

# RECORD BUSINESS

March 19, 1979

VOLUME TWO/Number 1

45p

## TOP SINGLE

I WILL SURVIVE/Gloria Gaynor  
(Polydor) (1st Week)

## CHARTMAKER

COOL FOR CATS/Squeeze  
(A&M)

## TOP ALBUM

SPIRITS HAVING FLOWN/  
Bee Gees (RSO) (2nd Week)

## CHARTMAKER

MANIFESTO/Roxy Music  
(Polydor)

## PANEL PICKS

Top new singles chosen by the RB  
Hit Panel of 55 UK radio personalities

THE LOGICAL SONG/  
Supertramp (A&M)  
QUESTIONS AND ANSWERS/  
Sham 69 (Parade)  
REMEMBER THEM/  
Showaddywaddy (Arista)  
I GO TO PIECES/Rachel Sweet  
(Sire)  
SHA LA LA MEANS I LOVE YOU/  
Barry White (20th Century)

## Home taping losses reach £100m a year

HOME-TAPING of recorded music is a vastly bigger problem for UK manufacturers than had previously been suspected. A new survey carried out for the BPI and MCPS reveals that the original estimate of £75 million worth of lost sales annually was way off target. The latest figure puts the losses realistically at £100 million, but suggests that they could be between £122-£189 million.

The survey was prepared by Annan, Impey and Morrish, a firm of management consultants, working on information gathered from consumers by the British Market Research Bureau which has been reporting on taping for the BPI for six years.

The reason for the drastic revision of the original estimate is that since last year's initial survey a clearer picture of domestic piracy has emerged. For instance, it was previously thought that an average home-taping session lasted three minutes and was

restricted to a random selection of records. It has now been established that an average session lasts 17 minutes, with seven hours a year being spent in taping music mainly from the radio.

The AIM survey, based on interviews with 9000 people—a much larger sample than would be used in a national opinion poll—claims that there are 13 million people in Britain now recording from the radio.

"Statistically speaking, there is not very much chance that the survey could be more than five per cent out in its conclusions," said a BPI spokesman.

The latest batch of evidence will be used to support the joint BPI-MCPS initiative to persuade the government to implement the Whitford Committee recommendation that a levy should be placed on hardware. It will be sent to the Department of Trade later this year.

## RB 'reaches right dealers'

To the Editor:  
YOU MAY be interested to learn that the Wynd-Up Special recently featured in *Record Business* produced an overwhelming response. We received enquiries not only from local dealers who were hearing about us for the first time, but from as far away as Scotland and Portsmouth. Best of all, the feature has resulted in Wynd-Up opening 40 new accounts. This confirms our belief that *Record Business* is reaching the right people in the retail trade. LESLIE O'MEARA, Sales Director, Wynd-Up Records, Greengate Lane, Prestwich, Manchester.



WHEN A record deal is signed, the occasion is never thought complete without the obligatory snap of artist, manager and record company managing director. But the day Mark Ashton signed his worldwide deal with Ariola, manager Alan Callan and md Robin Blanchflower were unavailable, so life-size cut-outs were sent along in their place. Can you tell the difference? Also in the frame are Mark Ashton and Ariola's marketing head Andrew Prior. This could set a dangerous trend.

## Anchor closes after 5 years -24 jobs lost

ANCHOR RECORDS has been wound up after months of uncertainty following the purchase of ABC Records by MCA in America.

Redundancy notices went out to 24 employees last Monday, and a Tuesday press conference confirmed that Anchor could not function without its UK ABC licence and was forced into closure although it had never lost money. A firm of accountants had been called in to wind up the company from March 13.

Although the lack of releases since last summer and the end of all its artists' contracts indicated to many industry observers that the end of Anchor was a premeditated move, this was hotly denied by managing director Ken Evans, who was appointed only 12 weeks ago following the departure of founder Ian Ralhin.

"I had great plans," he told the conference. "I believed we were going to be autonomous and had been working on developing the operation in that direction. The MCA deal put the whole thing in jeopardy."

ABC International vice-president Jay Morgenstern, in London to negotiate with MCA, added: "ABC's decision to close Anchor came after MCA's plans became clear. At first it looked as if MCA would run ABC as an autonomous label, but they opted not to do that. Anchor became redundant because the major source of income was the ABC licence."

"We had very little discussion with MCA, and you might say the entire US industry is very surprised at what has happened."

Discussions are now being conducted with MCA UK about which

## Contents

DUE TO a factory reorganisation at our printers and consequent changes in the production schedule, *Record Business* this week has some of its regular features displaced. We print below a contents panel to help you find the parts other papers can't reach:

Airplay Guide 10-11. Singles Chart 26-27. Album Chart 33. Disco Chart 16. (Pull out, centre.) One Stops 28. New singles 35. Radio and Rockshow 6. Regional and retailing 7. Classical 13. Live concerts and singles reviews 24. Artists and Repertoire 30. Showcase 34.

## Decca sacks 65

LOSS OF export business to Nigeria and a decline in production requirements since the start of the year has forced Decca to close its record factory at Wareham, Dorset. The production staff of 65 people has been made redundant.

In future, all record production will be concentrated at the Malden, London, plant. The Wareham premises, used for record manufacture particularly of singles since 1946-7, will continue to be used for storage of raw materials and some of the sleeves in the company's 17,000-strong catalogue. Sixty people have been retained

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# Supertramp BREAKFAST

IN AMERICA



NOW BEING SERVED



## NEWS

### Help is still available for Musexpo

ALTHOUGH FOR the second year, the Department of Trade subsidy will not be available for UK companies attending the fifth Musexpo in Miami in November, there is still a limited opportunity for low-cost participation.

The Music Publishers' Association is participating in another government-sponsored scheme Outward Mission, under which a party of 6-20 businessmen, all starting from one point in the US, can claim a repayment of £240 on travel expenses. Only one person per company is eligible. Forms are available from the MPA which is operating on a first-come-first-served basis.

Musexpo organiser Roddy Shashoua said that despite the withdrawal of the subsidy last year, British participation of about 45 companies was up on 1977 and he was anticipating an even better response this year.

Registration costs are 1000 dollars for a stand, equipped with tv and audio facilities, which includes free admission for five company employees. Individual registrations work out at 275 dollars. All prices will be increased by 20 percent after April 30.

Musexpo's new British representative is Colin Hadley of McKinley Marketing (01-930 0341).

## Ins & Outs

CHRISTOPHER BISHOP, joint general manager of EMI Music's International Classical Division is leaving on May 31 to take over as general manager of the Philharmonia Orchestra. The orchestra has recorded for EMI ever since its formation in 1945 and it has agreed that Bishop will be available to produce occasional future records for EMI.

FORMER ANCHOR Records production manager, Mike Nicholas, joins MCA Records on March 26. As production manager, he will be responsible for MCA and Infinity liaison with CBS Records. Nicholas was with Anchor for five years.



**CELEBRATING THEIR** surprise victory in the UK Eurovision Song Contest heats are members of Black Lace.

Pictured with the group are Peter Phillips, ATV Music md, Vic Lanza of EMI MOR division, manager Keith Mills, songwriter, Peter Morris, and Ramon Lopez, EMI Records md.

### Cherry Red's got Heartbeat

CHERRY RED Records, the London-based independent has signed Heartbeat Records of Bristol on a three-year licence agreement, so all future Heartbeat product will be marketed and promoted by Cherry Red and distributed through Spartan.

First new release will be a 12-inch four-track single from Glaxo Babies on March 16. Also included in the deal will be 'Europeans' by Europeans originally released last year.

## Letter

IN YOUR article headed Music Perks EMI Profits (RB, March 5) you indicated in your introductory paragraph that profits for EMI Music's European operations dropped by £4 million in the six-month period to December 31. This is incorrect.

The press release stated that the profits of the entire EMI Group's operations in Europe, including exports from the UK to Europe, fell by £4 million.

However, the down-turn of £4 million was largely attributable to medical electronics. EMI Music's European operations showed little change from the previous year. Leslie Hill, EMI.

## Merchandising

PHONOGRAM IS mounting major campaigns to support two new singles—by David Essex and Dusty Springfield. The Essex album, *Imperial Wizard* (Mercury 9109 616), comes in limited edition blue vinyl and will be advertised in trade and consumer press, teenage magazines, *Miss London*, *Girl About Town*, *the Sun* and *Daily Mirror*. In the latter four publications advertisements will include a telephone number which consumers may dial to hear a message from Essex and excerpts from the album. At dealer level there will be nationwide in-store prop, poster and sleeve displays. Certain dealers will receive a special motorised prop.

The Springfield album, *Living Without Your Love* (Mercury 9109 617), will be advertised in the trade and consumer press, the *Guardian*, *Gay News* and the *Manchester Evening News*. Four thousand posters will be used to advertise the album and Springfield's upcoming tour.

POLYDOR HAS put together a corporate advertising campaign for six Capricorn label albums released this month—Allman Brothers *Enlightened Rogues*, Sea Level's *On The Edge*, Dixie Dregs' *Night Of The Living Dregs*, Stillwater's *I Reserve The Right*, Cooper Brothers' *The Dream Never Dies* and the various artists collection *Hotels, Motels And Roadshows*. A four page pull-out advertisement has been taken in *Melody Maker* and further advertising space will be taken in the trade and consumer press, *Time Out* and *Black Music*.

SONET RECORDS is releasing an untitled "double-single" (SON 2183) by George Thorogood And The Destroyers. Retailing at normal seven inch price, the disc includes four tracks, two of them unreleased live tracks, with a total playing time of over 17 minutes.

VIRGIN RECORDS has released Devo's debut album *Q: Are We Not Men? A: We Are Devo* as a picture disc—retailing at £6.99. It also includes a flexi-disc for "bizarre collectors and collectors of the bizarre".

CHRYSALIS RECORDS is putting major music behind forthcoming releases from Generation X, UFO and Frankie Miller.

'Valley Of The Dolls' (CHR 2310) is released on March 23 in a limited multi-coloured vinyl edition in full colour bag. The company believes this is the first use of multi-coloured plastic on a UK single. The same date sees a new 334 rpm clear vinyl three-track from UFO, also in a full colour bag featuring three tracks from the live album 'Shoot Shoot', 'Only You Can Rock Me' and 'I'm A Loser' (CHR 2318).

