from 8.30 a.m. to 3 p.m.; closed on December 25 and 26; open as normal from December 27 to 31; closed January 1 then back to normal.

"Within reason" orders in by Christmas Eve will be delivered for that day, as reps will be doing personal deliveries to an area within a 10 mile radius of the warehouse. Outside that area pre-Christmas orders should be in by December 22.

Clyde Factors

Warehouse and tele sales open on December 15 and December 22 from 9 a.m. to 12 noon; on December 16 and 23 from 10 a.m. to 12 noon; normal times on other days; December 24 from 9 a.m. to 7 p.m.; closed December 25 and 26 and on 29 and 30; normal hours on December 31; closed on January 1; back to normal on January 2.

Orders in by midday on December 24 will be delivered in the city centre, elsewhere to ensure delivery orders should be in the previous day.

Spartan

Open as usual from December 15 to 21 (9 a.m. to 8 p.m.); December 22 open from 10 a.m. to 3 p.m.; closed December 24-26. Ansafones on after 8 p.m. on 01-903 4753.

Last day for orders wanted before Christmas is December 21 in London area, the day before for other areas.

Selecta

Tele sales operating on December 15 and 16 from 9 a.m. to 12 noon; from December 17-20 from 8 a.m. to 6 p.m.; December 21 from 8 a.m. to 1 p.m.; December 22-26 closed; December 27 from 8 a.m. to 5 p.m.; closed for stocktaking on December 28 and closed again from December 31 — January 1; back to normal on January 2. Ansafones on 24 hours a day. Pre-Christmas deliveries completed on December 21.

Lightning's opening times were listed in the 1 December issue of Music Week.

GET A TASTE OF THE BRIGHT LIGHTS.



SYLVESTER

His new album
LIVING PROOF

FT 573 also on cassette Recorded live in the States, includes the great disco single "CAN'T STOP DANCIN'" and "IN MY FANTASY (I WANT YOU, I NEED YOU)."



FAT LARRY'S BAND

Their new album
BRIGHT CITY LIGHTS

Includes many of the songs from their hugely successful U.K. tour. Features the original 12" Disco Mix of "CENTRE CITY" plus "FASCINATION," "BOOGIE TOWN," "LOOKIN' FOR LOVE TONIGHT" and others.



MORE FANTASIES TURN TO FACT.



CHARTS AND AIRPLAY ACTION

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

Chart Newcomer... by Chris White



COCKNEY REJECTS: I'm Not A Fool (EMI 5008)

THE BAND consist of Mick Geggus on lead guitar — he was previously a painter and decorator for Newham Council — his 15-year-old brother Stinky Turner who is the group's lead singer, bass guitarist Vince Riordan who was last the roadie for Sham 69, and guitarist Dead Flowers, and Andy Scott on drums.

Both Geggus and Turner are amateur boxing champions and rumour is that every time they visit EMI, they usually find certain

personnel hiding behind their desks.

Until now the Cockney Rejects have been known mainly by radio exposure given to them by Radio One DJ John Peel and gig reviews which have appeared in the music press. I'm Not A Fool is their first record for EMI although they have previously recorded for a small independent label called Small Wonder Records. One description tagged to the band is that they are an East End 'punk revival band'.

The band themselves say that they play 'working class punk music' but haven't sold out on their ideals.

US Action

A DOZEN new entries on the singles chart are spearheaded by the Eagles' Long Run coming on at 33, and the LP entering between 70 and 100.

□ □ □

Very positive reaction to Tom Petty and the Heartbreakers, the single moving 17 points to 37 and the LP entering the top 10 for the first time this week.

□ □ □

Also very hot movement for a number of black and/or soul records, Prince jumping 36 points with his single now pegged at 40, and the album strong at 45, the Sugar Hill Gang, no longer hot disco, but moving briskly, Teri de Sario with KC (of the Sunshine Band), and the O'Jays also doing well. Watch too for Steve Forbert to continue building AM radio strength.

□ □ □

Dan Fogelberg's Phoenix rose to enter the album chart at 61, with ELO's Greatest Hits trailing right behind. Aerosmith came in at 46, and Jefferson Starship jumped to 24 in their second week.

□ □ □

The top four albums — Eagles, Donna Summer, Styx (with a No.1 single) and Stevie Wonder — are locked in a heavy sales battle, with Eagles apparently getting the rack strength to maintain their top slot edge.

Hot Air ... by David Dalton

DR HOOK will have trouble matching the airplay for When You're In Love With A Beautiful Woman with their follow up single Better Love Next Time, simply because that huge hit got wholehearted radio backing all the long time it spent getting to the top and staying there. Better Love Next Time got off to a good start last week, though, with the band attending a London promotional launch.

There are two additions to Radio One's Sleightlist — White Christmas, not by Bing but by Camille, and Nativity Song from Robert Rigby. Slade — but not sleightlisted — have made their own Christmas contribution with 'Okey Cokey, which must get plays on Christmas and New Year's Eve party programmes at least.

I Love Parties by Trimmer and Jenkins has been a festive flop this side of the Atlantic with apparently bemused stations provided reaction comments such as "Can't take it

seriously" and "Over the top". Meanwhile in the US Bob Barnes of Charisma Inc. reports that WNEW (New York) — one of the most important and influential radio stations Stateside — is "going bananas" over the disc and he is planning follow up promos at Max's Kansas City and the Bottom Line Club.

No strong signs yet of a Christmas favourite, but Abba and Fleetwood Mac having pitched in with I Have A Dream and Sarah, respectively, has hotted up the competition — And hands up all those producers who have scheduled Mull Of Kintyre second time around and re-released by EMI.



DR. HOOK

SINGLES SYMBOLS

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

NEW new entry

Maison Rouge

Everyone At MAISON ROUGE STUDIOS
Would Like to Wish All Their Clients
A Happy Christmas and a Golden New Year!!

Tony Banks
Jeff Beck
Elkie Brooks
Ken Burgess
Richard Digance
Air Edel
Noosha Fox
Rory Gallagher
Genesis
Mel Harold
Murray Head
David Hentschel
Hereward Kaye
Thin Lizzy
Ian Matthews
Les McKeown
Spike Milligan
Mud
Nazareth
Bill Oddie
Maddy Prior
Gerry Rafferty
Rainbow
Renaissance
Malcolm Roberts
Mike Rutherford
Swingle 2
Vapour Trails
Jethro Tull
Third World

24 Track Recording: 2 Wansdown Place, Fulham London SW6-01-381 2001

ANNE MURRAY

A BEAUTIFUL NEW ALBUM

I'LL ALWAYS
LOVE YOU

EST 12012

FEATURING HER NEW SINGLE
BROKEN HEARTED

ME
CL 16111



MUSIC WEEK

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 1	2	3	ANOTHER BRICK IN THE WALL	Pink Floyd (Roger Waters/Bob Ezrin)	Pink Floyd Music	Harvest HAR 5194 (E)
£ 2	1	3	WALKING ON THE MOON	Police (Police/Nigel Gray)	Virgin	A&M AMS 7494 (C)
▲ 3	12	3	RAPPER'S DELIGHT	Sugarhill Gang (Sylvia Robinson)	Warner Brothers	Sugarhill SHL 101 (A)
£ 4	6	6	I ONLY WANT TO BE WITH YOU	Tourists (Tom Allom)	Chappell	Logo GO 370 (R)
5	3	8	NO MORE TEARS	Donna Summer/Barbra Streisand (Klein/Moroder)	Sunbury/Cop Con	CBS 8000 (A/C)
£ 6	5	5	QUE SERA MI VIDA	Gibson Brothers (D. Vangarde)	Blue Mountain	Island WIP 6525 (E)
£ 7	22	4	OFF THE WALL	Michael Jackson (Quincy Jones)	Rondor	Epic EPC 8045 (C)
8	4	13	WHEN YOU'RE IN LOVE	Dr Hook (Ron Huffkine)	ATV	Capitol CL 16039 (E)
9	10	6	ONE STEP BEYOND	Madness (Clive Langer/Alan Winstanley)	Mellow Disc	Stiff BUY 56 (C)
10	26	4	MY SIMPLE HEART	Three Degrees (G. Moroder/H. Faltermeyer)	Sea Shanty/Pandulum/Chappell	Ariola ARO 202 (A)
11	9	5	CONFUSION/LAST TRAIN TO LONDON	Electric Light Orchestra (Jeff Lynne)	Jet/United Artists	Jet 166 (C)
12	7	9	CRAZY LITTLE THING CALLED LOVE	Queen (Queen)	EMI	EMI 5001 (E)
£ 13	16	4	UNION CITY BLUE	Blondie (Mike Chapman)	EMI	Chrysalis CHS 2400 (F)
14	14	6	NIGHTS IN WHITE SATIN	Moody Blues (T. Clarke)	Tyler	Deram DM 161 (S)
15	8	4	COMPLEX	Gary Numan (Gary Numan)	Beggars Banquet/Andrew Heath	Beggars Banquet BEG 29 (W)
16	15	5	DIAMOND SMILES	Boomtown Rats (Robert John Lange)	Sewer Fire/Zomba	Ensign ENY 33 (F)
17	11	7	STILL	Commodores (Commodores/J. Carmichael)	Jobete	Motown TMG 1166 (E)
▲ 18	30	4	LIVING ON AN ISLAND	Status Quo (Pip Williams)	Shawbury/Eaton	Vertigo 6059 248 (F)
£ 19	21	7	ROCKABILLY REBEL	Matchbox (Peter Collins)	Magnet	Magnet MAG 155 (E)
▲ 20	31	3	WONDERFUL CHRISTMAS TIME	Paul McCartney (McCartney)	McCartney/ATV	Parlophone R6029 (E)
21	NEW		I HAVE A DREAM	Abba (Andersson/Ulvaeus)	Bocu	Epic EPC 8088 (C)
22	17	7	IT'S A DISCO NIGHT (ROCK DON'T STOP)	Isley Brothers (Isley Brothers)	Carlin	Epic EPC 7911 (C)
23	NEW		JOHN I'M ONLY DANCING (AGAIN)	David Bowie (Bowie/Visconti)	Mainman/Chrysalis Belay Brothers	RCA BOW 4 (R)
£ 24	29	5	IS IT LOVE YOU'RE AFTER	Rose Royce (Norman Whitfield)	Warner Brothers	Whitfield K 17456 (W)
25	24	9	SARAH	Thin Lizzy (T. Visconti/Thin Lizzy)	Copyright Control	Vertigo LIZZY 5 (F)
26	NEW		DAY TRIP TO BANGOR	Fiddler's Dream (D. Foster)	Coley	Dingles SID 211 (SP)
£ 27	28	4	WORKING FOR THE YANKEE DOLLAR	Skids (Mick Glossop)	Virgin	Virgin VS 306 (C)
28	19	10	THE SPARROW	Ramblers (K. Parrott)	EMI/St. Annes	Decca F 13860 (S)
29	56	2	MY FEET KEEP DANCING	Chic (Rodgers/Edwards)	Chic/Warner Brothers	Atlantic K 11415 (W)
▲ 30	33	5	BRASS IN POCKET	Pretenders (C. Thomas)	Hynde House Of Hits/ATV	Real ARE 11 (W)
£ 31	67	2	TEARS OF A CLOWN/RANKING FULL STOP	Beat (B. Sargeant)	Jobete/Copyright Control	2 Tone CHSTT 6 (F)
32	27	12	ONE DAY AT A TIME	Lena Martell (G. Elrick)	Valentine	Pye 7N 46021 (A)
33	18	8	LADIES NIGHT	Kool & The Gang (Eumir Deodato)	Planetary Nom	Mercury KOOL 7/12 (F)
▲ 34	42	3	BOMBER	Motorhead (Jimmy Miller)	Motormusic (Leosongs)	Bronze BRO 85 (E)
£ 35	74	2	PLEASE DON'T GO	K.C. & The Sunshine Band (Finch)	April	T.K. TKR 7558 (C)
▲ 36	50	5	IT'S MY HOUSE	Storm (P. Albertini)	Warner Brothers	Scope SC 10 (W)
£ 37	35	4	SPACER	Sheila and B. Devotion (B. Edwards/N. Rodgers)	Warner Bros.	Carrere CAR 128 (W)
£ 38	36	4	SHE'S NOT THERE/KICKS EP	UK Subs (Nicky Garrett)	Marquis Music/Sparta Florida	Gem GEMS 14 (R)

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
▲ 39	40	4	IT'S MY HOUSE	Diana Ross (Ashford/Simpson)	Warner Brothers	Motown TMG 1169 (E)
£ 40	72	2	BLUE PETER	Mike Oldfield (Mike Oldfield)	Virgin	Virgin VS 317 (C)
41	20	8	KNOCKED IT OFF	B. A. Robertson (T. Britten)	Myaxe/United Artists/Kongridge Mews	Asylum K 12396 (W)
42	NEW		LONDON CALLING	Clash (Stevens/Clash/Pricel)	Rival/Ninaden	CBS 8087 (C)
43	13	7	I JON RIFLES	Jam (Vic Coppersmith - Heaven/Jam) And Son/Bryan Morrison		Polydor POSP 83 (F)
£ 44	64	2	MOONLIGHT & MUZAK	M (Robin Scott)	Platinum Productions	MCA 541 (C)
45	37	4	MELLOW MELLOW RIGHT ON	Lowell (L. Simon/G. Redmond)	Famous Chappell	AVI AVIS 1008 (A)
46	23	10	RISE	Herb Alpert (Alpert/Badazz)	Rondor	A&M AMS 7465 (C)
47	NEW		IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU	Elvis Presley (-) Carlin		RCA PB 9464 (R)
48	46	6	I JUST CAN'T BE HAPPY TODAY	Damned (R. Armstrong/Damned)	Rock Music Co.	Chiswick CHIS 120 (E)
£ 49	57	4	I WANNA HOLD YOUR HAND	Dollar (Chris Neal)	Northern	Carrere CAR 131 (W)
50	NEW		I'M BORN AGAIN	Boney M (Frank Farian)	Hansa/ATV	Atlantic/Hansa K 11410 (W)
£ 51	54	3	REET PETITE	Darts (Roy Wood)	Burlington Music	Magnet MAG 160 (E)
52	34	9	GIMME GIMME GIMME	Abba (B. Andersson/B. Ulvaeus)	Bocu	Epic EPC 7914 (C)
53	38	5	MONKEY CHOP	Dan-I (Dan-I)	Intersong	Island WIP 6520 (E)
54	32	8	MESSAGE TO YOU RUDY/NITE KLUB	Specials/Rico (Elvis Costello)	Carlin/Plangent Visions	2 Tone TT 5 (F)
55	48	4	THE BALLAD OF LUCY JORDAN	Marianne Faithfull (Mark Miller-Mundy)	Tro/Essex	Island WIP 6491 (E)
£ 56	71	2	MUSIC	Al Hudson (Al Perkins/Rich Becker)	ATV	MCA 542 (C)
57	41	3	DON'T BRING HARRY	Stranglers (Stranglers/Alan Winstanley)	April Music/Albion/Dinsong	United Artists STR1 (E)
58	NEW		PLANET'S ON FIRE/SPACE STATION NO. 5	Sammy Hagar (Hagar)	Warner Brothers	Capitol CL 16114 (E)
59	45	4	SECOND TIME AROUND	Shalamar (L. Sylvers/D. Griffey)	Spectrum VII/Rosey/Chappell	RCA FB 1709 (R)
£ 60	66	2	THE WALK	Inmates (Vic Maile)	Tristan	Radar ADA 47 (W)
61	60	4	CRAWLING FROM THE WRECKAGE	Dave Edmunds (G. Parker)	Intersong	Swan Song SSK 19420 (W)
62	NEW		CHRISTMAS WRAPPIN'	Kurtis Blow (Moore/Ford)	Copyright Control	Mercury BLOW 7 (F)
£ 63	68	2	FOOD FOR THOUGHT	Barron Knights (Pete Langford)	Various	Epic EPC 8011 (C)
64	25	9	I DON'T WANT TO BE A FREAK	Dynasty (Leon Sylvern/Dick Griffey)	Copyright Control	Solar FB 1694 (R)
65	44	5	FLY TOO HIGH	Janis Ian (Janis Ian/Giorgio Moroder)	Virgin	CBS 7936 (C)
66	58	5	TIRED OF TOEIN' THE LINE	Rocky Burnette (Bill House/Jim Seiter)	Essex	EMI 2992 (E)
67	NEW		WHAT'S YOUR SIGN GIRL	Barry Biggs (Barry Biggs)	Interworld	Dynamic DYN 150 (C/CR)
68	53	14	HE WAS BEAUTIFUL (CAVATINA)	Iris Williams (W. Ridley)	Robbins	Columbia DB 9070 (E)
69	NEW		CAN'T LET GO	Earth Wind & Fire (M. White)	Rondor	CBS 8077 (F)
70	39	9	SHE'S IN LOVE WITH YOU	Suzi Quatro (Mike Chapman)	Chinnichap/RAK	RAK 299 (E)
71	NEW		A MERRY JINGLE	Greedies (-) Chappell/PUK		Vertigo GREED 1 (F)
72	51	5	DANCING IN OUTER SPACE	Atmosfear (Sojka/Pike)	Leeds	MCA 543 (C)
73	49	5	LET YOUR HEART DANCE	Secret Affair (D. Cairns/I. Page)	Bryan Morrison	1-Spy SEE 3 (F)
74	NEW		GREEN ONIONS	Booker T. & The M.G.'s (Booker T.)	Carlin	Atlantic K 10109 (W)
75	NEW		WITH YOU I'M BORN AGAIN	Billy Preston/Syraeta (James Di Pasquale/D. Shire)	Jobete	Motown TMG 1159 (E)