Activity on Frankie Miller album *Falling In Love Again* (CHR 1220), and 'Good To See You' (CHR 2299) the single includes 100 window displays in towns visited on Miller's March and April national tour plus full page advertisements in the rock consumer press, while 1,000 display packs (order numbers: FMOP) are available from Phonodisc.

STEVE HILLAGE and Miquette Giraudy have composed and recorded a special album for use at the forthcoming Festival for the Spirit, Mind and Body to be held at Olympia. The music, to be played continuously throughout the event consists of guitar and synthesizer only and it will be released on clear vinyl at the special budget price of £2.99 on April 13.

ADVERTISING IN the motor cycle press, the music trade and consumer press, a completion run in association with Our Price Records, and a 250 strong window display campaign are lined up by United Artists Records for the new Jean Jacques Burnel solo LP *Euromann Cometh*, released on March 30. Burnel also begins a 13 date UK tour on April 14.

United Artists is also re-releasing the Stranglers' single 'Peaches' (UP 36248) on April 6 in a special picture bag.

JONATHAN RICHMAN's new album, *Black In Your Life* (Berserley BSERK 17), and single, 'Lydia' (BZZ 22) are backed by advertising in *Record Business*, the consumer press and *Time Out*. The advertisements also feature Richman's back catalogue and his upcoming tour dates.

**BRAM TCHAIKOVSKY**  
"Girl Of My Dreams"  
ADA 28

**CHAKA KHAN**  
"Life Is A Dance"  
K17320

**GEORGE BENSON**  
"Love Ballad"  
K17333

**FUNKADELIC**  
"Cholly (Funk Getting Ready To Roll!)"  
K17321

**STAR CLIMBERS**



## MULLINGS

ONE OUTCOME of last week's London visit by A&M chairman **Jerry Moss** and attorney **Abe Sommer** could be a settlement of the contractual dispute with **Joan Armatrading**, whose Wembley concert they attended. . . . much sympathy in the UK business for **Ken Evans** who succeeded **Ian Ralfini** as m.d., but only enjoyed the Anchor top job for 12 weeks. . . . still, the word is that neither he nor any of the staff who remained until the end had any reason to complain about the generosity of American-style redundancy payments. . . . but don't, as was tipped, expect to see the ABC repertoire re-emerge on a revived Uni label, everything will be released under the MCA logo. . . . talking of MCA - former president **Mike Maitland**, who officially departed in January, is claiming a modest 24 million dollars damages from his former employers alleging a "campaign of duress, humiliation and harassment" to force his resignation three and one-half years before his contract ended. . . .

CHRYSLIS SUPREMO **Chris Wright** reports that sales to the end of February were 300 percent up on the same period of 1978. . . . enclosed with forthcoming Warwick tv compilation of his greatest hits will be a six-minute gold flex on which in one easy six-minute lesson **Jonathan King** tells How to Become A Pop Star - also coming soon from **Ian Miles'** company will be the soundtrack album of the *Buddy Holly* story, due for May-June release. . . . tough on writer **Richard Gillinson** whose song 'Fantasy' was second-equal in the blacked out Eurosong contest after being a hotly-tipped favourite - last time he had a likely winner, with 'Promises Promises' show was also blacked by striking technicians. . . . Fleet Street had fun though, with one especially tantalising quote from an unnamed act which complained that the result was unfair because the tv audience had not had the opportunity to see them dancing. . . . a darts tournament is being organised in June by April Music (or do we mean in April by June Music?) - never mind, **Steve Reeves** has all the answers at 01-439 1845. . . .

IN AMERICA **Paul McCartney's** MPL Communications has terminated its affiliation with BMI and has joined forces with the opposition as a publisher member. . . . an NOP Market Research survey for *Engineering Today* magazine discovered that of Britain's leading industrial figures only BL chief dashing **Michael Edwards** had made any public impact - 23 percent recognised him, compared with that other leading industrial figure **Rod Stewart** who was recognised by 87 percent overall - the year's most useless piece of information. . . . with promo copies of **Precious Little's** 'Ain't Got No Balls', DJM sending out crocheted 'williwarmers' - but how did they know the right size, ponders a flattered **RB** scribe. . . . from Decca press office, **Richard Routledge** moving to RCA, while **Annie Metcalfe**, formerly of Motown press department, joins Decca

WRAPS ARE still on, but it looks likely that **Southern TV** is planning a new rock show of adventurous proportions. . . . surely **Miles Copeland's** experiences with BTM Records were worth more than just one paragraph in recent *Observer* colour magazine profile on three industry celebrities. . . . represented by **Lord Goodman's** Goodman Derrick law firm, former Track and now Propellor Records m.d. **Mafalda Hall** obtained £14,250 damages against **Chris Stamp** following liquidation of CSB company. . . . that BBC-2 look at the 'My Way' saga was worth it just to hear **Paul Anka** admit that he cried (all the way to the bank?) after completing the words - but what a shame that nobody tried to work out who has made the money, the lyricists or the original French composers. . . .

CHAMPAGNE BREKKERS gaining in fashion - **Pye** uncorked for **Real Time** at the Intercontinental Last Wednesday, while **Ariola** did the same for the **Three Degrees** at the Inn On The Park on Friday - a great idea if neither work nor the effects of an after-show big night before spoil the fizz. . . . pity EMI Records press chief **Brian Southall** a trifle shellshocked after escorting a dozen Japanese dealers for three days last week, only one of whom could speak English. . . .



# 'Until The Night'

## A brilliant new single from Billy Joel

Billy Joel's next hit single 'Until The Night' comes from his successful '52nd Street' album.

7242

RECORDS

RECORDS

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## RECORD BUSINESS

Hyde House, 13 Langley Street, London WC2H 9JG  
01-836 9311

EDITOR/MANAGING DIRECTOR **Brian Mulligan**  
DEPUTY EDITOR (News) **John Hayward**  
ASSISTANT EDITOR (Production) **Tony Bradman**  
EDITORIAL ADVICE (Redshaw (Talent); **Brian Harrigan** (Radio)  
**Tim Smith** (Retailing); **Frank Granville Barker** (Classical)  
RESEARCH **Godfrey Rust** (Manager); **Dalydd Rees** (Assistant Manager); **Barry Lazell**, **Jan Martin**  
ADVERTISING **Nigel Steffens** (Manager); **Julia Ball** (Production Assistant)

COMMERCIAL DIRECTOR **Bill Newton**  
Subscriptions c/o RBP Ltd., Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH.

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# LRD promo-team re-shuffle

EMI's LRD has re-shaped its national promotion presence to form two new teams—one to concentrate on regional radio and the other a 12-strong squad to form a new type of record merchandising operation.

Working along the lines of the established singles promotion team, the new merchandising set-up will inaugurate a weekly call cycle to selected dealers aimed at providing a fast, flexible response to help break both singles and albums.

The team is operational with immediate effect, reporting to Dave Valente, previously Midland regional

sales manager for the LRD's album team. He will report to Pete Rezon the national manager who was formerly singles promotion team manager. Both the new squad and the existing albums sales teams will continue to come under the responsibility of general sales manager Clive Swann.

"The general idea is to reduce a dealer's stock risk by providing him with immediate back-up and point of sale material to make sure people walking into the store know what is hot from EMI LRD," said Swann. "We are really taking the singles promotion force one step further by

extending it to albums and making sure the product is merchandised thoroughly."

The four-man regional radio team will come under the aegis of general manager Julian Moore. The re-shufflings have been achieved by re-distributing manpower previously involved in the singles and albums teams.

"In 1978 the LRD had considerable success with both albums and singles from new artists, and the intention is to build on this with the new merchandising team to improve albums performance," said Swann.



**HURRICANE'S PHIL Presky** poses with WEA deputy managing director **Richard Robinson** and co-director **Monty Presky** (far right) at the launch of the new WEA-licensed label.

## Price Commission to probe the 99p single?

FOLLOWING A Parliamentary question on the rapidly rising cost of singles—now up to 99p from most of the majors—the record industry could face a far-ranging investigation into its whole prices and profitability structure.

Labour MP Arthur Lewis asked Junior Prices Minister Robert McClellan to add records to the list of possible examinations to be considered by Prices and Consumer Protection Secretary Roy Hattersley.

Hattersley now has to decide whether the record industry should be investigated by the Prices Commission—a process which could take up to six months.

Although every price rise by companies turning over more than £15 million a year has to be notified 28 days before the rise comes into effect to the Prices Commission, no investigation is normally carried out unless the rise is brought to the attention of the Prices Secretary.

## Woods in court over Joel film

CLIVE WOODS and his Inter-promotion company have given a High Court undertaking not to sell or distribute a film of Billy Joel entitled 'Billy Joel Special' and produced by Mike Lechebusch.

The agreement was given to CBS Inc and CBS International S.A. and included an undertaking not to make any use of film or master tape alleged to infringe copyright until judgement or further notice. They made no admission of liability.

## Millaney forms video indie

SCOTT MILLANEY, formerly managing director of Island Records Blue Mountain Films offshoot, has left to set up his own video production company to be known as Millaney-Grant Productions.

Joining him at the new company, based at 12 Star Street, London W2

(tel 01-794 3344), will be creative director Brian Grant, previously with ATV Elstree. The new company is offering full production, duplication and distribution services, and is currently finalising a tv network deal for a new music series to go into production later this year.

### ● from page 1

to staff the warehouse.

Decca director Bill Townsley told *Record Business* that Nigeria's ban on imports had resulted in the loss of over 1.5 million pressings, mainly albums. He noted that there was a shipment of 140,000 copies still awaiting despatch. "You can't lose that much business and not feel the draught," he said.

The Decca shutdown comes in the wake of the publication of the BPI's survey of record production in 1978 (*RB*, March 12) which showed a 41.5 per cent increase in singles production and a sixfold increase in the number of imports, mainly to supplement lack of UK production capacity.

### ● from page 1

Anchor staff will be given jobs. Anchor's assets, including a long lease on its prime-position office building in London's Wardour Street, will be disposed of and the proceeds directed towards the parent ABC Inc, original financier of the Anchor operation.

Records currently in stock at CBS will continue to be distributed in the

normal way, although they are now the property of MCA.

Commented CBS managing director David Beteridge: "I think the ABC catalogue will probably stay with us. Discussions are still going on but I imagine everyone will be sensible about the whole thing."

One important outcome of the ABC-MCA deal is that ABC artists' contracts are assignable, which will make the combined country catalogue possibly the strongest in the world.

## Now oldies get WEA pic disc treatment

PICTURE DISCS make their debut in the oldies market in a major campaign launched by WEA in association with Lightning Records.

April 6 sees the release of ten seven inch picture disc singles under the collective title "Cruisin'". Each single features two golden oldies from the late Fifties/early Sixties, at an rrp of £1.49, displaying a different full colour photograph of a custom car.

However, the discs are only avail-

## Phonodisc set for name - change

PHONODISC IS to be re-named Polygram Record Services—but a definite date for the change has yet to be settled. The change of name for the company, which manufactures and distributes records and tapes for Polydor and Phonogram, is said to be "in line with similar changes taking place in the Polygram Group worldwide," according to Polygram Leisure.

## Rockshow Chart

RECORD BUSINESS has expanded its weekly Rockshow Chart airplay report (see page 6) to include rock albums most-featured on six major BBC local stations—Merseyside, Newcastle, Nottingham, London, Birmingham and Manchester.

get to dealers in packs of 50 (five batches of the set of ten singles). In addition there will be no discount on the packs. The picture discs are limited edition and when this has been sold out the singles will revert to black vinyl on the Lightning Old Gold label retailing at 99p.

Merchandising for the records will centre around a display unit for window and in-store use featuring a clear plastic wallet with room for all ten records—2000 of these are ready to

ship and more will be provided if necessary.

Titles in the series include Chris Montez' 'Let's Dance' with Lonnie Mack's 'Memphis' on the B-side, Bobby Darin's 'Dream Lover' with 'Mack The Knife', The Everly Brothers' 'Bird Dog' and 'Devoted To You' and Kitty Lester's 'Love Letters' with the Casinos' 'Then You Can Tell Him Goodbye'.

□ □ □



# The BEACH BOYS



new single

# 'Here Comes The Night'

CRB 7204

from the forthcoming album

# 'L.A. (Light Album)'



Order from CBS Order Desk. Tel: 01-960 2155.



*Casablanca Records*

CBS Distribution Centre, Barlby Road, London W10

## Anderson is Scotstar '78 personality

BY NOW an annual event, the Scotstar Awards Ceremony took place at Tiffany's in Glasgow. This is the third year that Clyde Factors has given a party - mainly for retailers - and awards to Scottish artists. In Scotland there still is not a great awareness outside the trade that there are companies based here who are producing work of comparable standard to that of the majors and indies south of the border, and to a certain extent the Scotstar awards set out to rectify that.

The personality of the year was Ian Anderson of Jethro Tull, who has re-established his roots here by buying a sizeable chunk of Skye, but whose English pastoral music belies his ancestry. The male and female personalities of the year were Isla St. Clair and Christian, who both have made their mark heavily through television. Christian's new

## Scottish news

series on STV has garnered a great deal of attention, mostly favourable, and can only serve to promote the signer's potential.

The Average White Band, who were presented with their award later in the week, had to emigrate to prove their musical worth, but the other awards proved Scotland's awareness of its native talent - Alasdair Gillies, The Alexander Brothers, fiddle orchestra conductor John Mason, and Addie Harper and the Wick Band, all served to emphasise that ethnic music still has a powerful place in Scottish culture.

During the evening it was apparent that some dealers would like to have seen an award to dealers at some point, but the invidious political situation in which Clyde Factors would then find themselves prevent the idea. Nevertheless, some more recognition of the dealers' role is perhaps inevitable - now that Clyde Factors have started something, the firm may need to find some way of thanking their better customers.

## ULSTER NEWS

### DONAL K. O'Boyle.

**SPIDER MUSIC:** Tommy Hayden Enterprises have decided to set up a label and music publishing organisation, known as Spider. Based at Penbrooke Road, Dublin 4, the new label will be managed by Tommy Hayden, Tony Byrne and Dave Pennefather who joined as promotions manager after a long spell with Hawk Records. Well known acts such as Gina & The Champions, Red Hurley, Chips, Starband and Tony Kenny will be featured on the Spider label. It's expected that Release Records and Solomon & Peres will distribute the new label, both in Ireland and overseas.

**Opportunity Knocks:** Donie Cassidy Promotions organiser of the Irish version of *Opportunity Knocks* with Hughie Green, has signed the top three contestants to management. Winner Joy Starr has formed a new backing band known as Opportunity. The Morrissey a folk trio who were voted into second place have now joined Hawk Records, while in third place Paucic Browne is enjoying chart status with his debut single Yarmouth Town issued by Hawk Records also. Promoter Donie Cassidy hopes to organise another All-Ireland *Opportunity Knocks* series later in the year.

**Folk Fever:** All major recording labels have issued new albums featuring our leading folk groups and balladeers. Mulligan issues the final *Bothy Band*



To coincide with his tour of America, Homespun Records is issuing balladeer John Kerr's second album, *My Green Valleys*.

album *Recorded Live In Paris*. While Tara Records feature Christy Moore, Donal Luny and Jimmy Faulkner on *Live In Dublin*. Gemma Hasson's second album *I've Never Been To Me* was voted RTE's Album of the Week, and EMI's issuing a track from the album 'Bucket to the South' as her new single. Dolphin Records has signed the Furey Brothers with Davy Aurther and issues a golden collection under the title 'Ban-shee'. *Blacksmith* - the second album from the popular duo Foster and Allen, features their current single 'Rambles of Spring'. Balladeer John Kerr has his second LP issued by Homespun Records under the title *My Green Valleys* and is off on a UK tour in March. London-based Irish folk group Dingle Spike showcase a wide folk collection on their debut album manufactured by SRT Productions. Tommy Makem and Liam Clancy's LP *Two for the Early Dew* is issued by Blackbird Records. Although international names include Northern dates on their tours, the duo will not accept bookings despite the fact that Makem comes from Ulster.



LEO SAYER pays a visit to Phonodisc's Walthamstow pressing plant where he saw his new tv advertised album *The Very Best Of Leo Sayer* coming off the presses. To commemorate his visit a press was named after the artist.

## Letter

● With the annual GRRCC/MTA conference beginning this week, Leicestershire record retailer, Jack Ainley, expresses some opinions of the functions and effectiveness of the current GRRCC leadership.

NEXT WEEK'S annual dealer conference makes this an appropriate moment to consider the effectiveness of the GRRCC as the representative body of the retail trade.

The GRRCC has never commanded more than a minority support from the independent retailers that it seeks to represent. This is possibly due to the fact that it never actually appears to achieve any positive results in its negotiations with the manufacturers. It may, of course, be the case that it does do good things on our behalf, but is so then it makes a poor job of informing members of the results. Although there is a regular MTA newsletter, it never seems to contain any information of what problems are being tackled on behalf of members or their outcome. Could this be because nothing of any real importance is ever achieved?

There are a number of areas in which the GRRCC could have made a real contribution recently - and for all I know may have done but has not passed the

information to members such as myself. It would be interesting to know whether any attempt has been made to sample the views of members on the matter of five percent returns for passing on to the manufacturers. The impression is that the committee (or should I say chairman and secretary?) is in favour of the returns allowance, yet at a recent East Midlands branch meeting there was no doubt that the majority view was that a better discount was a more desirable alternative.

Was the GRRCC consulted on the Phonogram Going For A Song campaign, and if so was any objection raised regarding the way in which overnight Phonogram wiped hundreds of pounds off the value of many dealers' stock, with only very modest compensation? Was any submission made to Ppe when the price of the NSPL series was reduced by £1 with no compensation at all?

There are other areas where the GRRCC could be of some constructive use - for instance, improving the recompense for the exchanging dealer using the EMI Tokens scheme. Also worthy of GRRCC's consideration would be the erosion of the dealer discount of 33 1/3 percent on singles retailing at 90p. According to my calculations it is now down to 32.8 percent, which is considerable if like us you sell a lot of singles.

Isn't it about time that there was a complete reorganisation of the GRRCC to broaden the scope of its membership and management committee. I feel that all committee members should be there courtesy of the votes of the regional branches, which would mean a fairer representation than we get from the current London-dominated committee. And finally, any reorganisation should be a matter of importance undertaken to keep members better informed of what it is doing in the name of the retail trade. In the last 20 years since I have been a dealer, the GRRCC has done so little that can be seen that we might as well not have had a GRRCC at all.

JACK AINLEY, Ainley's Records, Leicester.

## Publications list from MTA

A LIST of new publications which could well be of interest to many UK record retailers in the day to day running of their businesses has just been drawn up by the MTA.

They include four books published by Retail and Planning Associates, PO Box 5, Corbridge, Northumberland, - 'Public And Private Policies Towards Small Shops', 'Techniques In Store Location Research', 'A Selective Bibliography On Marketing And The Distributive Trades' and 'Retail Changes In South Wales'. There is also 'Retail Planning For Tomorrow's World', published by Tesco.

## Pickwick

IN A London report on Pickwick's plans to launch an Irish retail company (RB Feb 12), it was stated that Brian Dockery, ed of EMI Ireland had organised a meeting between Monty Lewis, md of Pickwick, and leading retailers. We have been asked to point out that no dealers were invited and that the meeting was only with representatives of the distributing companies involved.



# Charisma sets up radio, TV promo team

CHARISMA HAS set up a new radio and television promotion team - the first full-time outfit in its history - in an attempt to beef up regional airplay activity. Previously the company has relied on free-lancers in the provinces. The team consists of Clive Crawley (national radio promotions), Ron Atkinson (regional promotions manager), Mary McCormick (Scotland and north east England promotions), John Rushby (midlands and north west England) and Carni Towney (promotions coordination based in London).

Both McCormick and Rushby are new additions to Charisma having previously been with EMI.

Atkinson told *Record Business* "In the past local radio performance hasn't been over-exciting on our records. We seem to have done okay in London but in the regions we haven't made quite the same impact."