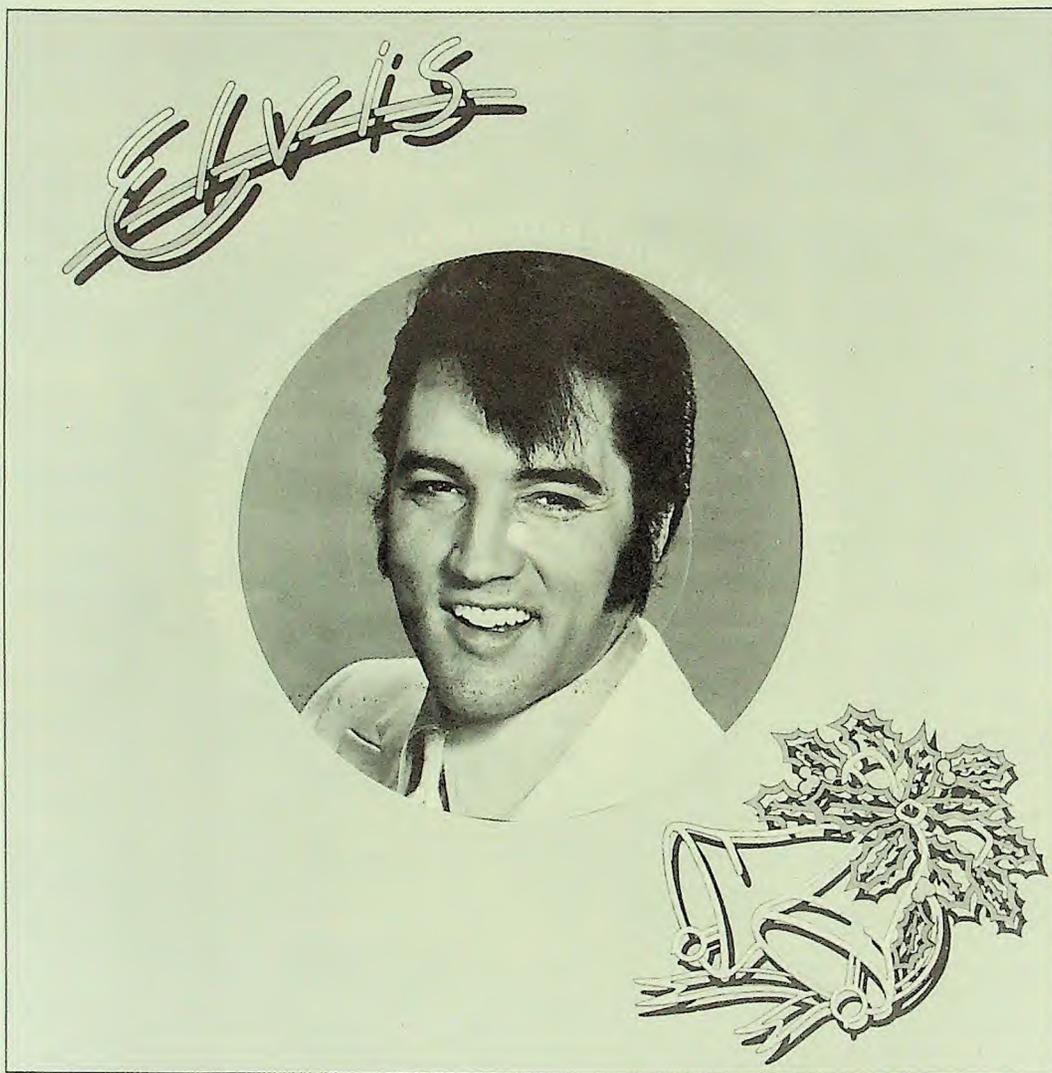
A-Z (TOP WRITERS)

Another Brick In The Wall (Rogers Waters/Bob Ezrin)	1
A Merry Jingle (Trad. Arr./Various)	71
Blue Peter (Trad. Arr./Mike Oldfield)	40
Bomber (Kilminster/Clarke/Taylor)	34
Brass In Pocket (Hynde/Honeyman-Scott)	30
Christmas Wrappin' (Various)	62
Can't Let Go (White/Myers/Willis)	69
Complex (Gary Numan)	11
Confusion/Last Train To London (Jeff Wayne)	15
Crawling From The Wreckage (D. Edmunds)	61
Crazy Thing Called Love (Mercury)	12
Day Trip To Bangor (D. Cook)	26
Diamond Smiles (Galdof)	16
Dancing In Outer Space (Various)	72
Don't Bring Harry (Stranglers/Alan Winstanley)	57
Eton Rifles (P. Waller)	43
Fly Too High (Ian/Moroder)	65
Food For Thought (Various)	63
Gimme Gimme Gimme (Andersson/Ulvaeus)	52
Green Onions (Various)	74
He Was Beautiful (Cavatina) (Myers/Laine)	68
I Just Can't Be Happy Today (Various)	48
I Don't Want To Be A Freak (H. Beard)	64
I Have A Dream (Andersson/Ulvaeus)	21
I'm Born Again (Rulo/Jay)	50
I Only Want To Be With You (Hawker/Raymond)	4
Is It Love You're After (Gregory)	24
It's A Disco Night (Isley Brothers)	22
It's My House (Ashford/Simpson)	39
It Won't Seem Like Christmas Without You (Dalthrop)	47
It's My House (Ashford/Simpson)	32
John I'm Only Dancing (Again) (David Bowie)	23
Ladies Night (Brown/Kool & The Gang)	33
Knocked It Off (Britten/Robertson)	41
Let Your Heart Dance (D. Cairns/I. Page)	73
Living On An Island (Parfitt/Coung)	18
London Calling (Strummer Jones)	42
Mellow Mellow Right On (Various)	45
Message To Your Rudy (R. Thompson)	54
Monkey Chop (S. E. Lewison)	53
My Feet Keep Dancing (Edwards/Rodgers)	29
Moonlight & Muzak (Robin Scott)	44
Music (Kevin McCool)	56
My Simple Heart (Bugatti/Musker)	10
Nights In White Satin (J. Hayward)	14
No More Tears (Enough Is Enough) (Jara/Roberts)	5
Off The Wall (Temperton)	7
One Day At A Time (Wilkins/Kristofferson)	32
One Step Beyond (C. Campbell)	9
Planet's On Fire (Hagar)	58
Please Don't Go (K.C./Finch)	35
Que Sera Mi Vida (Vangarde/Kluger/Byl)	6
Rappers Delight (Robins)	3
Reet Petite (Berry Gordy Jr.)	51
Rise (A. Armar/A. Radazz)	45
Rockabilly Rebel (S. Bloomfield)	19
Sarah (Lynott/Moore)	25
Second Time Around (L. Sylvers/W. Shelby)	59
She's In Love With You (Nicky Chinn/Mike Chapman)	70
She's Not There (Rod Argent)	38
Spacer (Edwards/Rodgers)	37
Still (L. Richie Jr.)	17
Tears Of A Clown (Cosby/Wonder/Robinson)	31
The Ballad Of Lucy Jordan (Shel Silverstein)	55
The Sparrow (Jordan)	28
The Walk (McCracklin/Garlic)	60
Tired Of Towin' The Line (Burnette/Colman)	66
Union City Blue (D. Harry/N. Harrison)	13
Walking On The Moon (Sing)	2
What's Your Sign Girl (Pearson/Sape)	67
When You're In Love (Evens/Stevens)	8
With You I'm Born Again (Shire/Connors)	75
Wonderful Christmas Time (McCartney)	20
Working For The Yankee Dollar (Jobson/Adamson)	27

Top 75 compiled by 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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**DON'T FORGET THE
ELVIS 1980 CALENDAR
PRES 1**

AIRPLAY ACTION

ARTIST	ADDITIONALS RECORDED WHEN FEATURED AS	RADIO ONE	BBC SCOTLAND	BBC NORTHERN Ireland	BBC WALES	BBC PLAYLIST	BIRMINGHAM	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HULLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINGE	PICCADILLY	PLANNING SOUND	SOLO SOUND	TESSEA SMITH	THE VALLEY	TRENT	THAMES	VALLEY	VICTORY	NEW RELEASES LIST
LEWIE, JONA	Gold Bless . . . Stiff BUY 61 (C)																											
LORI & THE CHAMELEONS	Touch Sire SIR 4025 (F)																											
LOVELADY, BILL	One More Reggae . . . Charisma CB 347 (F)																											
LOWRELL	Mellow Mellow Avi AVIS 108 (A)																											
M	Moonlight & Musak MCA 541 (C)																											
MANHATTAN TRANSFER	Foreign Affair Atlantic K 11422 (W)																											
MANILOW, BARRY	Who's Been Sleeping . . . Arista BARRY 1 (F)																											
MARTIN, PATRICK D.	I Like 'lectric Motors Deram DMR 432 (S)																											
MCCARTNEY, PAUL	Wonderful Christmastime Parlophone R 6029 (E)																											
MURRAY, ANNE	Broken Hearted Me Capitol CL 16111 (E)																											
NEW MUSIK	Living By Numbers GTO 261 (C)																											
NICHOLAS, PAUL	Yesterday's Hero RSO 50 (F)																											
NOLAN SISTERS	I'm In The Mood Epic EPC 8069 (C)																											
O'JAYS	Identify Philadelphia PIR 8054 (C)																											
OCEAN, BILLY	Are You Ready GTO GT 259 (C)																											
OLDFIELD, SALLY	The Sun In My Eyes Bronze BRO 83 (E)																											
OLDFIELD, MIKE	Blue Peter Virgin VS 317 (C)																											
ONE WAY	(Featuring Al Hudson) Music MCA 542 (C)																											
PALMER, ROBERT	Can We Still Be Friends Island WIP 6549 (E)																											
PARANOIDS	Stupid Guy Hurricane FIRE 8 (E)																											
PEACHES & HERB	I Pledge My Love Polydor POSPX 86 (F)																											
PHOTOS	I'm So Attractive CBS 7984 (C)																											
PLANETS	Iron For The Iron Rialto TREB 109 (A)																											
POSITIVE FORCE	We Got The Funk Sugarhill SHL 102 (A)																											
PRESTON/SYREETA	With You Motown TMG 1159 (E)																											
PRETENDERS	Brass In Pocket Real ARE 11 (W)																											
PRINCE	I Wanna Be Your Lover Warner Brothers K 17537 (W)																											
RACEY	Such A Night RAK 301 (E)																											
RADIO	Betcha Can't Love Me Just Once Arista ARIST 315 (F)																											
RED HAGGLE PIPERS	Scottish Dog Dance Gull GULS 70 (A)																											
ROGERS, KENNY	You Decorated . . . United Artists UP 606 (E)																											
ROSS, DIANA	It's My House Motown TMG 1169 (E)																											
RUBETTES	Kid Runaway Polydor 2059 173 (F)																											
SAYER, LEO	The World Has Changed Chrysalis CHS 2370 (F)																											
SHALAMAR	Second Time Around Solar FB 1709 (R)																											
SECRET AFFAIR	Let Your Heart Dance I Spy SEE 3 (F)																											
SHEILA B AND DEVOTION	Spacer Carrere CAR 128 (W)																											
SKELLERN, PETER	The Way You Look Tonight Mercury 6008 (F)																											
SOUTHER, J.D.	You're Only Lonely CBS 7878 (C)																											
SPORTS	Who Listens To The Radio Sire SIR 6001 (W)																											
SQUEEZE	Xmas Day A&M AMS 7495 (C)																											
STONE, SLY	Dance To The Music Epic EPC 8017 (C)																											
STYX	Babe A&M AMS 7489 (C)																											
SWINGLE	Opus No. 1 Columbia DB 9073 (E)																											
U.K. SUBS	She's Not There Gem GEMS 14 (R)																											
VILLAGE PEOPLE	Ready For The 80's Mercury 6007 244 (F)																											
WARNES, JENNIFER	Shot Through The Heart Arista 289 (F)																											
WARWICK, DIONNE	Deja Vu Arista ARISTA 310 (F)																											
WATERMAN, DENNIS	I Could Be So Good . . . EMI 5009 (E)																											
WILLIAMS, ANDY	Jason CBS 8063 (C)																											
WONDER, STEVIE	Send One Your Love Motown TMG 1149 (E)																											
ZAKATEK, LENNY	Do It Right A&M AMS 7998 (C)																											

SETTING SONS

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MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING DECEMBER 15 1979

1	GREATEST HITS	•	Riva ROD TV 1
2	GREATEST HITS VOL. 2	•	Epic EPC 10017
3	THE WALL	•	Harvest SHDW 411
4	REGGATTA DE BLANC	•	A&M AMLH 64792
5	LOVE SONGS	•	K-Tel NE 1062
6	20 GOLDEN GREATS	•	Motown EMTV 21
7	PEACE IN THE VALLEY		Ronco RTL 2043
8	CREEPS & DRAPES	•	Arista ARTV 3
9	ELO'S GREATEST HITS	•	Jet JETLX 525
10	NIGHT MOVES	•	K-Tel NE 1065
11	20 HOTTEST HITS	•	RAK EMTV 22
12	KENNY ROGERS SINGLES ALBUM		United Artists UAK 30263
13	LENA'S MUSIC ALBUM		Pye N123
14	ROCK 'N' ROLLER DISCO	•	Ronco RTL 2040
15	OFF THE WALL	•	Epic EPC 83468
16	TRANQUILLITY	•	Warwick WW 5072
17	EAT TO THE BEAT		Chrysalis CDL 1225
35	WET		CBS 86104
36	NEW SID SINGS		Virgin V 2144
37	THE PLEASURE PRINCIPLE	•	Beggars Banquet BEGA 10
38	PARALLEL LINES	•	Chrysalis CDL 1192
39	TOGETHER	•	K-Tel NE 1053
40	WAR OF THE WORLDS	•	CBS 96000/WOW 100
41	MIDNIGHT MAGIC	•	Motown STMA 8032
42	MANILOW MAGIC	•	Arista ARTV 2
43	THE SECRET LIFE OF PLANTS	•	Motown TMSP 6009
44	THE UNRECORDED JASPER CARROTT		DJM DJF 20560
45	OCEANS OF FANTASY	•	Atlantic/Hansa K 50610
46	I AM	•	CBS 86084
47	VOULEZ VOUS	•	Epic EPC 86086
48	GLORY BOYS		I-Spy 1
49	WHATEVER YOU WANT	•	Vertigo 9102 037
50	PLATINUM	•	Virgin V 2141
51	NEW HORIZONS		K-Tel NE 1048
52	THE LONG RUN	•	Asylum K 52181
53	SKY	•	Ariola ARLH 5022
54	NEW SONGS OF THE SEA SHORE		Solar RL 25253
55	ASTAIRE		Mercury 9109 702
56	BAT OUT OF HELL	•	Epic/Cleveland International EPC 82419
57	LAST THE WHOLE NIGHT LONG	•	Polydor PTD 001
58	NEW PORTRAIT		MCA MCS 3045

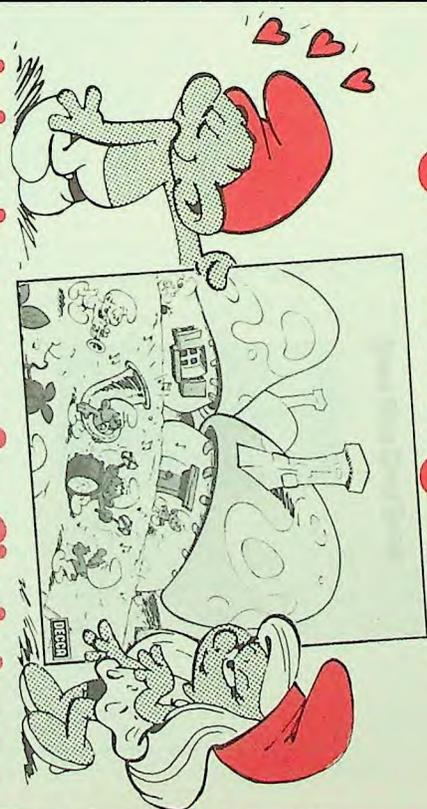


HERB ALPERT

RISE THE HIT ALBUM

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DECCA

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STOWADDYWADDY

Two major French record firms fold

PARIS: The chill winds of recession have claimed two major victims in the French record industry with Pathe-Marconi deciding to close its sister company, Sonopresse, and the International Pelgrims Group putting its French record company, Sofrason, into receivership.