"So now that Charisma is becoming more singles conscious we feel that we really need more airplay action. As a company we intend to have a real crack in the singles market and, of course, one of the major factors here is to ensure that we are getting airplay."



**THE CLASH**, on the set of the Tye Tees television rock show *Alright Now!* The band appeared with Tom Robinson on the sixth of nine shows which Tye Tees intend to record. As yet no definite date has yet been set for broadcast of the first edition of the show but producer Malcolm Gerrie told *RB* that he expects an announcement to be made soon. The show, fronted by former Darts bass singer Den Hegarty, looks likely to be syndicated nationwide but, again, no details have been confirmed.

## Meet John Otway - in person

JOHN OTWAY stars in a television documentary called *Stardust Man*, made by ATV, and which will be broadcast on Thames, Anglia, Southern and Westward on Thursday, March 22, at 11.35pm.

The following day his new single, 'Frightened and Scared', is released and

in the initial batch of records there are three without vocal tracks. The recipients of these records should read the instructions on the back of the record sleeve which will tell them how to get Otway to sing the song to them - in person.

ROCKSHOW AIRPLAY: most-played albums

## The Rockshow Chart

- 1 (2) **FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still
- 2 (-) **MANIFESTO** Roy Music - Polydor
- 3 (-) **THE TWO TOM ROBINSON BAND** - Harvest
- 4 (-) **THRILLER** Eddie & the Hot Rods - Island
- 5 **LOOK SHARP** Joe Jackson - A&M
- 6 **THEX YERBOUTI** Frank Zappa - CBS
- 7 **5 CHAPPO** Roger Chapman - Acrobat
- 8 **1) DESOLATION ANGELS** Bad Company - Swan Song
- 9 **9) THE GREAT ROCK & ROLL SWINDLE** Sex Pistols - Virgin
- 10 (-) **EVEN SERPENTS SHINE** Only Ones - CBS
- 11 **(-) ARMED FORCES** Elvis Costello - Radar
- 12 **(-) DIRE STRAITS** Dire Straits - Vertigo
- 13 (-) **BREAKFAST IN AMERICA** Supertramp - A&M
- 14 (-) **REMOTE CONTROL** Tubes - A&M
- 15 **(13) BUSINESS UNUSUAL** Various - Cherry Red

\*The Rockshow Chart is based on albums most popular with rock DJs irrespective of the sizes of their audiences.

### Radio One/John Peel

**THE GREAT ROCK & ROLL SWINDLE** Sex  
Pistols - Virgin  
**THRILLER** Eddie & the Hot Rods - Island  
**SCARED TO DANCE** Skids - Virgin  
**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still  
**BLACK MOSES** Jah Lloyd - Front Line

### Beacon/Pete Clements

**SECONDS OUT** Genesis - Charisma  
**STRANGERS IN THE NIGHT** UFO - Chrysalis  
**THE TWO TOM ROBINSON BAND** - Harvest  
**WHEN YOU WERE HERE** Eddie & the Hot Rods - Island  
**LIVE HERALD** Steve Hillage - Virgin

### BRMB/Robin Valk

**AMAZING RHYTHM ACE** Amazing Rhythms Ace - ABC  
**THE TWO TOM ROBINSON BAND** - EMI  
**BREKFAST FULL OF BLUES** Blues Brothers - Swan  
**MANIFESTO** Roy Music - Polydor  
**SLIDE AWAY** THE SCREEN RAINBOWS - EMI  
**BREKFAST IN AMERICA** Supertramp - A&M

### Capital/Nicky Horne

**THE TWO TOM ROBINSON BAND** - EMI  
**MANIFESTO** Roy Music - Polydor  
**CHAPPO** Roger Chapman - Acrobat  
**STRANGERS IN THE NIGHT** UFO - Chrysalis  
**REMOTE CONTROL** Tubes - A&M  
**BREKFAST IN AMERICA** Supertramp - A&M  
**LOOK SHARP** Joe Jackson - A&M

### City/Phil Easton

**THEX YERBOUTI** Frank Zappa - CBS  
**SHREK** YERBOUTI Frank Zappa - CBS  
**BREKFAST FULL OF BLUES** Blues Brothers - Swan  
**BUSINESS UNUSUAL** Various - Cherry Red  
**TUUGH ME** (Sng) - Poly  
**IAN GILLAN LIVE AT THE BUDDOON** Ian Gillan - Flamingo (Imp)  
**SCARED TO DANCE** Skids - Virgin

### Clyde/Douglas Donnelly

**BREKFAST IN AMERICA** Supertramp - A&M  
**DESOLATION ANGELS** Bad Company - Swan  
**THEX YERBOUTI** Frank Zappa - CBS  
**REMOTE CONTROL** Tubes - A&M

### THE TWO TOM ROBINSON BAND - EMI

**TOTO** Tees - CBS  
**DOWNTOWN/John Paul STRANGERS LIVE - (X-CERT)** Strangers - Live (Imp)

### STRANGERS IN THE NIGHT UFO - Chrysalis

**HERALD** Steve Hillage - Virgin  
**MILLIONAIRES & TEDDY BEARS** Kevin Cadogan - Virgin  
**THRILLER** Eddie & the Hot Rods - Island  
**CHAPPO** Roger Chapman - Acrobat

### Forth/Jay Crawford

**HEAT IN THE STREET** Pat Taylor - Polydor  
**BREKFAST IN AMERICA** Supertramp - A&M  
**DESOLATION ANGELS** Bad Company - Swan

### MANIFESTO Roy Music - Polydor

**ANGEL STATION** Manfred Mann's Earth Band - Boreas  
**THRILLER** Eddie & the Hot Rods - Island  
**DIRE STRAITS** Dire Straits - Vertigo

### Luxembourg/Stuart Henry

**INFLAMMABLE MATERIAL** Still Life Firebringers - Virgin  
**DIRE STRAITS** Dire Straits - Vertigo  
**CHAPPO** Roger Chapman - Acrobat  
**BUSINESS UNUSUAL** Various - Cherry Red  
**LOOK SHARP** Joe Jackson - A&M  
**1983** Lou Reed & the Velvet Underground - Mercury  
**MANIFESTO** Roy Music - Polydor

### Metrol/John Coulson

**TOTO** Tees - CBS  
**MANIFESTO** Roy Music - Polydor  
**CHAPPO** Roger Chapman - Acrobat  
**LOOK SHARP** Joe Jackson - A&M  
**EVEN SERPENTS SHINE** Only Ones - CBS  
**THE TWO TOM ROBINSON BAND** - EMI  
**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still

### Metro/Malcolm Herdman

**MANIFESTO** Roy Music - Polydor  
**CHAPPO** Roger Chapman - Acrobat  
**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still  
**STRANGERS IN THE NIGHT** UFO - Chrysalis  
**DESOLATION ANGELS** Bad Company - Swan  
**THE TWO TOM ROBINSON BAND** - EMI

### Pennine/Bob Preedy

**THRILLER** Eddie & the Hot Rods - Island  
**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still

### COOL FOR CATS Swaine - A&M

**THEX YERBOUTI** Frank Zappa - CBS  
**ROCK & ROLL MACHINE** Triumph - RCA  
**DESOLATION ANGELS** Bad Company - Swan

### Piccadilly/Pete Baker

**HERALD** Steve Hillage - Virgin  
**NO. 1 IN HEAVEN** Sparks - Bigger  
**MANIFESTO** Roy Music - Polydor  
**THEX YERBOUTI** Frank Zappa - CBS  
**EVEN SERPENTS SHINE** Only Ones - CBS  
**SOUND ON SOUND** Bob Newton's Red Noose - Hansel

### Plymouth Sound/Jan Calvert

**NO. 1 IN HEAVEN** Sparks - Virgin  
**DESOLATION ANGELS** Bad Company - Swan

### HEADING HOME

**GAY WRIGHT** - Warner Bros  
**FEEL NO PAIN** Average White Band - RCA  
**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still  
**CHAPPO** Roger Chapman - Acrobat

### Swansea Sound/Steve Nicholas

**THEX YERBOUTI** Frank Zappa - CBS  
**ARMED FORCES** Elvis Costello - Radar  
**ANGEL STATION** Manfred Mann's Earth Band - Boreas

### TWO FOR THE SHOW Kamau - Kinister

**DESOLATION ANGELS** Bad Company - Swan  
**AT THE BUDDOON** Cheap Trick - Epic

### Tees/Brian Anderson

**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still  
**LOOK SHARP** Joe Jackson - A&M  
**LIVE HERALD** Steve Hillage - Virgin  
**COOL FOR CATS** Swaine - A&M  
**TOTO** Tees - CBS  
**THEX YERBOUTI** Frank Zappa - CBS

### Trent/Peter Tait

**CHAPPO** Roger Chapman - Acrobat  
**AT THE BUDDOON** Cheap Trick - Epic  
**THRILLER** Eddie & the Hot Rods - Island  
**DESOLATION ANGELS** Bad Company - Swan  
**HEADING HOME** Gay Wright - Warner Bros  
**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still

### Victory/Andy Ferriss

**STRANGERS IN THE NIGHT** Manfred Mann  
Tokalyukay - Radar

Edited by Brian Harrigan

## Prince offers Duke a job

RADIO LUXEMBOURG's celebrity disc jockey slot on Saturdays is filled by Mick Jackson on March 24 and Gene Chandler on April 14.

Programme director Tony Prince, meanwhile, was so impressed by the performance of one recent celebrity DJ, George Duke, that Prince offered him a full-time job on Luxembourg - but Duke had to turn down the offer because of prior commitments. However, Prince said "George can have a job on Luxembourg any time he likes".

## BBC goes to the people

THE BBC has embarked on a nationwide campaign to inform the public about its plans for new local radio stations.

Throughout this month Michael Barton, controller of the BBC's local radio network, is visiting six of the nine areas in which the corporation will be opening new stations.

Barton has already visited Lincoln and York and he will be going to Cambridge, Northampton, Norwich and Shrewsbury armed with films and taped extracts from the 20 existing stations.