Sofrason has, for more than 40 years, been the Decca licensee in France, and it seems clear that the implications of the Polygram bid for Decca represented the culminating blow for a company which has been in difficulties for some time.

The Pathe-Marconi move to axe Sonopresse coincides with the appointment of a new president, Alain Girondeau, who succeeds Michel Bonnet, reporting to EMI's regional director for Southern Europe, Francois Minchin. Girondeau, formerly a Procter Gamble executive more recently was with Bouton Brochard, a subsidiary of the Scott Paper Company.

Although, for a brief period

earlier this year, Sonopresse was actually out-performing Pathe-Marconi in terms of market success, it has been a painful thorn in the side of the EMI company ever since it was acquired in June 1976.

Sonopresse was a 50-50 company between the giant French publishing and distributing organisation, Hachette, and independent producer/music publisher Gerard Tournier.

Pathe-Marconi bought Hachette's stake for a nominal 500,000 francs (£60,000). At that time Sonopresse had a turnover of £14 million but was losing around £50,000 a year. It had an estimated eight per cent share of the French market, its most important distribution contract being with the French independent, Trema.

Pathe-Marconi later bought out Tournier, but despite acquiring distribution of Magnet, Durium, Capitol, Blue Note, United Artists and Carabine, never succeeded in getting the company into the black. There were massive industrial relations problems, occasioned by a move of headquarters, and these,

combined with a lack of volume-generating repertoire and the general market depression, made the closure inevitable.

All licensed lines will revert to Pathe-Marconi distribution, and the Sonopresse division will be reduced to a basic A&R department. Redundancies, including wastage over the past six months, will be in the region of 150 out of a combined work force of 1,200.

On January 16 Pathe-Marconi leaves its premises in the rue Lord Byron off the Champs-Elysees to move to new offices at rue Pierret in the Paris suburb of Neuilly.

Gerard Delorme, former president of Sonopresse, has declined an alternative position offered by Pathe-Marconi and has resigned from the company.

The troubles at Sofrason, which

has been a declining force in the French market for years, have spilled over to affect the company's associated pressing plant, Areacem, and while the future of the plant is reasonably secure, survival will only be achieved at the cost of 200 redundancies, according to joint general director, Xavier Pelgrims de Bigard.

The combination of Sofrason's declining market share and the eight per cent drop in unit sales in France has resulted in a 25 per cent decline in business for Areacem.

Sofrason, meanwhile, has been involved in discussions with Disques Carrere with a view to the latter company taking over its third party contracts, but no decision will be made on this until a Paris commercial court has considered the company's application for

receivership.

The International Pelgrims Group which has record companies in Belgium and Holland, has been the subject of speculation regarding its cash flow situation for some months, but this week Xavier Pelgrims de Bigard denied that Fonior, Belgium or Dureco, Holland, were in financial difficulties. He also denied a report that Dureco was to be acquired by another independent Dutch company, CNR.

However, Pelgrims de Bigard did confirm that the group's Belgian rack jobbing operation, Centrale Maison Bleue, has been sold to one of its competitors, Sonica. CMB will be reconstituted as a Sonica affiliate under the name Disco Service, headed by former CMB chief Andre Sarboer.

Downtown in record sales

PARIS: Statistics released by SNEPA covering the first half of this year reveal a downturn in record sales of 12.6 per cent compared with the equivalent period of 1978 and a much smaller dip of 1.6 per cent affecting cassettes.

The fact that financial turnover has slightly increased over the same period reflects the average increase in record prices of 14.7 per cent. SNEPA also points out other contributing factors responsible for the sales drop such as the economic recession, piracy, home taping and the high French level of VAT at 33 1/3 per cent.

ON THE subject of piracy, Audio Graphic Industries (AGI) is taking steps to render the illegal duplication of cassettes more difficult. It is using the same type of tape for all its product, and the initials AGI are engraved in the plastic and marked on the boxes. The company

acknowledges that these measures will increase production costs, but deems the extra expense worthwhile in the fight against the pirates.

BARCLAY IS launching a new series called Gold Cassettes with an initial 12 releases from some of the most important stars on the Barclay roster. They include Daniel Guichard, Charles Aznavour, Claude Nougaro, Patrick Juvet, Leo Ferre and Michel Delpech, and the gold motif is emphasised in the presentation of the series.

RCA IS releasing a musical tale by Philippe Chatel, featuring some of the most prominent artists in French show business, such as Henri Salvador, Robert Charlebois, Julien Clerc, Sylvie Vartan, Francoise Hardy, Georges Brassens, Yves Simon, Eddy Mitchell and Alain Souchon. The project is a major achievement in as much as the interest and participation of the

artists was gained and they normally record for varying record companies.

RCA artists Edwin Starr received the disco Oscar from Europe No. 1 and WRTL recently as best disco singer of the year. The company's Hair movie soundtrack has gone gold.

PHONOGRAM HAS been presented with a trophy by the French Ministry of Culture for its double compilation album, Listen To The New French Songs and featuring the compositions of new songwriters such as Alain Brice, Christian Decamps, Francis Lalanne, Lydia Verkin and Joan Pau-Verdier.

In more of a vintage vein, the company is releasing repertoire recorded by Georges Brassens between 1952 and 1976.

GERARD WOOG

Japanese deal signed

PRAGUE: A new three-year deal has been cemented between Supraphon of Czechoslovakia and Nippon Columbia for the Japanese representation of its classical catalogue, a contractual link which has already run for 15 years.

Japan has, in that time, become the best foreign market for Supraphon recordings, with more than 500 classical titles released there, collecting gold discs and special awards to mark both artistic quality and hard sales.

The new deal, which follows the visit to Tokyo of Jiri Vinaricky, Supraphon deputy director of international relations, provides for some 30-40 titles to be released each year.

But the Czech-Japanese partnership goes further in that it also involves technical co-operation between the two companies. Supraphon already is considering buying Nippon Columbia digital recording equipment, so eliminating the need for it to be flown to Prague each year for co-production recording sessions as has happened over the past five years.

PUBLISHING

Music Sales gets in on 'unique concept'

A PACT between Music Sales and Joey Vierra, president of Music Tree Records & Tapes, gives Music Sales exclusive distribution rights to DrumDrops throughout Europe and Australia.

DrumDrops, described as "a unique new concept", is a rhythm machine in record or cassette form designed for musicians, whether they play guitars, keyboard, horns or percussion. Developed by Vierra, it "enables professional and amateur musicians to practise with the finest session drummers on the West Coast of America".

Vierra, a former child star in the Lassie show, is a busy session musician in California, and has expanded DrumDrops as a profitable sideline, with sales of over 60,000 albums during the last six months.

Thirty-two contemporary styles of music on three records or cassettes are available, ranging from all forms of rock to jazz and country, and each selection has been overdubbed with appropriate instruments.

MCPS alters voting procedure

A CHANGE in procedure regarding voting to elect directors of the Mechanical Copyright Protection Society has been outlined in a letter to members of the Music Publishers Association, which owns MCPS, by retiring MPA secretary Dana Josephson. The change has been explained in time for the annual general meeting of the MPA being held this Friday (14) at London's Cumberland Hotel, during which the MCPS report and accounts will be discussed.

Josephson reminds MPA members that at the 1978 annual general meeting of MCPS, the MPA council distributed its voting rights by proxy to MPA members, thereby enabling them to take part in the formal business of the meeting, and to vote for directors.

This unusual procedure, for which counsel's opinion and an extraordinary general meeting were required, was adopted in response to the fact that many MPA members were unhappy about the introduction of the new MCPS agreement, and the latter's board faced a degree of criticism which it thought only a referendum would resolve. In the event, the result was probably no more representative than if the MPA council had exercised the responsibility vested in it as the executive body of MPA.

"In reviewing the situation this year," Josephson continues, "the MPA council and the MCPS board

were prepared to adopt a similar procedure. However, as will be seen from MCPS chairman's statement and the report of the directors for the year ended June 30, 1979, MCPS's own circumstances have changed considerably.

"The new membership agreement has been in effect for nearly a year, and already the benefits are being felt by most publishers. The successful introduction of new computer systems has increased the rate of royalty distribution twofold over 1978. The council is aware that confidence generally in the MCPS has also increased, to the point where normal procedures with respect to the AGM should again be followed."

Accordingly the council has agreed to retain voting rights in MCPS, and to seek suggestions for the election of directors from MPA members.



TRYING TO stop everyone horning in on the act is Raphael Ravenscroft (centre), who has signed a songwriting contract with Chrysalis Music. Ravenscroft played the sax solo on Gerry Rafferty's Baker Street hit among many others, and is currently planning his first solo album and the formation of a permanent band in the New Year. Those trying to get in on the act are, from left, Chris Stone, Andy Jackson, Steve Howard and Geoff Goy.

News in brief...

A NEW music publishing and production company called Trekfarm Music, has been formed by record producer Alan Freeman and songwriter Harold Spiro and an exclusive deal has been negotiated with Neon Music.

The new company will concentrate mainly on the MOR market, and first projects are Kenny Ball's Ronco TV album, Cheers, and We're Going To

Build A Palace by Gary's Construction Company on the RK label.

The latter will receive special promotion support by Terry Venables, manager of the Crystal Palace football club, and will be used as an "official" song by its club members.

Spiro's writing credits include Long Live Love and Nice One, Cyril.

KEN BURGESS, co-writer of My White Bicycle, has signed a recording contract with Disques A-Z. Negotiated by Panache Music Productions' Malcolm Forrester, it gives recording rights to Disques A-Z in France and Panache for the UK.

Edited by JERRY GILBERT

DISCOS

£25 licence for DJs—and no concession for DJF

MOBILE DJs will need a PRS licence to operate in 1980. —and it will cost them £25 a head.

The Performing Right Society changes its licensing policy from January 1 when a licence will be issued to mobile DJs to cover the public performance of copyright music at venues such as private homes, farmers' barns and other premises where public musical performances do not usually take place.

Hitherto, the society has required the owner or occupier of the premises or the promoter of the event to acquire a licence function by function, but it now says that the cost of administering these permits meant that the charges were higher than they will be under the new scheme.

Instead, the disco operator can hold an annual licence which will cover him for any kind of public performance other than at premises such as pubs and hotels, which should already hold PRS licences.

The PRS will be holding further talks with the DJF regarding the enforcement of the licence and in the meantime it urges all DJs requiring a licence to apply to their General Licensing Department as soon as possible,

since all royalties are payable in advance.

● IN A separate press statement, the PRS clarified a number of points in its recent discussions with the Disc Jockeys' Federation (criticised by the Federation's treasurer Dougall DJ in *Music Week* recently).

It states that it is impossible to offer a concessionary rate to DJF members. "The value of copyright music performances does not vary according to whether or not the DJ is a member of a recognised association." In addition, it confirms that the DJF has turned down the idea of a reciprocal arrangement whereby it would pay 5% of its DJ revenue to the DJF in exchange for its list of members.

The PRS remains optimistic that DJs will take up the licence of its own accord bearing in mind the legal responsibilities and the high percentage of DJs currently applying for licences.

With the cost of running PRS calculated at 14% of its total income, the society assures DJs that a high proportion of royalties will reach the composers and publishers.

Facing the season in style!

DECEMBER MAY be the quiet month for most, but RCA ends the year by releasing the hottest import of the moment—Jazz Carnival from Azymuth licensed from Milestone.

In addition it comes with Sonny Rollins' Harlem Boys and both jazz funkies will be available on 12" only in this country with albums to follow early in the new year.

Checking round the other companies, Phonogram rounds off the year with Kool and the Gang riding high, and hopes to bridge the gap between the next Kool release—Too Hot on January 11—with the festive Christmas Rappin' from Kurtis Blow. With the Gap Band hot on import, the company will probably come with a January single from the album.

Another import biggie has been Stargard's Wear It Out, but WEA won't be releasing it until January, when it also has a new Amii Stewart release.

Marvin Howell at Casablanca is lining up Loose Change (another import hottie) and Parliament's Party People for January 4, and has done an about turn on the Duncan Sisters' Boys Will Be Boys from Ear-Marc, which now becomes the B side with You Give Me Such A Feeling taking the top side honours. One to watch for on Casablanca as is the Paul Jabara/Donna Summer duet

called Never Lose Your Sense Of Humour, lifted from Jabara's Disco Wedding LP.

Motown's recent flow of product (and success) dries up for Christmas, with only Rick James' Fire It Up album scheduled, and CBS is keeping back its big guns for the first weeks of 1980 when it releases Dan Hartman's Relight My Fire, Mick Jackson's You Don't Light My Fire and T. Connection's Ecstasy.

And once the holidays are out of the way you can expect another spate of disco releases. There's a lot of life in the old disco yet!

DISCO TOP 50

- 1 (1) LADIES' NIGHT, Kool & The Gang (Mercury KOOL 7)
- 2 (5) RAPPERS' DELIGHT, Sugarhill Gang (Sugar Hill SH 101)
- 3 (3) IT'S A DISCO NIGHT, Isley Bros (Epic EPC 7911)
- 4 (6) OFF THE WALL, Michael Jackson (Epic EPC 8045)
- 5 (3) QUESETA MI VIDA, Gibson Bros (Island WIP 6525)
- 6 (7) NO MORE TEARS (ENOUGH IS ENOUGH), Donna Summer & Barbra Streisand (Casablanca CAN 174/CBS 13 8000)
- 7 (2) DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
- 8 (8) MELLOW MELLOW RIGHT ON, Lowell (AVLAVIS 108)
- 9 (9) I DON'T WANT TO BE A FREAK, Dynasty (Nasty FR 1694)
- 10 (18) THE RIVER DRIVE, Jupiter Beyond (Pye Int'l 7P/12P 5012)
- 11 (22) SECOND TIME AROUND, Shalamar (RCA FB 1709)
- 12 (13) DANCIN' IN OUTER SPACE, Atmosfear (MCA MCAT 543)
- 13 (16) STILL, The Commodores (Motown TMG 1166)
- 14 (10) MUSIC, One Way featuring Al Hudson (MCA MCAT 542)
- 15 (14) RISE, Herb Alpert (A&M AMS 7465)
- 16 (23) JAZZ CARNIVAL, Azymuth (Milestone Import)
- 17 (15) CORDON BLEU, Six Hooper (MCA MCAT 536)
- 18 (20) WE GOT THE FUNK, Positive Force (Sugar Hill SHL 102)
- 19 (12) YOU CAN DO IT, Al Hudson & The Soul Partners (MCA MCAT 511)
- 20 (19) PUT A LITTLE LOVE ON ME, Delegation (Ariola AROC 188)
- 21 (—) COME TO ME, France Joli (Ariola ARO 204)
- 22 (24) MONKEY CHOP, Dan-I (Island WIP 6520)
- 23 (21) SWEET TALK, Robin Beck (Mercury BECK 7)
- 24 (11) GONNA GET ALONG WITHOUT YOU NOW, Viola Wills (Ariola/Hansa AHA 546)
- 25 (25) GET UP AND BOOGIE, Freddie James (Warner Bros K17478)
- 26 (17) STAR, Earth Wind & Fire (CBS 7902)
- 27 (37) BOOGIE ARMY, Chosen Few (Ariola AHAD 548)
- 28 (49) ROCK IT, Deborah Washington (Ariola ARO 179)
- 29 (38) IF IT'S LOVE YOU'RE AFTER, Rose Royce (Whitfield K 17456)
- 30 (26) DANCIN' LOVE AFFAIR, Wayne Henderson (Polydor STEP 7)
- 31 (—) I WANNA BE YOUR LOVER, Prince (Warner Bros Import)
- 32 (—) YOU KNOW HOW TO LOVE ME, Phyllis Hyman (Arista Import LP)
- 33 (27) BOOGIE ON DOWN, Hudson People (Virgin VS 30112)
- 34 (33) MY FORBIDDEN LOVER, Chic (Atlantic 11385)
- 35 (—) CHRISTMAS RAPPIN', Kurtis Blow (Mercury BLOW 12)
- 36 (—) FLY TOO HIGH, Jamis Ian (CBS 7936)
- 37 (30) MY SIMPLE HEART, The Three Degrees (Ariola ARO 202)
- 38 (—) CISELIN' HOT, Chuck Cissell (Arista Import)
- 39 (31) SEND ONE YOUR LOVE, Stevie Wonder (Motown TMG 1149)
- 40 (40) DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka (MCA 531)
- 41 (34) STRUT YOUR FUNKY STUFF, Frantique (Phil Int'l PIR 7728)
- 42 (—) DANCE TO THE MUSIC, Sly & The Family Stone (Epic EPC 8017)
- 43 (35) HOW HIGH, Cognac (Electric WOT 41)
- 44 (28) EGO TRIPPING OUT, Marvin Gaye (Motown TMG 1168)
- 45 (39) MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction (UA LP)
- 46 (41) MY LOVE DON'T COME EASY, Jean Carn (Phil Int'l LP)
- 47 (29) GIMME, GIMME, GIMME, Abba (Epic EPC 7914)
- 48 (—) KNEE DEEP, Funkadelic (Warner Bros K 17494)
- 49 (—) SPACER, Sheila B Devotion (Carrere CAR 128)
- 50 (—) REACHIN' OUT, Lee Moore (Source SRC 100)

Disco Top 50 appears courtesy of Disco International

TALENT

ONE OF the most ambitious and certainly most original recording ventures of 1979 must be The Pentateuch, a collaboration between artist and author Patrick Woodroffe and composer and keyboards musician Dave Greenslade.