### BBC Manchester/Peter Stratford

**WINING UP** THE SENILE MAN Alternative TV - Legend Fun City  
**BUSINESS UNUSUAL** Various - Cherry Red  
**SCARED TO DANCE** Skids - Virgin  
**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still

### DESOLATION ANGELS

**Bad Company** - Swan  
**THRILLER** Eddie & the Hot Rods - Island

### BBC Newcastle/Jan Penman,

**Dick Godfrey, Tom Noble**  
**SOUND ON SOUND** Bob Newton's Red Noose - Hansel

### McGulgan, Clark & Hillman

**THE TWO TOM ROBINSON BAND** - EMI  
**OUT FOR REVENGE** Squad - DJ copy, Local Band  
**THE GREAT ROCK & ROLL SWINDLE** Sex Pistols - Virgin

### BBC Nottingham/Jaye C

**THEX YERBOUTI** Frank Zappa - CBS  
**MANIFESTO** Roy Music - Polydor  
**YAN FOR THE VIKI HARE** Warner Bros  
**THE TWO TOM ROBINSON BAND** - EMI  
**SANCTUARY 1** Getz - EMI

### BBC Merseyside/Phil Ross

**MILLIONAIRES & TEDDY BEARS** Kevin Cadogan - Virgin  
**BLACK MOSES** Jah Lloyd - Front Line  
**THEX YERBOUTI** Frank Zappa - CBS  
**FROGS, SPROUTS, KLOGS & KRAUTS** Rumour - Still  
**PART & PARCEL** Special Objects - Oxyd Music

### BBC London/Stuart Coleman

**DIRE STRAITS** Dire Straits - Vertigo  
**DIRE STRAITS** Dire Straits - Vertigo  
**LOOK SHARP** Joe Jackson - A&M  
**GEORGE HARRISON** George Harrison - RCA  
**AMAZING RHYTHM ACE** Amazing Rhythms Ace - Atlantic  
**BREKFAST FULL OF BLUES** Blues Brothers - Atlantic



**We confidently expect so**



Without doubt,  
"The Very Best of Leo Sayer"  
is destined to be one of the biggest selling  
albums of 1979.

A unique record of Leo's career to date, it  
features every one of his hit singles.

From "The Show Must Go On," through  
"When I Need You," right up to "Raining In My  
Heart." In all, there are 14 great tracks.

It's the kind of very special album that  
deserves very special promotion.

Which is why you'll find us going on to  
television, for the very first time.

To the tune of £225,000.

The campaign breaks on March 22nd,  
and by Easter the entire nation will be rivetted  
to the sight of Leo, quite literally, dancing round  
the room.

# es to go through the ceiling.

It's a theme that we're following through  
to the album sleeve and 250 shop windows  
all over the country.

So, as you can see, the whole package ties  
together perfectly.

And, if all that weren't enough, it will come  
at a time when Leo has been getting maximum  
media exposure.

In the shape of a sellout nationwide tour, a  
highly successful BBC TV Series, and a forth-  
coming Easter TV spectacular.

At the end of the day, it all adds up to a  
pretty potent promotion.

What with Leo dancing upside down for  
you and Chrysalis bending over backwards  
for you, you can't go wrong.



"The Very Best of Leo Sayer."

CDL 1222.

  
**Chrysalis**  
RECORDS

Also available on cassette. ZCDL 11

# ★ RADIOACTIVE: Strongest Airplay Gains

SOME GIRLS/Racey (RAK)  
 HE'S THE GREATEST DANCER/Sister Sledge (Atlantic)  
 THE RUNAWAY/Elkie Brooks (A&M)  
 WOW/Kate Bush (EMI)  
 SHA LA LA MEANS I LOVE YOU/Barry White  
 (20th Century)  
 I GO TO PIECES/Rachel Sweet (Stiff)  
 SHAKE YOUR BODY/Jacksons (Epic)



RACEY

YOUR ABC GUIDE TO SINGLES AIRPLAY

# AIRPLAY GUIDE

PLEASE NOTE: For reasons of space all records in the Top 30 of the Singles Chart are automatically excluded from this guide.

## % AIRPLAY RATING

100% = maximum play on listed stations  
 plus BBC's Top Of The Pops (added later)

		RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO			
1 ★	76	BLOW AWAY	GEORGE HARRISON	A	B	A	A	A	A	A	A	DARK HORSE K17327	W	
2 ★	71	SHAKE YOUR BODY	JACKSONS	A	A	B	A	A	B	A	A	EPIC EPC 7181	E	
3 ★	68	WOW	KATE BUSH	A	A	A	A	A	A	A	A	EMI 2911	C	
4 ★	67	FIRE POINTER	SISTERS	A	C	A	B	A	A	A	A	PLANET K12339	W	
5	66	LET'S FLY AWAY	VOYAGE	A	C	A	B	A	B	A	A	GTO GT 245	C	
6 ★	63	HE'S THE GREATEST DANCER	SISTER SLEDGE	A	A	A	C	B	B	A	A	ATLANTIC K11257	W	
7	62	YOU ANGEL	YOU MANFRED MANN'S EARTH BAND	A	B	B	A	A	A	B	A	BRONZE BR0 68	E	
8	58	GOOD TO SEE	YOU FRANKIE MILLER	A	B	B	B	A	A	B	A	CHRYSALIS CHS 2299	F	
9 ★	58	ROCKING CHAIR	DEAN FREIDMAN	A	C	*	B	!	A	A	*	LIFESOUNDS LS 405	C	
10	55	BRISTOL STOMP	LATE SHOW	A	B	B	A	A	B	A	B	DECCA F13822	S	
11 ★	54	THE LOGICAL SONG	SUPERTRAMP	A	*	*	*	*	A	B	*	A&M AMS 7427	C	
12	53	GREEN LIGHT	CLIFF RICHARD	A	C	B	B	A	B	A	A	EMI 2920	E	
13 ★	53	IMAGINATION	ROCKY SHARPE & THE REPLAYS	A	C	B	B	A	B	A	A	CHISWICK CHIS 110	E	
14 ★	52	HAVEN'T STOPPED DANCING	YET GONZALEZ	A	C	A	C	A	A	A	A	SIDEWALK SID 102	E	
15	52	IN MY LIFE	PHOEBE SNOW	A	C	C	A	B	*	A	B	CBS 7175	C	
16 ★	51	HERE COMES THE NIGHT	BEACH BOYS	B	!	A	*	B	*	A	B	CARIBOU CRB 7204	C	
17	50	JUST WHAT I NEEDED	CARS	A	C	A	C	A	A	B	A	ELEKTRA K12312	W	
18	49	LIVIN' IT UP (FRIDAY NIGHT)	BELL & JAMES	A	C	A	B	B	B	A	A	A&M AMS 7424	C	
19 ★	48	HOLD THE LINE	TOTO	A	C	A	A	B	C	A	A	CBS 6784	C	
20 ★	46	SOME GIRLS	RACEY	A	C	B	B	A	B	A	B	RAK 291	E	
21	44	HEAVEN KNOWS	DONNA SUMMER	A	C	C	A	A	A	A	B	CASABLANCA CAN 141	A	
22	44	IMPERIAL WIZARD	DAVID ESSEX	B	A	A	A	B	A	A	B	MERCURY 6007 202	F	
23	44	COOL FOR CATS	SQUEEZE	A	C	B	A	A	B	A	B	A&M AMS 7426	C	
24 ★	43	KNOW ON WOOD	AMII STEWART	A	C	B	A	A	B	A	*	ATLANTIC K11214	W	
25 ★	40	THE RUNAWAY	ELKIE BROOKS	B	C	B	B	B	B	B	*	A&M AMS 7428	C	
26 ★	39	THE RUNNER	THREE DEGREES	B	B	!	B	A	B	*	!	ARIOLA ARO 154	A	
27 ★	38	BRIGHT EYES	ART GARFUNKEL	B	B	B	A	B	A	A	A	CBS 6947	C	
28	36	IF I DON'T BE THERE	BY MORNING ERIC CLAPTON	A	C	B	B	A	B	B	A	RSO 024	F	
29	36	AT MIDNIGHT	T-CONNECTION	A	C	C	B	B	A	A	A	TK TKR 7517	C	
30 ★	35	QUESTIONS AND ANSWERS	SHAM 69	B	*	B	C	B	A	A	B	POLYDOR POSP 27	F	
31 ★	35	I DON'T WANNA LOSE	YOU KANDIDATE	B	B	A	A	A	A	A	A	RAK 289	E	
32 ★	33	SHA LA LA MEANS I LOVE YOU	BARRY WHITE	B	C	B	A	A	*	*	*	20TH CENTURY BTC 1041	A	
33	33	TOTALLY HOT	OLIVIA NEWTON-JOHN	B	C	B	A	A	B	A	C	EMI 2923	E	
34 ★	33	I GO TO PIECES	RACHEL SWEET	B	B	B	A	B	A	*	A	A	STIFF BUY 44	E
35	31	WARM FEELING	LINDISFARNE	B	C	B	A	A	A	*	A	MERCURY 6007 205	F	
36 ★	31	DISCO NIGHTS (ROCK-FREAK)	G.O.	B	*	B	C	B	A	A	B	ARISTA ARIST 12245	F	
37	31	RIKKI DON'T LOSE	THAT NUMBER STEELY DAN	B	C	B	C	A	A	B	A	ABC 4241	C	
38 ★	31	KEEP REACHING	OUT FOR LOVE LINER	B	C	C	A	A	A	B	A	ATLANTIC K11235	W	
39 ★	30	MUSIC BOX	DANCER FRANK MILLS	B	C	B	A	A	A	B	A	POLYDOR 2121 370	F	
40	30	I COULD HAVE BEEN A SAILOR	PETER ALLEN	B	B	B	A	A	A	C	A	A&M AMS 7419	C	
41 ★	29	BULLY FOR YOU	TOM ROBINSON BAND	B	B	A	A	A	A	C	B	EMI 2916	E	
42 ★	28	REMEMBER THEN	SHOWADDYWADDY	B	B	B	A	B	B	C	B	ARISTA ARIST 247	F	
43 ★	28	THE NUMBER ONE SONG	IN HEAVEN SPARKS	B	C	B	A	A	B	B	B	VIRGIN VS 244	C	
44	27	TRASH ROXY	MUSIC	B	B	A	B	B	A	A	B	POLYDOR POSP 32	F	
45 ★	27	GIRL OF MY DREAMS	BRAM TCHAIKOVSKY	A	B	A	B	B	B	C	A	B	RADAR ADA 28	W
46 ★	27	MARY ANN	BLACK LACE	B	B	B	B	B	B	C	B	EMI 2919	E	
47	26	NO TELL	LOVER CHICAGO	B	B	B	A	B	B	C	B	A	CBS 7050	C
48	26	YOU'VE GOT IT	ALL PEGGY SCOTT	B	A	A	A	A	C	C	A	PINNACLE/FIREBIRD PIN 73	P	
49 ★	25	CUBA GIBSON	BROTHERS	B	A	A	A	A	A	B	A	B	ISLAND WIP 6483	E
50	24	STOP YOUR SOBBERING	PRETENDERS	B	A	C	A	A	A	B	A	B	REAL ARE 6	W
51 ★	24	CHASE	GIORGIO MORODER	B	C	A	C	A	A	A	B	A	CASABLANCA CAN 144	A
52 ★	22	MYSTERY DANCE	DYAN DIAMOND	I									MCA 4209	E
53	22	CRAZY LOVE	POCO	C	C	B	B	A	A	A	A	ABC 4243	C	
54	19	CAN'T KEEP A GOOD MAN	DOWN JOHN MILES	B	C	B	B	A	B	A	*	A	DECCA FR 13827	S
55 ★	19	READY TO TAKE A CHANCE	AGAIN BARRY MANILOW	B	B	C	B	A	A	B	A	ARISTA ARIST 242	F	
56 ★	18	MULBERRY DOWN	PETER SARSTED	B	C	B	A	A	A	A	A	A	ARISTA ARIST 537	F
57 ★	18	I LOVE THE MUSIC	FREWAY	B	B	A	A	A	A	A	A	A	DECCA F13824	S
58	17	HIGH SCHOOL HISTORY	CINDY BULLENS	B	B	A	A	A	A	C	A	B	UNITED ARTISTS UP 36475	E
59	17	EVERYTHING IS GREAT	INNER CIRCLE	B	B	A	B	A	A	A	B	A	ISLAND WIP 6472	E
60 ★	17	ROOT TOOT	UNDISPLAYABLE... TINA TURNER	B	C	B	B	A	A	A	B	A	UNITED ARTISTS UP 36485	E