The result is a 2LP set casebound within a 48-page hardback book, retailing at £8.99, and which is breaking new ground by retailing in both record outlets and book shops.

The Pentateuch marks Woodroffe's first venture into science fiction and is his first direct collaboration with Greenslade although he had previously designed

two album sleeves for the latter's former rock outfit, called Greenslade.

Woodroffe first started the Pentateuch project some two years ago and worked on it consistently until May this year.

"It all originated from a chapter

of an unfinished novel that I read years ago, concerning the alien world. I realised that it would stand up on its own.

"Originally I saw it appealing to mainly the science fiction/progressive rock fan, but judging from the reactions that we

have had, it's appeal is going to be much wider," he says.

Dave Greenslade first started talking with Woodroffe about The Pentateuch some 12 months ago. Since his band Greenslade split up in 1976, after several albums for Warner Brothers, he has been busy writing the incidental and title music for several BBC television drama series.

He recalls: "Patrick designed the sleeve for our last album, Time And Tide, but then we lost contact with each other. About two and a half years later he wrote to me out of the blue and asked if I would be interested in illustrating his book musically. I felt very flattered about the invitation and when we met once again, we found that we still had a great rapport with each other."

Greenslade adds: "The whole project was a natural progression for me, after writing music for TV plays and documentaries — which calls for a lot of discipline. Yet if it hadn't been for Patrick Woodroffe's invitation I would probably have never had the opportunity to be involved in such work."

"When Patrick sent me his storyline I was very keen to be involved but then when he started to deliver the colour slides I was completely overwhelmed."

"It was Patrick's project in the first place anyway and so it was

natural to keep him involved on the musical side," Greenslade says. "We did a lot of talking over the phone and I would go and see him for a few days, or Patrick would come and see me. In addition he attended many of the recording sessions for the albums."

He continues: "We had several discussions about the moods and feelings of the music and it soon became obvious that it would have to be a double-album as opposed to just one LP. The actual recording sessions, which were held at Trident, took 53 days and each lasted ten hours."

"My manager Harry Maloney suggest to me that we get Robin Lumley to produce the sessions — he is a synthesiser guy himself, so it seemed sensible to get someone who was in sympathy with my work, but who could also be constructive in his approach. In addition the musicians included Phil Collins and John Lingwood."

Woodroffe and Greenslade hope to start work on a new project in the not-too-distant future, but meanwhile there is the exciting possibility of The Pentateuch becoming one of the first video discs. An audio-visual presentation has already been used to help launch the album-cum-book, via a media preview at the BAFTA theatre in London's Piccadilly.

Duo's Pentateuch concept a testament to originality

Conn's country expansion

by TONY BYWORTH

A NUMBER of changes to the London concerts, plus a further expansion into Europe, marks the basis for Mervyn Conn's round of International Festivals of Country Music which start in late March next year.

The most notable aspect of the London Festival — which, next year, celebrates its eleventh anniversary — is the expansion of the event from three to four days and which now stretches over the whole Easter period (April 4-7). The venue for the festival, as usual, is the Wembley Arena.

And Conn expects to attract a full house on the opening night with the securing of RCA country superstar Charley Pride as the headlining act. Other star attractions throughout the weekend include Charlie Rich, Brenda Lee, Emmylou Harris, Jerry Lee Lewis, Stella Parton, Roy Acuff and the Bellamy Brothers.

"The idea for a four day event came originally from the fans themselves who asked why the festival didn't begin on the Good Friday," Conn says "By having four days we're able to present a much wider range of music — like Saturday is much more geared towards the traditional country sounds, while Sunday and Monday are aimed more at the middle of the road and contemporary areas."

Also announced at the press conference was an

exclusive television deal between Mervyn Conn and the BBC, with the result that eight 45 minute specials will be transmitted following the Festival.

Outside of Britain, Mervyn Conn has further developed his European activities by selecting France and Switzerland as new countries for his Festival sites. His round of festivals commence six days prior to the Wembley event with the staging of the second German festival at the Festhalls, Frankfurt, March 29-30.

"I believe Germany will become one of the biggest growth areas for country music in the 1980s," Conn stated, and added that a survey of last year's event revealed that 60 per cent of the audience were native Germans, providing a far greater attendance than American forces personnel.

The other festivals are set to be staged at the Hallenstadion, Zurich (March 30); Le Hippodrome, Paris (March 31 & April 1); Scandinavium, Gothenburg (April 5); and Ahoy Stadium, Rotterdam (April 6 & 7). There will be television coverage on each of the European festivals.

Mervyn Conn estimates that a total of 150,000 will attend the 10 day round of festivals — an estimated 48,000 at the London site — while the television audience could amount to 150 million viewers.

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SINGLES CHART

TOP 75 SINGLES

WEEK ENDING DECEMBER 15 1979

1	2	ANOTHER BRICK IN THE WALL Pink Floyd	Harvest HAR 5194
2	1	WALKING ON THE MOON Police	A&M AMS 7494
3	12	RAPPER'S DELIGHT Sugarhill Gang	Sugarhill SHL 101
4	6	I ONLY WANT TO BE WITH YOU Tourists	Logo GO 370
5	3	NO MORE TEARS Donna Summer/Barbra Streisand	Casablanca/CBS CAN 174/CBS 8000
6	5	QUE SERA MI VIDA Gibson Brothers	Island WIP 6525
7	22	OFF THE WALL Michael Jackson	Epic EPC 8045
8	4	WHEN YOU'RE IN LOVE Dr. Hook	Capitol CL 16039
9	10	ONE STEP BEYOND Madness	Stiff BUY 56
10	26	MY SIMPLE HEART Three Degrees	Ariola ARO 202
11	9	CONFUSION/LAST TRAIN TO LONDON Electric Light Orchestra	Jet 166
12	7	CRAZY LITTLE THING CALLED LOVE Queen	EMI 5001
13	16	UNION CITY BLUE Blondie	Chrysalis CHS 2400
14	14	NIGHTS IN WHITE SATIN Moody Blues	Deram DM 161
15	8	COMPLEX Gary Numan	Beggars Banquet BEG 29
16	15	DIAMOND SMILES Boomtown Rats	Ensign ENY 33
17	11	STILL Commodores	Motown TMG 1166

35	74	PLEASE DON'T GO K.C. & The Sunshine Band	T.K. TKR 7558
36	50	IT'S MY HOUSE Storm	Scope SC 10
37	35	SPACER Sheila and B. Devotion	Carrere CAR 128
38	36	SHE'S NOT THERE/KICKS EP UK Subs	Gem GEMS 14
39	40	IT'S MY HOUSE Diana Ross	Motown TMG 1169
40	72	BLUE PETER Mike Oldfield	Virgin VS 317
41	20	KNOCKED IT OFF B. A. Robertson	Asylum K 12396
42	NEW	LONDON CALLING Clash	CBS 8087
43	13	ETON RIFLES Jam	Polydor POSP 83
44	64	MOONLIGHT & MUZAK M	MCA 541
45	37	MELLOW MELLOW RIGHT ON Lowell	AVI AVIS 108
46	23	RISE Herb Alpert	A&M AMS 7465
47	NEW	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU Elvis Presley	RCA PC 9464
48	46	I JUST CAN'T BE HAPPY TODAY Damned	Chiswick CHIS 120
49	57	I WANNA HOLD YOUR HAND Dollar	Carrere CAR 131
50	NEW	I'M BORN AGAIN Boney M	Atlantic/Hansa K 11410
51	54	REET PETITE Darts	Magnet MAG 160
52	34	GIMME GIMME GIMME Abba	Epic EPC 7914
53	38	MONKEY CHOP Dan-I	Island WIP 6520
54	32	MESSAGE TO YOU RUDY/NITE KLUB Specials/Rico	2 Tone TT 5
55	48	THE BALLAD OF LUCY JORDAN Marianne Faithfull	Island WIP 6491
56	71	MUSIC AI Hudson	MCA 542
57	41	DON'T BRING HARRY Stranglers	United Artists STR 1
58	NEW	PLANET'S ON FIRE/SPACE STATION NO. 5 Sammy Hagar	Capitol CL 16114

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FRI	4	11	18	25	FRI	7	14	21	28	FRI	2	9	16	23	30	FRI	4	11	18	25		
FEBRUARY					APRIL					JUNE					AUGUST							
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Photographed by Tom Leighton at Virgin (sic) Records, 130 Notting Hill Gate, London W11. PVC skirt (?) by She-an-Me, 70 Old Brompton Road, London SW7

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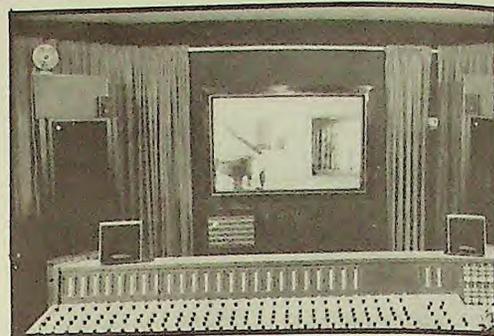
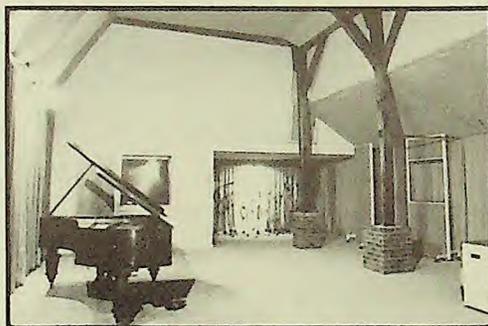


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The studio and control room are housed in a 300-year-old high roofed Sussex barn, adjoining which are the original groom's cottages and stable block, which have been tastefully converted into roomy and comfortable accommodation and rest areas for clients. In order to retain the

natural character of the barn, the exterior was left unchanged and a completely new structure was suspended within the existing framework.

This dramatic internal renovation enabled total freedom of design to such necessities as acoustic traps, echo chambers and isolation booths. Because of the unusual structure of the building, it was possible to obtain a ceiling height of up to 25 feet over most of the studio area, lowering this where necessary to suspend a drum cage and isolation booth. Some of the original materials were used such as wood and brick to create soft and hard acoustic areas, with the result that the sound within the



main studio can be varied according to individual requirements. To enhance this, a system of draping was introduced so that the overall sound itself within the studio can be varied from dead to live.

With the acoustic design of the studio taken care of, the same attention was paid to the control room and the equipment housed within it. After several months of exhaustive acoustic tests a decision was reached for the final design of the studio control room, which included a sloping trapped ceiling, suspended on specially designed mountings. Apart from the acoustic considerations, it was felt that size and comfort were the next

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on the opening of their new Catsfield premises and our warmest wishes for their future success.

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requirements, hence when designing this area provision was made for floor space of 250 sq. ft.

Once away from the studio itself domestic requirements are taken care of by two charming ladies who do everything from cooking the evening meal to providing the seemingly endless cups of coffee. Even workaholics need to relax sometime, therefore, a restroom with T.V., bar-billiards, pin ball machine and video games is provided and if these various diversions fail to amuse then there is always the studio mascot, Donovan, a strapping two year old Newfoundland hound, to be exercised in the surrounding countryside.



Yes, there is a pub, 10 minutes walk. The local inn keeper has now become immune to almost anything, probably the thought of an early retirement due to increased turnover since the opening of the studio aids his hospitality.

On a more serious note, bookings and all financial details are handled by Paul Walden at 20 Chesterton Road, London W.10. 01-960-4355.

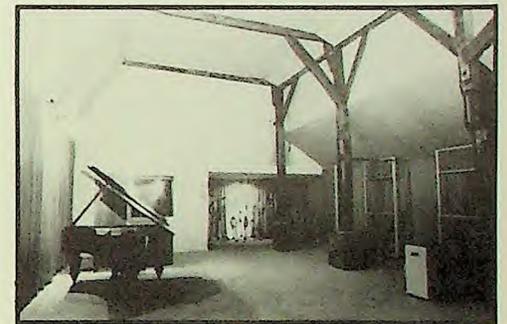
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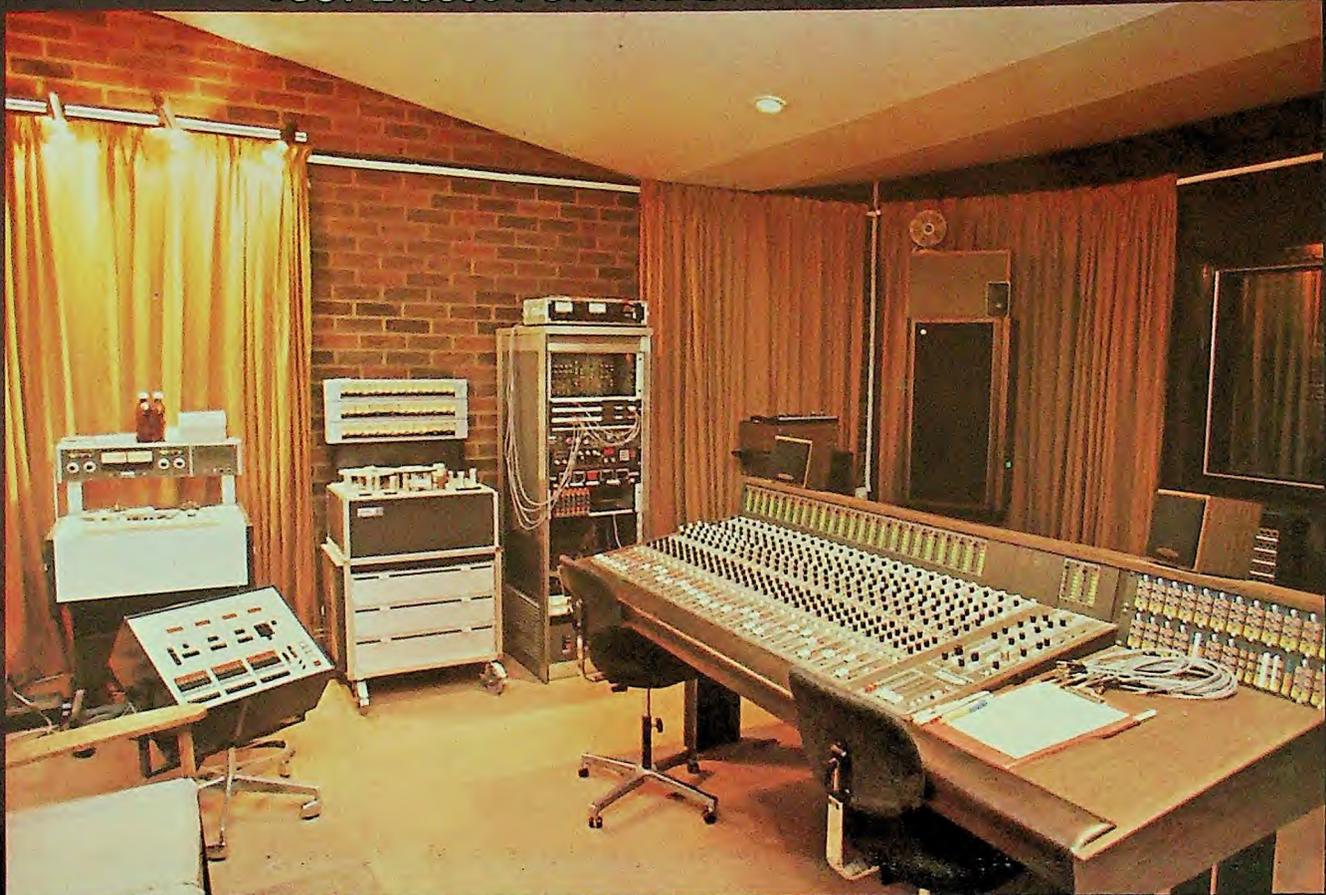
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CHART SINGLE

EARTH, WIND & FIRE

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Penquin's definitive cassette guide

THE GROWTH of the cassette continues apace — and many marketing managers and even retailers feel that given a new impetus on the display side, the sales of cassettes could be matching the sales of discs within a few years.

This makes the release of a cassette guide inevitable, and there can be no better team to do it than Edward Greenfield, Robert Layton and Ivan March who produce the Penguin Stereo Record Guide.

Retailing at £4.95, it is an absorbing 838-page volume, covering the best of the cassettes available. Many of the reviews are based on these written originally for the record guide, but they have been expanded to contain comments about the tape transfer.

This can actually change the preference, because the transfers do vary enormously, some being very good, and even improving, and others having an opposite effect. HMV's Muti/New Philharmonia Orchestra/Mozart's Symphonies No 25, 29, for instance, which was originally regarded as a basically good recording, rich in atmosphere, "has been spoiled in the tape transfer by too high a modulation, bringing coarseness in tuttia".

Altogether, it is an exhaustive exercise covering ably a very wide range of music and should be bought by every retailer with a classical interest, however small.

Andry calls for industry get-together on digitals

PETER ANDRY, head of EMI International Classical Division, has called for the whole record industry to get together to agree on standards and systems for the new digital process.

Speaking at the launch of EMI's first digital record — Debussy's Images and Prelude de L'Après Midi played by the LSO under Andre Previn — he said that the sooner agreement was reached by both record companies and the manufacturers of playback systems, the better for everyone.

Five main playback systems are being developed at the moment, but it is impossible to say which one would achieve dominance he added.

The advantages of digital recording are now accepted by most companies — and currently Decca and EMI, are the leaders among the British companies, though Nimbus is shortly to produce a digital recording as well.

But only Decca and EMI have developed their own machines and editing facilities, instead of the conventional tape and scissor job and much of the editing process in digital is done by computer.

On the digital tape, new data changes every one twenty-five thousandth of an inch — a level of precision which prohibits a primitive tool like a pair of scissors. So the editor takes Take 1 and Take 2 and for the benefit of the computer marks the point where he wants to transfer the required section from Tape 2 to Tape 1. Control is then handed over to the computer which operates a cross-fade system.

This allows a much higher standard of editing, so that while edits are sometimes discernible on analogue tape records, they will be almost undetectable using this fade-out process.

But EMI technicians explained that it is only over the next few months, as the next generation of digital machines comes into use, that digital editing process will become actually quicker than the conventional diagonal slice.

EMI's two digital machines are currently in Philadelphia where they are being used to make six projected recordings with the Philadelphia Orchestra.

EMI debut for quartet

THE FIRST box set of a projected cycle of the complete String Quartets by Beethoven played by The Alban Berg Quartet has been released by EMI. (SLS 5171).

The 3LP set, containing the three Rasumovsky Quartets, plus Opus 74 and 95, marks the debut of this group on EMI, with whom an exclusive contract has now been signed.

The Alban Berg Quartet was founded in Vienna in 1970 with Gunter Pichler and Klaus Maetzel, violins, Hatto Beyerle, viola and Valentin Erben, and apart from

Gerhard Schulz replacing Maetzel last year, the membership has remained constant.

The quartet took its name partly because it was able to study and rehearse intensively in the early years due to a grant from the Alban Berg foundation, but also because they had wanted right from the start to include 20th century music, as well as the central Viennese works.

Cooper on Philips' piano release

IMOGEN COOPER, a former pupil of Alfred Brendel who is establishing a major concert career for herself, joins her old teacher in the Concerto in E flat for Two Pianos and Orchestra, K365 on a new record released by Philips.

It is coupled with the Piano Concerto in E flat K271 played by Brendel and issued first in the box set of the Mozart Concertos in September.

Both are played with the Academy of St Martin-in-the-Fields, conducted by Neville Marriner, and are issued on 9500 585, retailing at the new Philips price of £5.45.

The Academy of St Martin under Marriner also play Bach's Musical Offering on 9500 585 (£4.25), which comes only a couple of months after the DG issue of the same work — except the latter was performed on authentic instruments by Musica Antiqua, Cologne.

It is also worth noting that among Philips' December releases is the 4LP set of Beethoven's Violin and Piano Sonatas Nos 1-10 played by David Oistrakh and Lev Oborin (6768 036) first issued in 1963. It has been brought back into the catalogue after numerous requests from the public.

Philips' main orchestral release is Rachmaninov's Symphony No 1 played by the Rotterdam Philharmonic Orchestra under Edo de Waart (9500 445 £5.45).

Handel hit

TWO OF last year's Gramophone Awards went to performances of Handel conducted by John Eliot Gardiner, and the conductor has now followed up this success with another Handel work on RCA — Israel in Egypt.

The oratorio, which is probably second only to the Messiah in popularity, is performed by the Monteverdi Choir and Orchestra with 12 soloists, and comes in a 2LP box set including a 12 page booklet with an introduction to the work by Gardiner himself (Erato STU 71245 £10.98).

MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
CAROLYNNE MAS Quote Goodbye Quote Mercury 6167 873 (Polygram)	November 30	None	Seemingly endless PR pressure, special folder with biog, pics plus press cutting survey of Stateside reaction to lady, use of black and white colours to project desired artist image. Brief UK, PA visit with gig at London's Venue. Numerous 45 mail-outs, so also album from which comes single. LP (9100 068) ads with 45 in trade, consumer music press. AB: Current US, East Coast rave, born 1956, Bronxville, New York, surfaced NY in '76.	Hard driving sound without any particular identity although vocal performance seems good even if not inspired. Rather predictable brass riffs reply to artist's vocal lines but 45 serves as useful introduction to singer and album — Phonogram obviously mean business but this 45 not their salvation.
GLORIA GAYNOR Tonight STEP 8 — 7" (Polygram) STEPX 8 — 12" (Polygram)	December 7	6 hits with most recent I Will Survive (1, 1979), Let Me Know (I Have The Right) — (Entry October 6, 7 wks. HP-32).	Limited 12", recent hits, TOTP accompanying UK chart success. Artist visit, interviews at time of '79 chart-topper. AB: From New Jersey, one-time termed Queen of Disco.	Familiar Bernstein-Sondheim number from one-time long running musical, him, West Side Story and 45 taken from lady's latest album Gloria Gaynor. Sheer splendour of tune carries the day, over and beyond at least one untidy edit, dropping of line by vocalist and an arrangement which at times seems to have very little in common (other than laying down familiar disco beat) with what Gloria Gaynor may have in mind. None-the-less even the brassiness and bull-at-the-gate arrangement can't stop this from sounding commercial with hit possibilities.
PAUL NICHOLAS Yesterday's Hero RSO 50 (Polygram)	November 30	4 hits, 1976-77. Most successful: Dancing With The Captain (8, 1976).	Picture sleeve track taken from Original Soundtrack album on Warwick and being movie title theme. Nationwide cinema outlet with considerable general press for film. AB: Film star, TV actor, who during '76-'77 looked well on the way to becoming teen star but somehow never did. Has achieved disc success Stateside.	It's one of those guess where the backing riff comes from, sounds very familiar. Good spirited performance from Paul Nicholas of a not particularly memorable film theme.
FLEETWOOD MAC Sara Warner K 17533 (WEA)	November 30	16 hits from 1968 with 7 from period beginning with Say You Love Me (40, 1976). Most recent Tusk (6, 1979, entry October 6).	From current hit LP, Tusk (K 66098) with trade, consumer press ads and album recipient of extensive review coverage plus major radio spots. AB: One-time UK blues band, now half and half UK-US in make-up. Have become one of biggest LP sellers of last half of '70s. Considerable instrumental, vocal variety in line-up with group members writing own material.	Another haunting single to follow recent Tusk success. Sounds much better in this single edited form than LP version. Has quiet insistent feel with sense of instrumentation drama forever lurking without actually ever happening. Features Steve Nicks on lead with her usual clipped line delivery and seems destined for charts.
NIPS Gabrielle Chiswick CHS 119 (EMI)	November 30	None	Colour bag with group on front and back sleeve. Achieved notice by successful major gig backing of The Jam. From November 27 to December 2 provided support first six dates of Purple Hearts tour. Have own London concert December 15. AB: Third single for three guy, one girl group.	Will need lots of airplay for its laid-back charm not so obvious from initial play. Has attractive instrumental break, particularly immediate chords after vocal is given first rest, and one would have thought more could have been made of this during record. Little new in basic construction but find this after four or five spins a likeable disc but fear it may well get lost.
ABBA I Have A Dream Epic EPC 8068 (CBS)	December 7	15 hits from 1974 with recent Gimme Gimme Gimme (3) third hit during 1979.	Fold-out colour sleeve, LP ads. Recent sell-out UK dates, much coverage pop orientated consumer press, daily and provincial press, photos of recent group awards for disc sales. Constant TOTP with succession of hits. AB: Eurovision winners for Sweden via Waterloo 1974 thence chart topper. Initial hard times following before incredibly successful disc career from SOS (6, 1975). Four in group but also credited in songwriting manager, mentor, Stig Anderson.	The reviewer suggested I Have A Dream as obvious single choice when Voulez Vous was issued. Now fourth lift from LP but with Christmas near becomes very powerful choice with its romantic, easily flowing tune which can be picked up by listener without much effort. Usual immaculate arrangement with most emphasis upon ringing changes in very attractive song chorus: Flip: live Wembley version of Take A Chance On Me. Will fight it out with Boney M in Yuletide chart stakes.
RED HAGGLE PIPERS The Scottish Dog Dance Gull GULLS 70 (Pye)	November 9	None	Paul Burnett, Record of the Week (R1). Latter picked up almost immediately with little else for time forthcoming. However now picking up more stations including Radio Two, Downtown, Tees, Medway. AB: Not too much known, from Belgium with songwriter Leo Caerts previously known for major hit.	Perhaps Burnett pick-up was too early when viewed in strictly commercial terms. Essentially a "fun" Christmas season — party record which might well now head for the Top 30 if it can gain increased airplay. Certainly the record has a head-lodging insistence.
NEW MUSIK Living By Numbers GTO GT 261 (CBS)	November 23	Straight Lines (53, 1979, five weeks, entry, October 6).	Considerable press-radio "push", special mail-outs with activity on this following extremely hard work on previous which became one of few records not to climb chart after group disc featured TOTP. Picture bag. AB: Six piece band formed by Tony Mansfield with this person responsible for writing, arranging, producing of group's music. At time of first release GTO termed band "totally" new thing.	Initial "wind" effect picked up on play-out, needle head grooves which at least gives record interesting difference. In mould of good debut single with some added effects which even in vocal finale seem to owe much to Gary Numan. Good solid beat throughout with added emphasis from handclap simulation from percussion work. Five radio station pick-up suggests it may be healthy seller although at copy time seeming silence from Radio One.
BOOKER T & THE MG'S Green Onions Atlantic K 10109 (WEA)	November 23	Three hits UK, 1968-69 with highest position for Time Is Tight (4, 1969).	Indirectly from current cover by Mads 69 (on Casino Classics), becoming major internet seller, particular demand from 'mod' quarters, number featured in The Who film, Quadrophenia (now on national distribution). AB: Jones born 1944, auditioned for Stax whilst at school, then aged 16 and hit US charts. Continued studies gained BA, member of school symphony orchestra. Among early US hits, 'Me' Onions, Soul Dressing, My Potato, PA's from group virtually ceased by end of '60s save for few special appearances. Broke up 1972. Jones wrote music for film Uptight.	Originally on Stax, major US seller without, surprisingly, making impact here. Came out on subsidiary Volt before transfer to major, sold a million. Always an exciting cut, still a classic and deserving at long last of due chart place.
SLY STONE Dance To The Music Epic EPC 13 — 8017 (CBS) — 12" Epic EPC 8017 (CBS) — 7"	November 30	Five hits from 1968 with last Ruffin's Away (17, 1972). This record was hit (7, 1968).	Even if hits have ceased artist has legendary solo name. Limited 12" with usual excellent CBS Disco-Pool push, advance copies, handout sheets. AB: Sly born 1944, one-time lead singer The Viscanses, became record producer, formed The Stoners in '66, became The Family Stone. Debut LP, A Whole New Thing which contained Dance to the Music.	For party music enquirers this is a "must" push record — will hit discos strong. Another John Luongo reworking of familiar material. Bass spaced, lots of funky guitar, brass to the fore, basic beat of original intensified. Crossover possibilities.

Edited
by
SUE FRANCIS

TIP SHEET

JSP Records seeks new outlets

JSP RECORDS has recently signed a deal with Pinnacle Records for UK distribution and is now ready to seek outlets in Europe, North America and Japan.

John Stedman, of JSP, says: "The label is primarily dealing with rock 'n roll, R&B and blues, dealing in both re-issues of vintage material and new recordings made here and in the US. It is planned to extend the label next year to include jazz and perhaps contemporary rock, if we can find the right kind of band or artists. Meanwhile we are ready to expand our overseas distribution commitments."

Albums available on JSP include, *Stranger In Your Town*, featuring piano blues and "boogie woogie master" Jimmie Bell, a very jazz oriented LP which will be promoted with a European tour in 1980: *Chicago Blues*, an album featuring Jimmy Rogers & Left Hand Frank, containing new recordings from this blues duo who will also be in Europe early next year to back up their record and the third release of note is modern blues guitarist and Buddy Guy's *Live At The Checkerboard*, Southside Chicago. This too is a new recording and Guy is in Europe now touring. Singles include those by artists Jerry Butler & The Impressions, Cleo Page, Kid Thomas and More Bandera Rockabillys. Contact John Stedman, LSP Records, 112 Sunny Gardens Road, London NW4. (01) 203 1324.

Musical event for North West

MARTIN SLEATER is putting together an event in the Manchester and Liverpool area where musicians can meet once a month and find a variety of sales and services under one roof covering as many aspects of the music business as possible with the 30 to 40 stands available at each show.

"I've called it 'The Musicians Emporium' and hope to have stands covering such things as musical instruments, amplifiers, PA hire, lighting, stage wear, cases, finance, insurance, photography, publicity, all recording services, van hire, repairs, etc.," says Sleater.

Dates have been set throughout 1980 and the first shows are: Manchester — February 2, Mouldsworth Hall, Deansgate and Liverpool — February 16, Bluecoat Chambers School.

Sleater plans to have a guest manufacturer or distributor giving demonstrations at each show, giving the musicians the opportunity to

Contact Sue Francis
on 439 9756

sample products. "Unlike a Trade Show, this is designed to generate a following which will hopefully increase with every show. There will be a musicians' corner at the Manchester venue where musicians will be able to sell their own equipment free of charge."

Contact Martin Sleater, 061-792-1177 between 12.30 and 17.00 Monday through Friday, 413 Bury New Road, Manchester M7 0ED.

Scope for success

RAY LAREN'S Scope Records label is now interested in securing one-off deals on singles and albums.

"We are also looking to form an association with a producer/arranger and to find artists, preferably who write their own material, for long term development," says Laren.

"The emphasis on the label is to release hits so the basis on which any product is signed will be determined by whether we consider it potentially commercial."

Scope Records (a subsidiary of Lightning Records) had its first release, *Love Disco Style*, this May. This single reached 47 in our charts. *Silly Games*, its second record, went to No. 2; *My Tune to No. 76*; *Switch to No. 52* and *Errol Dunkley's OK Fred*, released in September, to No. 12. Contact: Ray Laren, Manager, Scope Records, 841 Harrow Road, Harlesden, London NW10 5NH. (01) 969 5255/6/7zi8.



U-2 ARE a young rock band which began when the members were at school and have been establishing themselves for some three years in Dublin. A month ago they had a release in Ireland, *Out of Control*, on CBS which went to No 19 in their charts. They are now in London looking for an international recording deal. Their publishing is also free, says their manager, Paul McGuinness. "They have very much risen to the top of the heap in Ireland and we have several interested companies." Derek Block's agency is handling their London dates. The band can be seen at Brunel University, Uxbridge (Dec. 12), Dingwalls (Dec. 14) and Windsor Castle (Dec. 15). Contact Paul McGuinness in London at (01) 473 6306 or later in Dublin on 686553.

Siouxsie seeks guitarist

SIOUXSIE AND the Banshees are seeking a new lead guitarist to replace John McKay. Drummer Budgie will apparently remain the group but will also be pursuing his own projects.

Says manager Nils Stevenson: "We have survived all the problems of the British tour with the minimum of scars. We hope to have the group working again by February but nothing specific can be arranged as everything relies on Siouxsie's health. Between auditions, she is resting in an attempt to recover from hepatitis which still leaves here feeling weak."

Contact Nils Stevenson, 1 Carthusian Street, London EC1. (01) 251 4250.

Child's play

GARY GREEN of Sun Valley Songs says he is "looking for a young boy and girl singing act, aged 10 to 14, preferably with a recording contract... or a record company with such an act, as we have a suitable song." For a copy of the song contact Gary Green, Sun Valley Songs, 23 Denmark Place, London WC2M 8NL. (01) 836 7148.