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO
TO	A Featured 40	B Additional 5 - plays	Disco Top 30	A List	Tarzan 30	Hin 30	Playlist	Top 30	Playlist	Sounds
AIRPLAY	C 1-4 plays			Extras	Personality Picks	Extras		Presenter Picks	Hin Picks	Singles
RATINGS	! Record of the Week		Featured Singles	Climbers	People's Choice	Current Choice			Music Mover	New Sounds



Basic Key (see foot of page for details)

A	— Main Playlists/Charts
B	— Breakers
C	— Extras
*	— Hit Picks
!	— Station Pick
	NEW ADDITIONS IN BOLD TYPE

PLAYLISTS used in this guide are in force in the current week and contribute to next week's *RB* Singles Chart.



DIAN DIAMOND

## TOP NEWSPINS: Strongest New Entries

HERE COMES THE NIGHT/Beach Boys (Caribou)  
THE LOGICAL SONG/Supertramp (A&M)  
ROCKING CHAIR/Dean Friedman (Lifesong)  
QUESTIONS AND ANSWERS/Sham 69 (Polyd)  
THE RUNNER/Three Degrees (Ariola)  
MYSTERY DANCE/Dyan Diamond (MCA)  
MARY ANN/Black Lace (EMI)

			ALBANY 2	CAPITOL RADIO 7	CAPITOL RADIO 2	PICCADILLY	DOWNTOWN	BIRBY CITY	HALLAM	HARTMAN	BRASCO	FLORIAN	TEES	VICTORY	SWANSEA	PENNINE	ORWELL	PLYMOUTH 210	PLYMOUTH 210	
61	17	MIDNITE CHILD ROGER CHAPMAN	B						A					C					ACROBAT ARIST 244	F
62	★ 16	WHEELS OF LIFE GINO VANNELLI	B	C					A									*	A&M AMS 7420	C
63	16	DON'T IT MAKE IT BETTER BILL WITHERS	B	C	C				A	B	A			C	A	A		B	CBS 7052	C
64	16	LOTTA LOVE NICOLETTE LARSON	B						A										WARNER BROS K17303	W
65	16	FEAR OF THE DARK GORDON GILTRAP BAND	B						A			B							ELECTRIC WOT 29	A
66	16	LOVE BALLAD GEORGE BENSON	B	C	A									C	B			A	WARNER BROS K17333	W
67	15	POWER AND THE GLORY EDDIE & THE HOT RODS	B						B										B ISLAND WIP 6474	E
68	★ 15	POP MUSIK M	B						B										MCA 413	E
69	★ 15	BELLAVIA CHUCK MANGIONE	B						C										A&M AMS 7417	E
70	14	OUR LOVE IS INSANE DESMOND, CHILD & ROUGE	B												*			A	CAPITOL CL 16038	C
71	14	GOT TO BE REAL CHERYL LYNN	B						B										CBS 6967	C
72	14	GIVE ME BACK ME BRAIN DUFFO	B														B		BEGGARS BANQUET BEG 15	W
73	★ 14	PEG MIKE MANDELL	B																A VANGUARD VSL 5010	A
74	★ 14	SHE'S NOT A DISCO LADY D.D.SOUND	B																B DECCA FR 13826	S
75	13	SATURDAY NIGHT ... LEYTON BUZZARDS	B																B CHRYSALIS CHS 2288	F
76	★ 13	TALK TO ME SOUTHSIDE JOHNNY - ASBURY JUKES	B															B	B EPIC EPC 7152	C
77	★ 13	SWINGIN' LIGHT OF THE WORLD	B																ENGIN' ENY 22	F
78	★ 13	TONIGHT STUMBLE BUNNY	B																MERCURY 6198 234	F
79	★ 13	ANIMAL HOUSE STEPHEN BISHOP	B																ABC 4254	C
80	★ 13	I JUST FALL IN LOVE AGAIN ANNE MURRAY	B			B		B											CAPITOL CL 16069	E
81	13	THE LAST TIME I FELT LIKE THIS MATHIS & OLIVOR	C			B					B	C	A						CBS 7081	C
82	★ 13	GOODNIGHT TONIGHT WINGS	C		*														PARLOPHONE R6023	C
83	★ 12	SOMETHING'S COOKIN' IN THE KITCHEN DANA	C		*		B	A	B	A	B							A	A GTO GT 243	E
84	★ 12	WHENEVER I'M AWAY FROM YOU JOHN TRAVOLTA	C				A	B	A	B									B MIDSONG/POLYDOR POSP 3F	SE
85	12	24 HOUR SERVICE IAN GOMM			A														B ALBION ION 5	F
86	12	BOOGIE TOWN FLB		A	C														B FANTASY FTC 168	E
87	12	BODY HEAT ALICIA BRIDGES	C		A		A	A	B	B	C	B	B	A					A POLYDOR POSP 38	F
88	12	TURN THE CORNER SINGING CATHERINE HOWE	C				A	A			C	A							A ARIOLA ARO 152	A
89	11	THE GAMBLER KENNY ROGERS	B					A			C	A							B A UNITED ARTISTS UP 36490	E
90	11	LOVE KEEPS GETTING STRONGER... NEIL SEDAKA	B																POLYDOR 2059 084	F
91	10	WHAT'S A NICE GUY LIKE ME PAUL EVANS	C						A	B	C								A SPRING POSP 39	F
92	10	WE DON'T MAKE EACH OTHER LAUGH... GLADYS KNIGHT	C	C	C														B BUDDAH BDS 485	A
93	★ 10	LOVE AND DESIRE IN ARPEGGIO	B		*					B									* POLYDOR POSP 40	F
94	10	LOVE IS LIVING IN YOUR HEART KAI OHLSSON	C	B					A										B CHRYSALIS CHS 2289	F
95	9	WHILE LONDON DANCES RICHARD MYHILL	C	B										A					MERCURY TANGO 6	F
96	9	PROTECTION GRAHAM PARKER & THE RUMOUR	C			B	B	A											B VERTIGO 6059 219	F
97	★ 9	KEEP YOUR BODY WORKIN' KLEER	*																A ATLANTIC LV 21/K11268	W
98	★ 9	I (WHO HAVE NOTHING) SYLVESTER	*																FANTASY FTC 171	E
99	★ 8	WHEN YOU'RE IN LOVE... DR.HOOK				B	B		*	*				B	A	A			CAPITOL CL 16039	E
100	8	THE MAN FROM OUTER SPACE STU STEVENS	C							B	C								MCA 417	E
101	★ 8	TURN ME UP KEITH BARROW	A													*			CBS 7090	C
102	8	WE'LL MAKE THE SAME MISTAKE GOLDIE							B	A	B				A	A			A BRONZE BRO 71	E
103	8	I GO TO PIECES COLLEEN PATERSON	B																CAPITOL CL 16035	E
104	8	(WE NEED MORE) LOVING TIME DOROTHY MOORE	B																EPIC EPC 7034	C
105	8	IF I NEVER SING ANOTHER SONG MATT MONRO	B																COLUMBIA DB 9060	E
106	8	DON'T STOP THE MUSIC NEW SEEKERS	B																CBS 7040	C
107	8	THERE'S A TIME NANA MOUSKOURI	B																PHILIPS 6176 002	F
108	7	LIFE IS A DANCE CHAKA KHAN	B						B										A WARNER BROS K17320	W
109	7	AMERICAN GENERATION RITCHIE FAMILY	C	C										A					B MERCURY 6007 199	F
110	7	I LIVE IN THE CITY MELANIE HARROLD	C																DJM DJS 10893	C
111	7	RASTA MAN SARAGOSSA BAND	A																DECCA GFR 13829	S
112	7	OVERNIGHT SENSATION RASPBERRIES	B																A CAPITOL CL 16066	E
113	7	SOMETHING TO LIVE FOR HOLLIES							A	B	B			A					B POLYDOR POSP 35	F
114	6	THIS YEAR CURTIS MAYFIELD							A	A									B RSO/CURTOM RSO 28	F
115	★ 6	MY GUNS ARE LOADED BONNIE TYLER	B							*				B	A	A	*		A RCA PB 5147	R
116	6	CAN YOU FOOL GLEN CAMPBELL	C			C													CAPITOL CL 16036	E
117	6	D-D-D-DANCIN' GERARD KENNY	C																RCA PB 5136	R
118	6	SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS	C																CHARLY CYS 1046	A
119	6	PEOPLE OVER THE WORLD PETERS & LEE	C					C	A										PHILIPS 6006 167	F
120	6	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS	C																PHIL. INT. PIR 7151	C

KEY	HALLAM	FORTH	BEACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND
	A	Top 40	Fan 40	A List	A List	A List	B List	Double Play	Playlist	Top 40	Top 50
B	New releases	High Flyers	B List	B List	B List	B List	Single Play	Instrumentals	Newplays	Alternative Chart	B List
C	Presenter Picks	Personality Picks	C List	C List	Instrumentals	Instrumentals	New Releases	Triple Play	Presenter Picks	Presenter Picks	
RATINGS	!										