ALBUM REVIEWS

HOT CHOCOLATE

20 Hottest Hits. REMTV 22. Undoubtedly one of the big albums of the Christmas season which is being backed by a £350,000 TV advertising campaign. Ties in also with the band's tenth anniversary tour.

SIMPLE MINDS

Real to Real Cacophony. Zoom SPART 1109. Second LP from still uncompromisingly new wave Glasgow outfit, strong, clever, fast and well produced. Should help them build on success had by previous releases.

MISCELLANEOUS

Spotlight On Greece. Philips 6641 986. A mid-price 2LP set featuring music which will bring back memories for anyone who has ever had a holiday in Greece. Good catalogue item, however, and one which will probably sell to the Greek population in the UK as well.

DOROTHY SQUIRES

With All My Heart. Decca DPA 3073/4. A 2LP compilation released to tie-in with the indomitable lady's annual London concert, and while the material itself dates back some 10 years, there is sufficient variety to keep the Squires fans happy. Titles include her hits *Say It With Flowers*, *Till and For Once In My Life*.

IRIS WILLIAMS

He Was Beautiful. Columbia SCX 6627. Producer: Walter J. Ridley. Rapidly following her Top 20 success with the title track comes this debut LP from Ms Williams, and it underlines the fact that she is a strong singing talent of whom much more must be heard. An impressive

first-time offering — a pity though that the sleeve photography is so unflattering to the lady.

LINDA LEWIS

Hacienda View. Producer: Mike Batt. Best album yet from one of Britain's best female vocalists. Includes the recent hit *I'd Be Surprisingly Good For You*, the new single *109 Jamaica Highway*, *Save The Last Dance For Me* and *Beggars And Kings*. With any justice this will firmly restore Linda to the charts.

GEORGE JONES

My Very Special Guests. Epic. EPC 83163. Producer: Bill Sherrill. What could have turned out to be an embarrassing flop comes over as an excellent country sampler album with Jones' guests including Waylon Jennings, Willie Nelson, Johnny Paycheck, Ray Sawyer and Dennis Locorriere, Emmylou Harris, Tammy Wynette and Linda Ronstadt.

GODLEY CREME

Freeze Frame. Polydor POLD 5027. Producers: Artists. Another super-intelligent, highly artistic LP from former 10cc men — sounding more like the original than the original at times. A cert for sophisticated pop market. Getting radio play.

ANNETTE PEACOCK

The Perfect Release. Aura AUL 707. Producer: Artist. Sweet, sliinky, jazz-tinted material-strong lyrics well matched by performance. Minority taste, but worth attention, and getting some on radio.

BILLY JOEL

Now Playing. CBS BJ1. A low-key-sampler cum-best-of album where Joel croons his way through some of his best numbers from his previous four records. It includes The

Entertainer, *Piano Man* and *Say Goodbye To Hollywood*, and still makes you wonder what more he has to offer than CBS stablemate Neil Diamond.

CONGO

Congo Ashanti. CBS. 83796. Producer: Nadette Duget. Disappointing album from a line-up that includes Sly Dunbar, Willie Lindo, Lennox Gordon and Earl "China" Smith. Duget's production lacks drive and power, leaving an overall impression of an album that could have been better.

GEORGE DUKE

Master Of The Game. Epic. EPC 83951. Producer: George Duke. A jazz keyboard virtuoso, Duke aims most of this album firmly and unashamedly at the disco market. Danceable numbers like *Look What You Find* and *I Want You For Myself* can't help but get the floor full.

ROGER CHAPMAN AND THE SHORTLIST

Live In Hamburg. Acrobat. ACRO 8. There must be almost an hour of music on this album recorded in August at the Markthalle and with a limited number being sold at £3 it means good value. Backed by a formidable line-up that includes Tim Hinkley on keyboards, Mel Collins on sax and Geoff Whitehorn on guitars, Chapman rasps through nine tracks that will be familiar to Chappo fans.

SLEEPY LABEUF

Rockabilly Heavyweight. Charly CRI 5017. Appropriate title for the big man from The South. Rockabilly at its best, with tracks such as *Cut Across Shorty* and *Honky Tonk Man*. Recent UK tour should help boost sales.

NATIONAL YOUTH JAZZ ORCHESTRA

Mary Rose. Pye. N117. Producer: Terry Brown. Commendable and at times impressive concept album based on the wreck of the *Mary Rose* which is currently being salvaged in the Solent. Most of the album is devoted to the *Mary Rose* theme but there is the addition of other non-aligned tracks like *Cuban Thing*, originally written for Barbara Thompson's *Jubiaba* by Glynn Thomas.

NILS LOFGREN AND GRIN

CBS/Embassy. CBS 31770. A strange budget release, as Lofgren still remains in the underground to a large extent, and his plentiful die-hard fans will probably have a couple of Grin albums anyway. Numbers are taken from all three original releases and show how he consolidated his vast talent by breaking with the band completely. RRP of £2.79 should help sales.

THE BUZZARDS

Jellied Eels to Record Deals. Chrysalis CHS 1213. Special price of £3.99 is bound to attract attention to this album as is the fact it contains their hit single, *Saturday Night Beneath the Plastic Palm Trees*. It is being promoted as a musical history of the group so far, which after listening to the album, good as it is, provokes the question — why so soon?

HORTENSE ELLIS

Reflections. Ballistic Records UAG 30272. Producers: Augustus Martin Williams and Lloyd "Jammy" James. Hortense Ellis is a very sharp lady with a beautiful reggae/jazz tinged voice. All good stuff but will need a lot of pushing if it is to sell in any quantity outside Ellis' circle of fans.

THE METEORS

Teenage Heart. EMI EMC 3315. Producer: Danny Lademacher. With the exception of disco, in which some would say they lead the field, Europeans always seem to miss the mark when it comes to copying US/UK trends. The Meteors look like the glam rock groups of a few years ago and their sound is new wave. The songs sound uninspired and dated. They love it in Amsterdam, but whether it will sell in the UK is another thing entirely.

NORRIE PARAMOR

Thank You For The Music. BBC Records REB 370. The last album to be made by Paramor before his death and likely to become a long-standing memorial to his great musical talents. Features a selection of tuneful melodies all dating from the Seventies.

CARL ST CLAIR

Greetings To You. Trans-Universal Records TUR 004. Producer: R Coke. Seasonal reggae fare including versions of *Silent Night* and *O Come All Ye Faithful*. It's hard to see what market St Clair is aiming for — the MOR buyer rather than the traditional fans it seems. Needs a single to draw attention to it.

KING SOUNDS

Come Zionside/Happiness. Grove Music. With help from such famous friends as Robbie Shakespeare, Ken Boothe, Ansell Collins and Horsemouth, King Sounds has come up with one of those sublime reggae albums. However, green, red and gold artwork is now appearing in such profusion that this particular one is in danger of getting lost in the pile — and it certainly deserves to be somewhere near the top.

18	11	Jam	•	Polydor	POLD 5028
19	15	TUSK Fleetwood Mac	•	Warner Brothers	K 66088
20	19	ONE STEP BEYOND Madness		Siff SEEZ	17
21	16	GREATEST HITS 1972-1978 10cc	•	Mercury	9102 504
22	17	20 GOLDEN GREATS Mantovani	•	Warwick WW	5067
23	18	METAL BOX Public Image Ltd.		Virgin METAL	1
24	22	DISCOVERY Electric Light Orchestra	•	Jet JETLX	500
25	25	OUTLANDOS D'AMOUR Police	•	A&M ANMLH	68502
26	26	OUT OF THIS WORLD Moody Blues	•	K-Tel NE	1051
27	21	STRING OF HITS Shadows		EMI EMC	3310
28	27	THE FINE ART OF SURFACING Boontown Rats		Ensign ENROX	11
29	20	SPECIALS Specials	•	2 Tone CDL TT	5001
=30	24	SOMETIMES YOU WIN Dr. Hook	•	Capitol EST	12018
=30	31	ECHOES OF GOLD Adrian Brett	•	Warwick WW	5062
32	NEW	ALL ABOARD Various	•	EMI EMITX	101
33	33	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	•	Casablanca CALD	5008
34	32	BEE GEES GREATEST HITS Bee Gees	•	RSD RSDX	001
59		Boney M	•	Atlantic/Hansa	K 50498
60	60	BOMBER Motorhead		Bronze BRON	523
61	47	LIVE KILLERS Queen	•	EMI EMSP	330
62	37	RISE Herb Alpert		A&M ANMLH	64790
63		JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	•	Red Seal RL	25163
64	43	BREAKFAST IN AMERICA Supertramp	•	A&M ANMLK	63708
65	50	MACHINE GUN ETIQUETTE Damned		Chiswick CWK	3011
66	65	ON PAROLE Motorhead		United Artists LBR	1004
67	51	TEACH THE WORLD TO LAUGH Barron Knights		Epic EPC	83891
68		BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	•	CBS	10012
69	49	QUADROPHENIA OST	•	Polydor	2625 037
70	NEW	THE BEST OF CHIC Chic		Atlantic	K 50686
71	NEW	FAWLTY TOWERS Soundtrack		BBC REB	377
72	56	DOWN ON THE FARM Little Feat		Warner Brothers	K 56667
73	52	NOT THAT I AM BIASED Max Boyce		EMI MAX	1002
74	NEW	3D Three Degrees		Atolia	3D 1
75	66	LIVE RUST Neil Young & Crazy Horse		Reprise	K 64041



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EMC 33091

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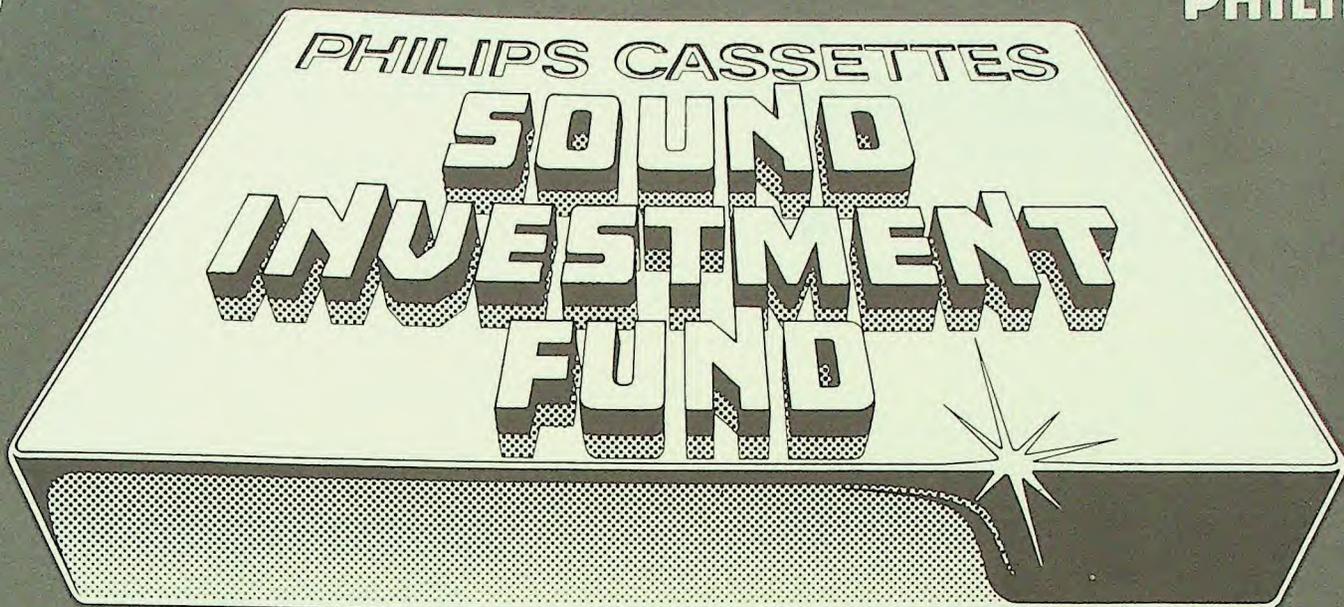
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 Slim Whitman UAG 30270 (UAG-TCK 30270)

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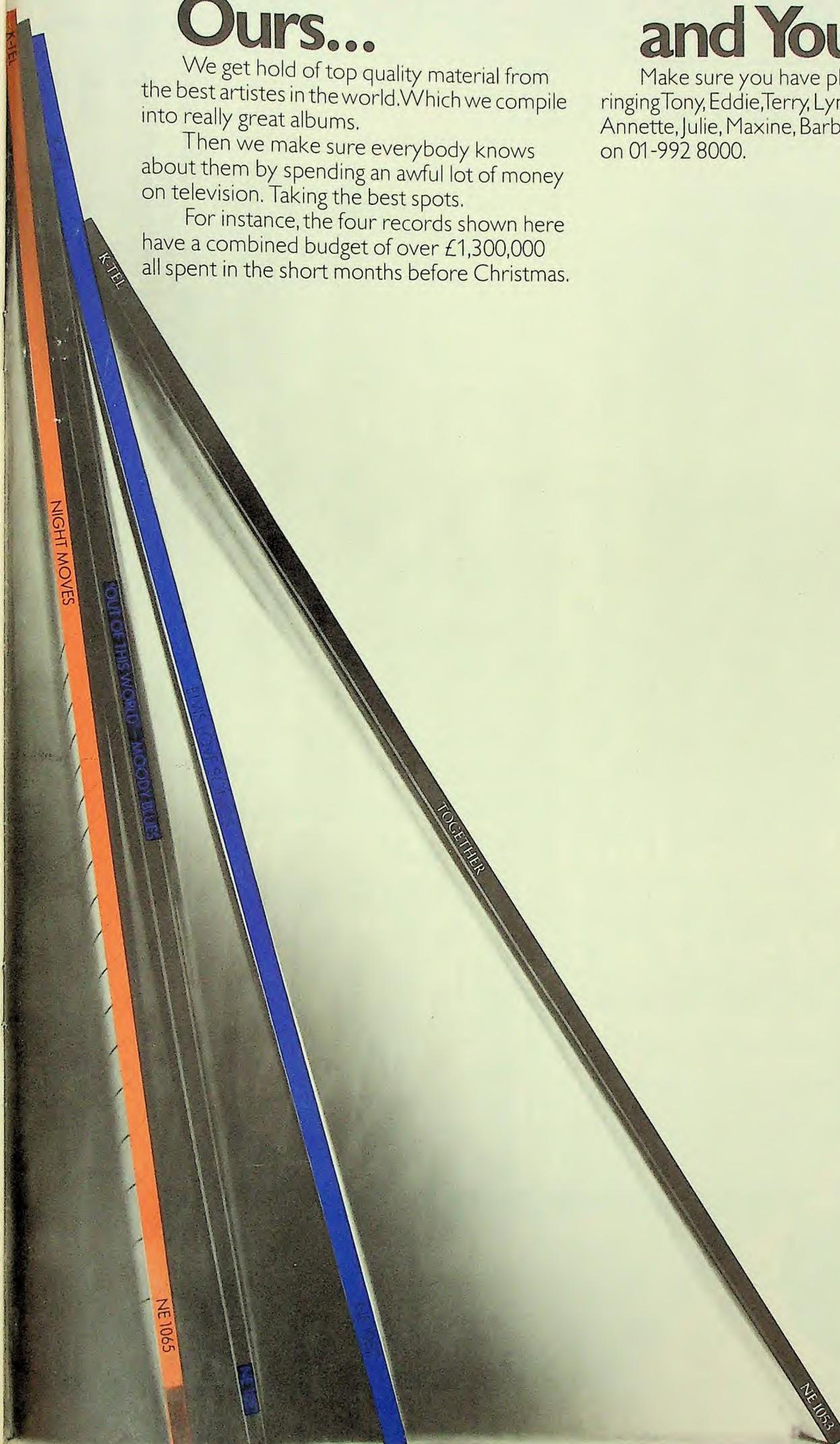


CHART FOR
WEEK-ENDING
DEC. 15

ORDER FORM CHART

TOP 75 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE / Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE / Artist (producer)	Publisher	Label number
1	1	6	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	39	35	4	TOGETHER Various	K-Tel NE 1053 (K)	
2	2	6	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	40	39	77	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 / WOW 100 (C)	
3	3	2	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	41	30	19	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	
4	5	10	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	42	59	41	MANILOW MAGIC Barry Manilow (Ron Dante / Barry Manilow)	Arista ARTV 2 (F)	
5	6	4	LOVE SONGS Elvis Presley	K-Tel NE 1062 (K)	43	34	6	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)	Motown TMSP 6009 (E)	
6	4	5	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	44	40	9	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF 20560 (C)	
7	41	2	PEACE IN THE VALLEY Various	Ronco RTL 2043 (B)	45	54	13	OCEANS OF FANTASY Boney M (Frank Farian)	Atlantic/Hansa K 50610 (W)	
8	8	6	CREPES & DRAPES Showaddywaddy (Showaddywaddy)	Arista ARTV 3 (F)	46	38	27	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	
9	7	3	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	47	70	32	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	
10	12	4	NIGHT MOVES Various	K-Tel NE 1065 (K)	48	45	3	GLORY BOYS Secret Affair	I-Spy 1 (F)	
11	11	1	20 HOTTEST HITS Hot Chocolate	RAK EMTV 22 (E)	49	46	9	WHATEVER YOU WANT Status Quo (Status Quo/Pip Williams)	Vertigo 9102 037 (F)	
12	55	2	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263 (E)	50	48	2	PLATINUM Mike Oldfield (Tom Newman)	Virgin V 2141 (C)	
13	10	9	LENA'S MUSIC ALBUM Lena Martell (George Elnick)	Pye N 123 (A)	51	41	7	NEW HORIZONS Don Williams	K-Tel NE 1048 (K)	
14	9	10	ROCK 'n' ROLLER DISCO Various	Ronco RTL 2040 (B)	52	44	11	THE LONG RUN Eagles (Bill Szymczyk)	Asylum K52181 (W)	
15	13	13	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	53	57	28	SKY Sky (Sky/Clarke/Hayden)	Ariola ARLH 5022 (A)	
16	23	3	TRANQUILLITY Mary O'Hara	Warwick WW 5072 (M)	54	11	1	SONGS OF THE SEA SHORE James Galway	Solar RL 25253 (R)	
17	14	11	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	55	71	2	ASTAIRE Peter Skellern	Mercury 9109 702 (F)	
18	11	4	SETTING SONS Jam	Polydor POLD 5028 (F)	56	53	41	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic / Cleveland International EPC 82419 (C)	
19	15	8	TUSK Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	57	58	37	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	
20	19	37	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	58	11	1	PORTRAIT Don Williams	MCA MCS 3045 (C)	
21	16	12	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	59	1	1	NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498 (W)	
22	17	7	20 GOLDEN GREATS Mantovani	Warwick WW 5067 (M)	60	60	8	BOMBER Motorhead (Jimmy Miller)	Bronze BRON 523 (E)	
23	18	2	METAL BOX Public Image Ltd	Virgin METAL 1 (C)	61	47	25	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)	
24	22	27	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	62	37	5	RISE Herb Alpert	A&M AMLH 64790 (C)	
25	25	36	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	63	1	1	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163 (R)	
26	26	6	OUT OF THIS WORLD Moody Blues (Tony Clarke)	K-Tel NE 1051 (K)	64	43	39	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	
27	21	15	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	65	50	5	MACHINE GUN ETIQUETTE Damned (Armstrong/Damned)	Chiswick CWK 3011 (E)	
28	27	7	THE FINE ART OF SURFACING Boombtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	66	65	2	ON PAROLE Motorhead (Fritz Fryer)	United Artists LBR 1004 (E)	
29	20	7	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	67	51	3	TEACH THE WORLD TO LAUGH Barron Knights	Epic EPC 83891 (C)	
30	24	5	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	68	1	1	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	CBS 10012 (C)	
31	31	6	ECHOES OF GOLD Adrian Brett (Jed Kearse)	Warwick WW 5062 (M)	69	49	13	QUADROPHENIA OST	Polydor 2625 037 (F)	
32	11	1	ALL ABOARD Various	EMI EMTX 101 (E)	70	11	1	THE BEST OF CHIC Chic (Rodgers/Edwards)	Atlantic K 50686 (W)	
33	33	6	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008 (A)	71	11	1	FAWLTY TOWERS Soundtrack	BBC REB 377 (A)	
34	32	6	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	72	56	3	DOWN ON THE FARM Little Feat	Warner Brothers K 56667 (W)	
35	28	5	WET Barbra Streisand	CBS 86104 (C)	73	52	10	NOT THAT I AM BIASED Max Boyce (Bob Barratt)	EMI MAX 1002 (E)	
36	11	1	SID SINGS Sid Vicious	Virgin V 2144 (C)	74	11	1	3D Three Degrees	Ariola 3D 1 (A)	
37	36	14	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	75	66	3	LIVE RUST Neil Young & Crazy Horse (Briggs/Mulligan/Shakey)	Reprise K 64041 (W)	
38	29	65	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)						

ARTISTS

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 ALPERT, Herb 62
 BLONDIE 17.38
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 BONEY M 45.59
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 BRETT, Adrian 30
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 DR. HOOK 30
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 EARTH WIND & FIRE 46
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 FLEETWOOD MAC 19
 GALWAY, James 54.63
 HOT CHOCOLATE 11
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 JAM 18
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 MADNESS 20
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 WAYNE, Jeff 40
 WILLIAMS, Don 51.58
 WONDER, Stevie 43
 YOUNG Neil & Crazy Horse 75

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

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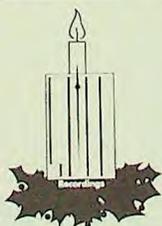


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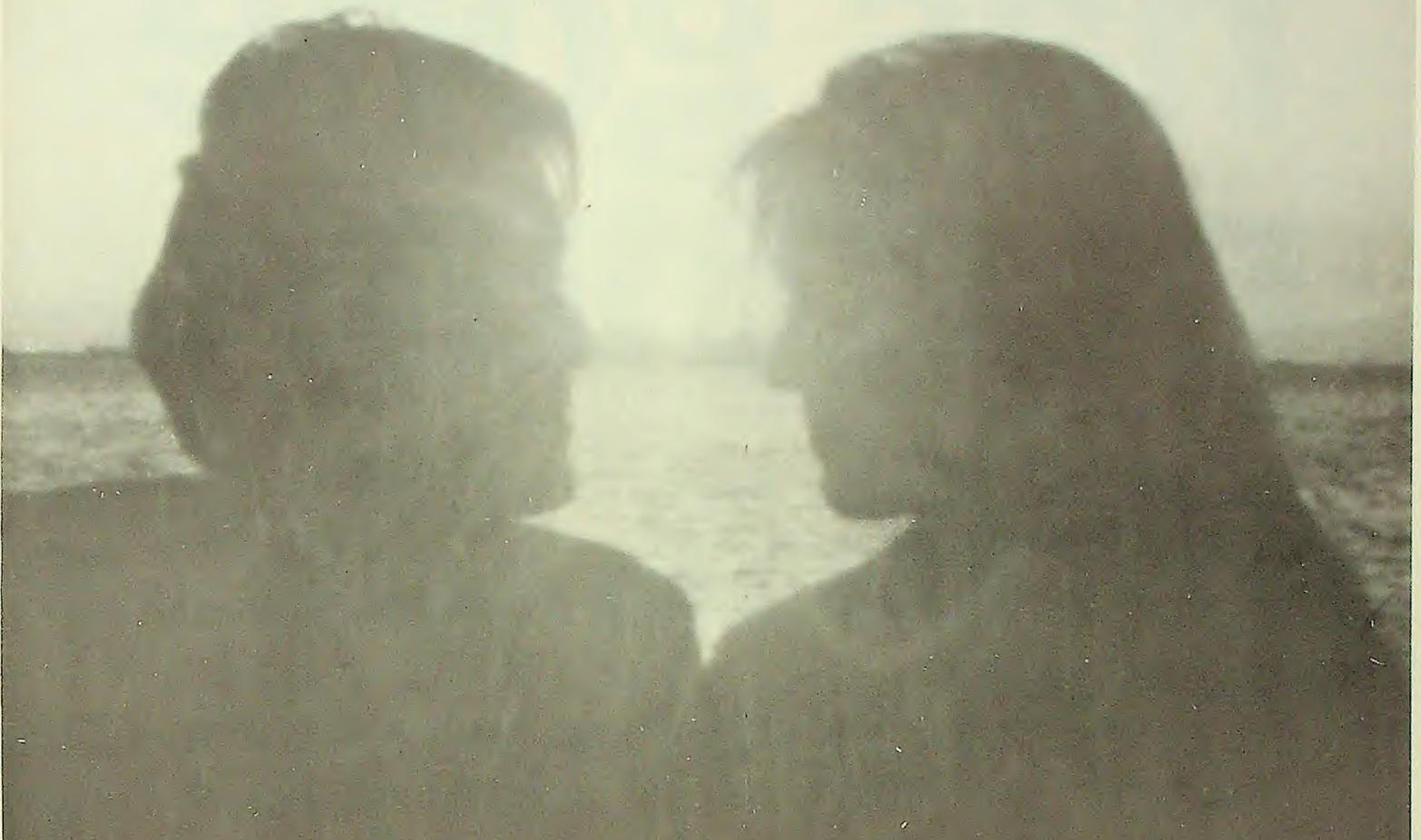
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And both are bound to sell a lot more: they're both being advertised heavily on national TV, right up to December 23rd.

And no sooner are they off the screens than another big seller appears: the Manfred Mann album breaks on TV on December 24th.

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THE STRATEGY devised by CBS Records International years ago as the European Economic Community took shape and effect is paying high dividends in terms of sales and market penetration.

In the words of senior vice-president Peter de Rougemont, there has been "an explosion of sales, market share and chart placings" since March of this year, with sales 50 per cent above those of last year at the same stage.

"It's been a fairly sudden happening, but it's due to the great strength we have in our balance of local product and American and other foreign repertoire," he said, "and it's also due to the great work being put in by all the CBS companies in the European market."

Without disparaging in any way this work being done by individual CBS operations in the various countries, the secret of the CBS success obviously lies in its centralised direction based in Paris, where de Rougemont has worked for the past 18 of his 27 years with the company.

Policy

"Our European marketing department headed by Bunny Freidus in Paris is spreading our success throughout Europe," declared de Rougemont. "Our policy over the years of getting everything under central direction, which we started with a view to taking advantage of the Common Market, has paid off in a big way. So much so that we're increasing our marketing department strength next year by 25 per cent to continue this process."

In the belief that music transcends national barriers, and with the growth of the European Community, many record companies have attempted to set up centralised European operations — not always with success. One company that was first in the field of Europeanisation is CBS and NIGEL HUNTER spoke to Paris-based PETER DE ROUGEMONT about his division's success story.

"We have the solidarity of purpose and the ability to market an artist all over Europe simultaneously. Also our central manufacturing plant in Holland enables us to supply to the various markets very swiftly. And, being centralised, we're able to put into production catalogue items which couldn't be justified in just one country."

CBS artists registering strongly on the international scene of late are headed by Julio Iglesias, who has the linguistic ability to record in his native Spanish, French, Italian and Portuguese, and has been topping the Dutch chart with his Spanish version of the oldie Quiereme Mucho. Others doing well under the CBS banner include Anita Ward, Frank Zappa (whom de Rougemont reported as selling as many records in Europe as he does in the US), Umberto Tozzi, Jeff Wayne and Ellen Foley, who has been enjoying album success in Holland before breaking in the USA, her own country. De Rougemont is by no means



CBS RECORDS International senior vice-president Peter de Rougemont.

complacent about the present level of his company's European success, and fully realises it is vulnerable to the entire range of prevailing problems in the record industry.

"Piracy must be fought like counterfeiting and bootlegging," he said. "In Holland we're using the banknote system — printing a design on cassette inlay cards which is very difficult to copy and enables the dealer to check whether the cassette is genuine or not. The system will be adopted in the UK too."

Where home taping is concerned, he doesn't believe that a levy is the solution. It would merely make hardware more expensive without solving the basic problem.

"We must sell our product at a price which people will be prepared to pay instead of copying somebody else's record or cassette."

Quality

An album, which is well produced and packaged, is a possession to be prized and high quality is an important factor. With regard to cassettes, we're trying to make inlay cards with more pages." De Rougemont senses a "great mood of uncertainty" generally today, reflected in what's happening to the price of gold, stresses and changes in the structure of the world economies, and doubts about the various currencies.

"Necessity is the mother of invention," he pointed out. "We'll find a way out of the problems, particularly in leisure spheres like music. We must rationalise what we're doing, seek new ways and avoid escalating costs. Basically I'm optimistic."

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To climax an extensive Bee Gees campaign of national press advertising (The Daily Mail, The Daily Star, The Sun, The Observer Magazine, Tune In, Smash Hits, Miss London, and Access booklet) and national window displays, comes a massive TV punch during the main Christmas shopping period using peak viewing time in the regions shown below. In addition a radio campaign will commence December 3rd on Capital running through January.

This heavy advertising support will be given a tremendous extra boost with the release on December 21st of a new single 'Spirits (Having Flown)' as both a 7" and 12" version. This superb double album package contains the hits that made the world dance and fall in love including Night Fever, Tragedy, How Deep Is Your Love, Too Much Heaven, Spirits Having Flown, Jive Talkin', Stayin' Alive, You Should Be Dancing, Children Of The World, and many more. **Order from Polydor's Distribution Company Polygram on 01-590 6044.**

BEETLES Television and Radio Campaign Details

ATV

Tues. Dec. 11th	18.57 Crossroads
Sat. Dec. 15th	17.57 Morg & Mindy 18.27 Mind Your Language 23.10 Two People
Sun. Dec. 16th	13.55 Man From Atlantis 21.42 Film
Mon. Dec. 17th	21.20 Minder 22.27 News
Tues. Dec. 18th	18.45 Crossroads
Thur. Dec. 20th	20.58 The Jim Davidson Show
Fri. Dec. 21st	20.27 23.10

ANGLIA

Sun. Dec. 9th	19.42 The Glums
Tues. Dec. 11th	19.40 Star Games
Tues. Dec. 11th	22.55 Documentary
Wed. Dec. 12th	23.35 Family Matters
Thur. Dec. 13th	18.45 Crossroads
Sat. Dec. 15th	18.28 Mind Your Language
Sun. Dec. 16th	22.11 Film
Mon. Dec. 17th	19.15 Give Us A Clue
Mon. Dec. 17th	21.20 Minder
Tues. Dec. 18th	21.30 Film
Thur. Dec. 20th	21.20 Fallen Hero
Fri. Dec. 21st	18.40 About Anglia

THAMES/LWT Full campaign from the 26th December onwards.

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• Plus extensive Tube Card advertising on London's Underground

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DS 1005 I GET THE FEVER — CREATION
DS 1006 ON A MAGIC CARPET RIDE — MISS DEE DEE
DS 1007 SPRING RAIN — DESTINY ORCHESTRA
DS 1008 A HOUSE FOR SALE — CONNIE LAVERNE
DS 1009 SENSITIVE MIND — GENERAL ASSEMBLY
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Sunday 23rd December	10.00am-2.00pm re orders for goods for Monday
Monday 24th December	8.30am-12.00pm re all orders delivered
Tuesday 25th December	CLOSED
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American Commentary



Alexenburg sues MCA. . . . Livingston quits 20th Century. . . . Two bankruptcies Fruin at Warner's video launch. . . . A PS to the Who concert tragedy. . . .

ALL IS not quiet on the MCA front, what with Ron Alexenburg instituting a \$2 million suit against the company in the wake of the folding of Infinity and with MCA Distributing closing four of its 21 branch offices.

Alexenburg is claiming breach of contract — hence the \$2 million figure — plus damages, for which he is seeking additional compensation.

Interestingly, the Alexenburg suit illuminates the purported details of the original agreement with MCA — a subject that has been causing considerable speculation since plans for the label first became known in early 1978.

According to documents filed by Alexenburg, the agreement was to run from June 1978 to December 31, 1984, with Alexenburg, via his own RAA Productions, providing "management services in the record and music publishing industries".

Alexenburg claims he was to be paid an escalating salary for the duration of the contract, plus 50 per cent of Infinity's annual pre-tax income. Another document in the suit alleges that MCA had agreed to advance to Infinity a maximum of \$15 million for the term of the agreement.

Other breach complaints include prohibition of a merger of Infinity with MCA, dismissal of non-contract employees and transfer of artist and management contracts to MCA.

Meanwhile, distribution corporation president Al Bergamo denies that MCA is considering reverting to independent distribution. Instead he announced the closing of the San Francisco, Hartford, Houston and Charlotte offices, though the promotion and sales personnel in those areas have been retained to work out of their homes.

WITH THE continued erosion of his powers, 20th Century Fox entertainment group president Alan W. Livingston has resigned effective from December 31.

Livingston's responsibilities included the record and music publishing companies, both of which will now come within the domain of 20th Century Film Corporation president Alan J. Hirschfield, upon assuming his position a few months ago, stated that his primary concern would be the film company.

It is appropriate to note, however, that it was Hirschfield who initiated the Arista Records deal during his tenure as president of Columbia Pictures Industries.

By Ira Mayer

TEN PER cent of the Hot 100 this week are bulleted singles by UK-based or originated bands, plus Cliff Richard, who's had periodic singles success here but never much of a sustained impact, and three complete newcomers in the Buggles, Flying Lizards and Inmates.