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\* 1st with LP's in Europe

\* 1st with British Stereo LP's

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\* contains explanatory insert

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# Decca digital points the way

IT COULD have been tricky for Decca making its first digital recording to have to cope with the additional problems of a live event, the New Year's Day Concert in Vienna, with radio and television microphones and cameras also littering the concert hall. But everything went without a hitch, so that the resulting double album (D147D), reviewed on this page, is a success which exceeded all the company's wildest hopes.

"We had none of the problems we had expected," recording producer James Mallinson told *Record Business*. "We used newly developed small microphones, which were scarcely visible in the hall and didn't show at all on the tv screens, whereas the Austrian radio and tv equipment could be seen all over the place."

"Our new digital equipment worked splendidly, and I would even say that the entire operation went boringly well.

Our engineers were amazed when everything ran so smoothly, and we are all completely satisfied with the double album that came out of it. This could so easily have proved an only partially successful first venture, but the outcome is a recording of a quality that will not be improved upon for a long time to come."

This new recording system virtually eliminates all the slight yet disturbingly audible distortions which occur with even the best analog recorder. "The frequency response," added Mallinson, "is absolutely exact, whereas with the analog system there is compression of the sound at high frequencies, and also a tape-hiss problem."

"These problems had been overcome to some extent by the Dolby System, but unfortunately this brought with it some new problems of its own. Even in the best recordings made with the analog

system and the Dolby improvements, there remains a certain variation over frequency response. The digital system has solved the problem completely."

Decca took traditional analog equipment along to Vienna as a back-up, just in case there was a last minute hitch with the new system. But it was never needed. "It would make good copy," commented Mallinson, "to tell you we had many experiences in Vienna. I'm afraid I have no stories like that for you, though of course I prefer it the way it is. I wanted a really super recording, and that's what we came away with. Even the rifle shot in the 'Hunt Polka' comes out as clean as a whistle, and that is the kind of sound which is most difficult of all to capture on tape using the traditional system."

So far as the digital system is concerned, Mallinson, as Edith Piaf used to sing, has no regrets.

## EMI scoops the awards

**AWARDS FOR classical records come thick and fast, the Gramophone recently adding nine more to the list. EMI scooped three: Andrei Gavrilov playing Prokofiev and Ravel piano concertos (HMV ASD 3571), Kathleen Ferrier in Gluck's *Orfeo ed Euridice* (RLS 725) and Janet Baker singing Chausson and Duparc (ASD 3455).**

Phonogram came next with two awards: Bartha Argerich and Stephen Bishop-Kovacevich in music for two pianos (Philips 9500 434) and Alfred Brendel playing Liszt (9500 286). Four companies took one apiece: Handel's *Rita Dominus* and *Zadok the Priest* (Decca Erato STU 71055), Webern's *Complete Music - Volume 1* (CBS 79402), Handel's *Acis and Galatea* (Deutsche Grammophon Archiv 2708 038) and Mozart's *Symphonies Nos 25 and 29* with the English Chamber Orchestra, conducted by Benjamin Britten (Decca SXL 6879).

## ALBUM REVIEWS

**BRITEN: Peter Grimes. Soloists, Chorus & Orchestra of the Royal Opera House, Covent Garden/Colin Davis. (Philips 6789 014, three-LP set) £13.95**

Critics automatically respond to such claims as "recording of the era" by watching out even more keenly than usual for possible flaws, but in the case of this new Peter Grimes there is real justification for Phonogram's self-congratulation. The opera was first recorded, by Decca, 20 years ago with Benjamin Britten himself conducting and Peter Pears singing the title-role which had been written especially for him and which he had created at Sadler's Wells in 1945. Any new recording had to be a knockout in every way to compete with that authentic original, and a knockout this one proves to be. With only a couple of minor changes the cast belong to the production which the Covent Garden company took to La Scala three years ago and swept the blasé Milanese audience off their feet. Colin Davis is renowned for his sensitive conducting of Britten's music, and here he really probes to the heart of this brooding score. Jon Vickers is just as authoritative in his interpretation of Peter Grimes, the persecuted outsider in the narrow-minded society of a Suffolk fishing village nearly two centuries ago. He sings magnificently, also preserving the character with a dramatic forcefulness worthy of an actor with the National Theatre. Heather Harper also combines splendid singing with sympathetic and wholly convincing characterisation as Ellen Orford, the woman who, alone among the villagers, shows some understanding of Peter's problems.

**BRITEN: Matinées Musicales; Soirées Musicales; Variations on a theme of Frank Bridge. Philhar-**

monia Orchestra/Robert Irving; Bath Festival Orchestra/Yehudi Menuhin. (Classics for Pleasure CFP 40308) £1.49

These performances have been available in the past on the HMV label, though with different couplings. As they represent Britten between the ages of 20-26, and in both light-hearted and serious - though not too solemn - style, it was a brilliant idea to bring them together on a label which is sure to reach to a wider audience than ever before. The 'Matinées Musicales' and 'Soirées Musicales' (composed for a GPO film) are both based on melodies by Rossini and conducted by Robert Irving with crisp vitality. The 'Variations', which made Britten an international figure at the Salzburg Festival in 1937, when he was 24, find Yehudi Menuhin as a conductor with true romantic feeling and breadth.

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## The authentic guitar sound?

MIKE CLAIRE, who runs Response Records as a one-man band, must be one of the busiest men in the industry. "I think up the ideas for albums," he explained, "find the artists, supervise the recording sessions, handle marketing, advertising and promotion. The only thing I don't do myself is make the tea."

Response, whose product is distributed by Pye, has just made its first venture into the classical field with an album called *Baroque Guitar* (RES 800) (featuring Harvey Poph (pictured above).

Authentic playing of music from the past has really taken off in recent years, with groups of specialists appearing everywhere to present the works of Bach and Mozart as they were originally envisaged. Authentic instruments have been brought back into use, or skilfully reconstructed.

So far the guitar has been neglected in this respect. This new album has Harvey Poph playing music of the 17th and 18th centuries on five different guitars which were made at the exact times the various pieces were composed.

## CLASSICAL TOP 10

- 1 VIVALDI: CONCERTOS. ACADEMY OF ANCIENT MUSIC/HOGWOOD (OISEAU LYRE DLSO 544)
- 2 VIVALDI: GLORIA. ACADEMY OF ANCIENT MUSIC/PRESTON (OISEAU LYRE DLSO 554)
- 3 JAMES GALWAY PLAYS SONGS FOR ANNIE (RCA RL 25163)
- 4 DEBUSSY: PRELUDES. ARTURO BENEDETTI MICHELANGELI (DEUTSCHE GRAMMOPHON 2531 200)
- 5 BEETHOVEN: COMPLETE SYMPHONIES. BERLIN PHILHARMONIC/KARAJAN (DEUTSCHE GRAMMOPHON 2740 172)
- 6 BIZET: CARMEN. SOLOISTS, AMBROSIAN SINGERS, LONDON SYMPHONY/ABBADO (DEUTSCHE GRAMMOPHON 2709 093)
- 7 DEBUSSY: IMAGES. CONCERTGEBOUW ORCHESTRA/HAITINK (PHILIPS 9500 509)
- 8 PACHELBEL: CANON. PAILLARD CHAMBER ORCHESTRA (ERATO STU 70468)
- 9 MUSSORGSKY-HOWARTH: PICTURES AT AN EXHIBITION. PHILIP JONES BRASS ENSEMBLE/HOWARTH (ARGO ZRG 885)
- 10 SATIE: PIANO MUSIC. ALDO CICCOLINI (HMV ASD 2389)

(Courtesy of the HMV Shop, Oxford Street, London)

**NEW YEAR'S DAY CONCERT IN VIENNA: Vienna Philharmonic Orchestra/Willi Boskovsky. Prod: James Mallinson. (Decca D147D 2, two-LP set) £8.95**

# ALBUM REVIEWS

## Top 10

**LEO SAYER: The Very Best of Leo Sayer** (Chrysalis CDL 1222) Prods: Varius

Well, I thought out tv compilation which ought to do the trick first time out for Chrysalis. All the likeable little singer's best cuts are included here, split into a first side featuring the more recent Richard Perry produced material like 'When I Need You' and 'I Can't Stop Loving You' and a second side running from 'The Show Must Go On' from 1973 and including 'Moonlighting' and 'One Man Band'. The back-up for this release ought to make sure of a high chart placing.

**JOHNNY MATHIS: The Best Days of My Life** (CBS 86080) Prod: Jack Gold

It can't miss. Following the awards, platinum discs and sales generated over the last year when 'When A Child Is Born', through the Mathis-Deniece Williams duets to his latest single, the theme music from the film *Same Time Next Year*, Mathis has had remarkable success. This album, with its national and music consumer press advertising should see the cash registers still ringing to his tunes. A few oldies like 'As Time Goes By' and Cole Porter's 'Begin The Beguine', and the Gold-composed title track along with some newer material all add up to the highly professional, slick package the public (and dealers) knows and loves.