CAPRICORN RECORDS and its two publishing companies (No Exit and Rear Exit — no comment!) have filed for bankruptcy in hopes of reorganising, paying creditors and continuing "as a viable and active record company".

The label has been distributed by Polygram since 1977, though cash flow problems left its status in question by the middle of this year.

Various buy-out proposals failed to be realised, but, according to Capricorn executive vice president Frank Fenter, the company is continuing to fill orders through Polygram.

ALSO FILING for bankruptcy is Record Merchandising, oldest West Coast indie distributorship owned by Sid Talmadge and Sammy Ricklin. Milt Salstone's Chicago-based MS Distributing and Pickwick had both made buy-out offers that had been turned down.

Biggest creditor is Motown, with a sum of nearly \$1.5 million owed, while debts to A&M are nearly \$500,000, and CBS, Polygram and Fantasy are each owed in excess of \$250,000.

WARNER COMMUNICATIONS formally enters the home video market in January with 20 film titles, mostly from the Warner catalogue. WEA Corporation will be responsible for distribution in the US, while WEA International will handle European marketing, which is also slated to begin early next year.

In the US, product will be sold on a no-returns basis, but dealers will be given a six monthly opportunity to exchange up to 15 per cent of unsold merchandise for new product. Minimum wholesale order will be \$200, with payment terms extended to between 45 and 85 days. TV, appliance and video specialist dealers will also be courted as retail distribution outlets.

No official pronouncement has yet been made as to which European markets will be focused on, but WEA UK managing director John Fruin was on hand for the initial announcement.

Among the titles included are Superman, The Exorcist, All The President's Men, and two 90-minute Woodstock programmes. All will feature copyguard anti-piracy encoding.

AS A fan and critic on the rock 'n' roll prowl five or six nights a week for 10 years now, the horror of the deaths at the Who's Cincinnati concert is especially harrowing to me. One always hopes that the spirit of rock 'n' roll rebellion is tempered by a certain humanity, that the quest for an efficient way to exploit the money-making potential of popular music is offset by commonsense and compassion. Apparently it is not always so.

OPINION

WEA's 5% 'stunner'

I WAS absolutely stunned by WEA's decision to reduce dealer margin by five per cent — particularly as I know for a fact they are giving three London retail multiples an extra discount of 15 per cent.

Two of these dealers are able to offer £2 off top albums because of this extra discount, i.e. they are selling records below cost. How can I, paying full dealer price, compete with that?

I would add that I believe these multiples are

receiving similar discounts from all record companies. This will lead to the demise of small record dealers.

I for one will probably close down after Christmas. It just isn't worth the effort any more. I never thought I would see the day when record companies were my enemies.

R. CROMBIE, Oliver Crombie Records and Tapes, Golders Green Road, London NW11.

Variety is the spice of life

I FEEL I must reply to Ted Sisteron's letter (*MW* November 17) about "quality" popular music. I run a disco but my mind is open to all kinds of records, but a record I like has to be good.

Now come on Ted. You and I know why Rivers of Babylon was a hit — it was because of the flip,

Brown Girl In The Ring, which no DJ, party-goer or publican would be without. As for Bright Eyes, it was a hit because of Watership Down which, when I went to see it, was attended by many children who no doubt bought the record because they thought the rabbit on Top Of The Pops was sweet.

One Day At A Time was perfectly timed, just before Christmas, when the charts are dead — what better time to release a record with two verses and an extra long chorus, recorded by a "mum's favourite" artist?

Nobody asks you to "pander to poor tastes" Ted. You can stock Lena Martell by the million but you know you won't. You will stock Hershman Boys because there is money to be made. When I was ten years old I was told "never bite the hand that feeds you".

So you stick to your tastes and I promise to keep my mouth open — but I know who'll come out happier and it won't be the one who listens to middle of the road all the time. Variety is the spice of life.

MARK TUCKER (535 Disco), Beacon Drive, Rolleston, Burton-on-Trent, Staffs.



BONEY M: "Now come on Ted, you and I know why Rivers Of Babylon was a hit — it was because of the flip, Brown Girl In The Ring" . . . Mark Tucker.

Blast for Creole hits

I HAVE just purchased four singles from the new Creole "blast from the past" series under the mistaken impression that I was purchasing reissues of the original hit recordings.

Squire deal

I AM writing to confirm on behalf of the band Squire that they are now under new management. The band is now managed by Mr David Healey Organisation. All enquiries to the following address.

N. MANSER, Squire, Suite 500, Chesham House, 150 Regent Street London W1. (Tel: 439 6288).

Martin poser

YOUR FEATURE on Bill Martin (*MW* November 3) states that "he is more a publisher these days than anything else". Could someone please explain to me what Bill Martin is doing representing songwriters on the PRS Council in his capacity as a writer member of that body?

MRS B. PERRETT, Weydon Lane, Farnham, Surrey.

Admittedly, nowhere in the advertising or packaging of the records is it explicitly stated that the recordings are original, but it must be the assumption on the part of most purchasers. But it is glaringly obvious that very few, if any, of the recordings involved is the original.

Certainly the recording of Jesamine by The Casuals the vocal is definitely not that on the original hit — it is much weaker and has no expression in it.

Record buyers like myself may in future feel "once bitten, twice shy" in respect of these supposed reissues.

R. H. BROCK, Brighton Close, Addlestone, Weybridge, Surrey.

O'Sullivan advocates ad censorship

I THINK it is high time the powers-that-be in *Music Week* imposed some form of censorship on the usage of, to my mind, distasteful picture ads in your magazine. Last week's ad for a Monk's album issued by EMI was no exception.

GILBERT O'SULLIVAN, St George's Hill, Weybridge, Surrey.

● We agree that there is a trend towards the bizarre in some music advertising these days — perhaps it reflects the desperate measures some people feel are necessary to draw attention to their product. And while we regret that Mr O'Sullivan was offended by this particular advertisement, we hope it will never be necessary to censor advertisements appearing in *Music Week*. We prefer to think that this largely responsible industry will apply its own form of censorship before submitting advertising material. We would, of course, refuse any blatantly obscene ads, but very often one man's shock horror is another man's belly laugh. Whether or not something is "distasteful" is very much a matter of opinion. Anyone who does find certain advertising matter offensive should draw it to the attention of the Advertising Standards Authority — Editor.

Sheet music correction

WE HAVE received several letters on the subject of sheet music sales following the letter from Robert Hirschman of Hal Leonard Publishing (*MW* December 1) in which he said that printed music today accounts for £3,000,000 plus turnover in the UK. We are grateful to Dana Josephson of the MPA, Robin Wood of Chappell and Patrick Howgill of EMI, for pointing out that this figure is in fact nearer £13,000,000. Robert Hirschman acknowledges his mistake — attributable to a typing error — and thanks these gentlemen for putting the record straight.

Dusty Springfield

THE PRODIGAL daughter of British pop music returned to the UK again last week for a one-off charity gig at the RAH — and again proved that she is still the finest British female vocalist to have emerged during the last three decades.

Ms Springfield is in the happy situation of knowing just what her fans want — and delivering it to them. No other artist, male or female, conjures up the same incredible two-way flow of love between artist and audience. For those old enough to remember, the scenes at a Dusty Springfield concert are highly reminiscent of those which greeted Judy Garland during the Fifties and early Sixties.

Which isn't to suggest that Dusty Springfield has passed her zenith as an artist and is now on the slippery slopes going downhill. Far from it. The voice still has all the texture and emotion which made it so distinguishable during the mid and late-Sixties. And the lady herself has probably never looked better in a record career which has now spanned 20 years.

Her RAH act was predictable enough — a long medley of her golden hits, the inclusion of newer songs including the heart-stopping Sandra and Hollywood Movie Girls, the disco beat of Baby Blue and some of the R&B flavoured songs that Dusty has for long made one of her trademarks. A well-balanced programme which had something for everyone.

Combined with her concerts earlier this year at Drury Lane, and the recent success of Baby Blue, this concert brought Dusty Springfield that much nearer the goal of making a complete comeback.

CHRIS WHITE

Movies

THE MOVIES fared a lot better after their first couple of numbers which were plagued by a sound so muddy the speakers would have walked out had they had minds of their own.

Picking up on American styles they produce a pounding, blues based sound that lends itself a lot to Little Feat with splashes of sparkling originality. The percussion is outrageous without being obtrusive, while the vocals take themselves up into full blooded screams over a powerhouse rhythm and the occasional tinny keyboards.

Most numbers were new, and a promising selection, too, with the plodding Must Be The Angel In You followed by From Casablanca with slide guitar to stretch your limbs to over a pulsating conga refrain. Like a lot of their songs, both stretched the band to their limits while retaining economy and a sense of pace.

Yo Yo got the best reaction before the encore of Plaza Hotel A.M. and Love Is A Sacrifice, a change of style, almost, more akin to a straight "song" which didn't use some of their instrumental and vocal refrains.

Their return provided a fine night's music, yet it might still be hard for them to put their numbers down on vinyl (GTO couldn't break them) as all the members have a great sense of presence without being showy. Now on Gem Records, a few nudges onto the right places on the live circuit could just do it.

SIMON HILLS

The Jam

GOING TO A Jam gig makes you feel more ancient each time round. The average age at their second night at the Rainbow seemed to have

dwindled to about 12-14 and the post-Quadrophenia era fans looked more Mod than ever.

United Artist group, The Vapors, provided a good support, playing a tight rocky set that included both sides of their current single, Prisoners, plus a taster of their next and were well received by the Jam fans who even towards the end of the Vapors' act were gathering round the front of the stage ready to greet their idols.

The Jam certainly didn't need to win the audience over, but neither did they take things easy. From the opener Girl On The Phone from the Setting Sons LP they gave a wholly satisfying set. Smithers-Jones, which is given orchestral treatment on the new LP, sounded fantastic when reproduced by Weller, Foxton and Buckler onstage, and at times it seemed unbelievable that a simple guitar, base and drums outfit could provide such a full sound.

The Jam are on top of the world at the moment and no-one can touch them.

DANNY VAN EMDEN

Holly and the Italians

DEPTFORD ALBANY witnessed half an hour or so of unadulterated rock with no frills and some great hooks that somehow encapsulated the spirit of what makes a good song.

Holly is the slender leader of the three-piece band, singing rather flat, and playing simple chords over equally economic backing. The style is American with obvious references to the Ramones and Television without the well thought out intellectual strains.

All the numbers start with a coy smile, a one, two, three, four and in they go — titles like I Speak For Myself, I Don't Want You, Just Tonight and the superb Tell That Girl which comes out as a single on the Oval label soon.

There is no lead guitar except on Rock Against Romance where Holly sings over a simple string melody, yet the songs are endowed with little phrases, pauses and occasional low-key use of the vibrato arm of the singer's Strat that allow you to resist the urge to dance — if that is possible.

It's good to see real rock 'n' roll again, at a time when people's minds seem to be wandering back towards seeing how clever they can be as in those uninspired days of the early seventies.

SIMON HILLS

The Tours

CONSIDERING THE track record, when Virgin makes a new signing and managing director Simon Draper is enthusiastic, it is wise to take notice. Armed with this conviction at a recent Marquee date, it was a slight disappointment to see a lacklustre performance from The Tours.

It was possible to recognise the raw talent spotted by Virgin in Tourist Information — their energetic debut single on the label — and Language School — an engaging, catchy number which marked their recording debut on their own label, released through Rough Trade.

They should persevere with their own material — numbers which sounded like My Dream and Face In The Crowd seemed promising — but they need to apply a strict weeding out system when considering possible album cuts. This conventional four piece (two guitars, bass and drums) also coped well with The Who's I Can't Explain and with a deal of hard work, this "raw material" could be honed into something marketable.

DAVID DALTON

The Damned

THE SMASH It Up tour certainly lived up to its name, with the gig at the Rainbow ending up in a full scale battle between the group and its fans.

Chairs were hurled at the stage, while in complete frustration the Damned took to retaliating (after finishing with Smash It Up Parts One and Two) by throwing their equipment back.

By this time guitarist Captain Sensible had stripped off everything other than his socks after the audience grabbed and ripped up his inflatable dinosaur tail — added to his normal furry get up. The band obviously felt powerless on stage, and frustrated — "you shouldn't be nuts like us" appealed Rat Scabies.

Yet the gig opened questions as to why the Rainbow was chosen and, if it was the only suitable venue, why not take out the seats — there was no trouble at the potentially dangerous Clash Southall benefit earlier this year.

To their credit, the Damned have stuck by their guns and still play zany full-tilt rock 'n' roll, which somehow, somehow hangs together. Love Song is an example of their uncanny knack of taking a great melody, while keeping their driving tempo, crashing drums — Scabies likes to knock hell out of them, with arms high to get the full force — and low-tuned bass.

The gig was nothing less than outrageous, with the band as refreshing now against the acceptable face of new wave as they were in '76. New Rose still shone through as a classic, while from the new album, Machine Gun Etiquette, Liar passed as one of their most basic, catchy numbers yet.

SIMON HILLS

Randy Newman

THERE ARE people who think that songs like Birmingham, Rednecks, Short People and America are among the best of their kind they have ever heard. And, hard as it may be for anyone belonging to that faction to believe, there are plenty of others who have never heard of, or do not like or appreciate Randy Newman. If cynical wit, penetrating observation of the wicked, absurd — and the likeable — in mankind, and the ability to combine intelligent lyrics with extremely good melodies were all that was required to be adored and made rich by the masses, Newman would be a strong candidate for the music biz plutocracy. For some reason it simply doesn't work that way.

At the Dominion Theatre in London's West End (a very good choice for this sort of concert, with its pleasantly plush interior and good acoustics) Newman delighted and often convulsed his audience with a performance crammed with plum songs from his large repertoire.

It was a truly typical evening in the company of the amusing Mr Newman and his clever musician friends. The songs, the introductions, the sardonic asides, swift rejoinders to banter from the audience — and the constant live response that all this drew — added up to a kind of conversation involving everyone there, not just a performance. Songs from the new album, Born Again, were enthusiastically greeted, and the famous oldies were even more welcome. Newman may never top the sales statistics, but it's fair to predict that as a writer, performer and personality he will command an audience which makes up in appreciation what it may occasionally lack in commercial reward.

TERRI ANDERSON

INTERESTING TO note that one of the directors of the new Thorn-EMI company — albeit non-executive — is Peter Bennett whose full-time job is managing director of W.H. Smith The news that the Thorn deal had gone through was greeted at EMI with a mixture of relief that it was all over and anticipation of possible executive changes as the new board flexes its muscles Once again we bid a sad farewell to a much-loved Ken Glancy whose departure deprives the British music industry of a respected, knowledgeable and good-humoured personality In America Teresa Stern, head of the classical Nonesuch label since its inception 15 years ago, sacked effective December 31 and there are rumours that the Elektra/Asylum-owned label may be "dismantled" although meantime Keith Holzman, brother of label founder Jac, is overseeing the operation.

YOU CAN now pay to have your name in *Music Week* — all in aid of the Blue Peter Cambodian Appeal — in a novel fund-raising scheme devised by Pye's A & R director John House who is charging £5 a time for people to sign their names in a full page donated by *MW* Celebrating 10 years with RCA last week, Brian Hall's secretary Kay Cain was taken to lunch by RCA execs at the Sportsman's Club, given £5 to gamble on the tables and won £70 Rocket Records moving to new premises in February — to former Bulgarian Embassy in Lancaster Gate Long John Baldry on Rod Stewart: "His wife's just presented him with an eight-and-a-half pound green card" Fable Records boss Ron Tudor presented with Golden Gull Award by Aussie radio station 3MP for his "outstanding contribution to the Australian music industry."

IT WAS ladies week last week: Dusty Springfield gave a triumphal concert appearance at the RAH but apparently upset H.R.H. Princess Margaret with her remark about being "glad to see that royalty isn't just to be found in the Royal Box" (a reference to Dusty's somewhat gay following) upon which HRH left the box after only two numbers and returned in time for the last two numbers EMI held a celebratory lunch for upcoming Welsh lady singer Iris Williams Ariola did ditto for Linda Lewis, and also gave a champagne party for Patty Boulaye on the news that she has been voted club entertainer of the year and Phonogram had a post-gig party for Carolyne Mas.

PROVING THAT personal contact pays off, Rediffusion promo man George Kwiatkiewicz undertook a marathon tour of radio stations on behalf of Robert Rigby's Rock Star album and single cut Nativity Song, and has been rewarded with virtually 100 per cent coverage John Reid required to do 25 hours' work with the Japanese Youth Council in San Francisco as a consequence of bopping a Fairmount Hotel doorman with his cane last September Songwriter Doug Flett had a lucky escape in recent Australian motoring accident which wrote off his car but now he's back in London writing new songs with partner Guy Fletcher Capital chuffed to be asked by five BBC programmes for recordings of the station's first few minutes on air as part of programmes reviewing the decade.

For Acoustocrats!

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