**DAVID ESSEX: Imperial Wizard** (Mercury 9109 616) Prods: David Essex, Christopher Neil, Mike Batt

Debut album by Essex for Phonogram, to which he switched from CBS and with which he scored immediately in the singles market with 'Oh What A Circus' — which is featured on this set. Actually, the entire outing is not so much an album as a collection of singles — which is by no means a criticism.

**FRANKIE MILLER: Falling In Love** (Chrysalis CHR 1220) Prod: David Mackay

It has certainly taken an awful long time, but the persevering Miller finally looks as if he might become a star, even if it has been at the cost of compromising his raw soul feel for a more countrified MOR stance. Included are his 'Darlin' and 'When I'm Away From You' hits, which should mean sales action while the backing from a distinguished session band is always of a high standard. But that Otis Redding sound is all but gone.

**SQUEEZE: Cool For Cats** (A&M AMLH 68503) Prods: John Wood/Squeeze

The Deppford Funsters arrive with their second album fresh from a dose of singles success last year and deter-

mined to exploit their penchant for snappy little songs about life and love.

'Cool For Cats' must surely be a single, with its unusual vocal mannerisms and catchy keyboards licks, and the rest of the material has an honest, bright and rather scuzzy atmosphere mainly concerned with pulling young women and drinking.

**TOTO: Toto** (CBS 83148) Prod: Toto  
One hit single is no certain indication of best-selling album status. But the quality of 'Hold The Line' is mirrored throughout this album which introduces a potent new force in American rock. Toto's debut is highly impressive, throbbing with dynamism and energy, with an entertaining mix of repertoire varying from funk, through metal to ballads and showcasing authoritative vocals, both solo and group.

**GARY'S GANG: Keep On Dancin'** (CBS 83583) Prods: Eric Mathew/Gary Turnier

With the single that gives this album its title riding at No 3 in last week's *RB* disco chart, this album must have a chance of riding the disco wave right up onto the beach of success. Six tracks of infectious thumping meltronome rhythm obviously designed for sequins is good disco fodder, but over an entire album it does begin to pall long before the end of side one. Still, it's definitely state-of-the-art disco.

## Top 40

In other words Essex's commercial sensibilities are very much to the fore, but at the same time he has managed to continue his years-long campaign to be accepted as musically respectable. An entirely enjoyable album, acceptable on a variety of levels. Best tracks are 'Call On Me', the Celtic-influenced 'Are You Still My True Love' and '20 Flights Up'.

# PINNACLE DISTRIBUTION

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PIN 75  
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- NS 3 '101ers 'Keys to Your Heart'
- NS 10 Radiators From Space 'Television Screen'
- NS 13 'Motorhead' 'Motorhead'
- NS 25 Whirlwind 'Hang Loose'
- NS 31 'The Table' 'Sex Cells'
- NS 33 Bishops 'I Take What I Want'
- NS 36 Radio Stars 'From a Rabbit'
- NS 41 Johnny Moped 'Little Queenie'
- NS 49 Thumper Jones 'Rock It'
- NS 50 'The Phantoms' 'I Love My Baby'

EPs

- SW 1 Count Bishops 'Spendball'
- SW 6 Rocky Sharpe & The Flazors 'Drop Eric'
- SW 17 Radio Stars 'Stop It'

LPs

- RED 1 Elvis Tapes
- CH 1 Hollywood Rock'n'Roll
- CH 6 Link Wray
- CH 9 Huey Piano Smith
- CH 11 Ace Story Vol. 1
- CH 12 Ace Story Vol. 2
- CH 2 Chiswick Vol. 1 (mid price)
- CH 5 Chiswick Charbusters Vol. 2 (mid price)
- 10 CH 13 George Jones '10' Album
- 10 CH 14 Sonny Fisher '10' Album
- WIK 6 Little Baby Story 'Off The Rails'
- WIK 8 Johnny Moped 'Cyclotonic'
- WIK 10 Matchbox 'Settin' The Woods on Fire'

BOOGIE WOMAN Released in association with Blue Inc Records





# British firms show the flag

FOLLOWING LAST week's initial report from the New York Disco Forum, by Peter Waterman, *Record Business* now takes a look, courtesy of contributor Dave See, at some of the hardware that was on display.

FOUR MAJOR British manufacturers made their presence felt. Opikinetics, from Luton, showed its new strobe controller. Four programme choices are available with audio or automatic control and variable flash rate. The unit will take up to sixteen strobes per channel, not that you'd ever want to go that far, but it does give a safety margin.

Mode Electronics displayed its Unit 4, which Opikinetics market throughout the world (UK excluded). Guaranteed for two years the unit handles

inductive loads eg. projectors, neon and fluorescents. The maximum recommended loading, at 240 volts, is 500W per channel. Pulsar Light of Cambridge displayed its products on both the NGM and Lights Fantastic stands.

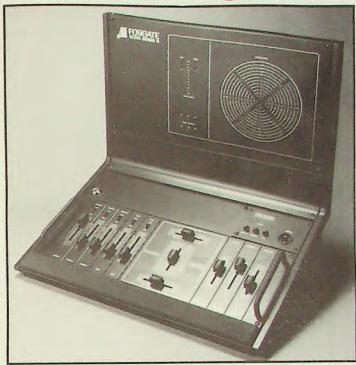
Showing its faith in, and commitment to, the American market, Lasertronics of Westgate-on-Sea, Kent, took a stand of its own. On display were the Lasertrace, the Lasertrace Sound to Light, and deluxe version, the Lasertrace Audio.

All companies reported brisk business. Pulsar sold a unit off the stand to a French buyer and closed with large orders. Opikinetics did likewise, Lasertronics sold \$100,000 worth of lasers to Hong Kong. Apart from this the company set up six new American dealerships and achieved Bureau of Radiological Health passes for all laser range.

A look around the American products on display revealed a few good products. Cervin Vega showed its incredible sound systems and speakers and it was interesting to note that it now covers its speakers in a carpet-type material very similar to that used by the now bankrupt ISE/AMP from Great Yarmouth. Meteor, part of Hammond Industries Inc., showed its range of table tops and the Meteor Clubman disco mixer. Altec had a new 800 watt professional amplifier, the 940A, on display, whilst Mechanical Mirrors had a range of mirrors on display, including an isohedron (20 triangular sides) mirrorball. Olympic Decor had a rotating mirrorball lady (see picture).

Dancing colour patterns on a video screen were the speciality of Ixtlan Rainbow controllers, creating light patterns from the relationship between left and right stereo channels split into 32 audio bands.

Sound Promotions presented its mobile console-a wheel in, stand up package - whilst Passport Incorporated



THE HIGHLY sophisticated Tetra-D amplifier, manufactured by Fosgate Electronics and exhibited for the first time at the New York Disco Forum. It allows disc jockeys to separate out musical instruments and vocalists and to give the impression to listeners that the sounds are coming from different places on the dance-floor.

showed its fiberoptic floor lighting.

Typically American, Lucky Promotions was selling the easy way to get into disco pre-recorded disco programme tapes.

GLI exhibited its range of sound equipment and a spokesman for the company stated "We expect to have studio type facilities, pitch shift, expanders, phasers and flangers in the discotheques of the future".

Biamp exhibited the 4220 disco mixer with BPM match indicator, level match indicator and cross fade control.

Bose showed its recently redesigned and updated 802 amp speakers and a

new wall mounting bracket. The 802 is cased in plastic, lighter than the 800, and gives 5dB more gain.

Technics displayed the prototype SL 1200 mk 11 with slider pitch adjustment, phase lock, stop/start pad and a periscope light that pops up to illuminate the stylus. The table is expected in the US in June.

Orbitron showed a circular record stand holding 130 discs but it's rather large and leaves records exposed to dust when in use. Fosgate Electronics exhibited its four channel sound synthesiser, with a position display panel which is reminiscent of a radar screen.



A NEW concept in mirror-balls from New York's Olympic Decor company - the mirror-ball lady.

## A busman's holiday from London DJs

A CHANCE for disc jockeys to take a break and see someone else slaving over a hot turntable is provided by the London Organisation of Disc Jockeys on Monday March 26. Secretary Bill Forester is organising a 'Jocks' Nite Out' at the Bali Hai in Streatham running from 8pm to 1am. Tickets are £2 in advance or on the door - contact Forester on 01-348 3269 for further details or for tickets.

## Polydor rush for Arpeggio single

POLYDOR HAS rush-released the Arpeggio single, 'Love and Desire', as part of the Steppin' Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

Also just out is Joe Simon's 'Love Vibrations' while further Steppin' Out releases include Wardell Piper's 'Captain Boogie' and Don Ray's 'Got to Have Loving'.



D.J. Unity Across the Nation  
Play BOOGIE WOMAN  
Sat. 31st March 11pm.

## Togetherness on Pinnacle

PINNACLE MARKETING and operations manager Tony Berry (pictured left) is staging a unique stunt to promote the new single by Tuesday's Children, titled 'Boogie Woman (PIN 75)'. Berry is encouraging disc jockeys across the country to play the single on Saturday, March 31 at 11pm precisely. Tinting the campaign 'DJ Unity', Pinnacle is mailing DJ Unity handbills to record stores across the country in the hope they will be distributed to local disc jockeys. Berry hopes that DJs who intend to play the single at that time will write to Pinnacle confirming their intention.



**WHITE VINYL** and a special sleeve will be part of the limited edition promotional package around the seventh release on the Casino Classics label, entitled 'I'm Gonna Share It With You' by Diana Foster (c/w 'Time Out' by Autumn (C07)). The single is being rush-released to meet demand from DJs who are playing the cut from the Casino Classics LP on March 30, and extensive advertising is being taken in the specialist consumer press.

This week RK Records also revealed that its deal for the 'Three Before Eight' EP tracks 'Time Will Pass You By' by Toby Leggett, 'On My Way' by Dean Parish and 'Long After Tonight Is All

Over' by Jimmy Radcliffe and the three-tracker is about to be deleted from April 20. Dealers are being advised to stock up until that date. The EP is a compilation of the three songs played at the end of every Wigan Casino all-nighter.

CBS HAS followed up its highly successful Disco Pool album of September last year, which featured segued tracks from its major disco artists, with *Disco Pool* *Take 2*. Currently being mailed out by disco promotion manager Greg Lynne, who also assisted on the mixes, the album features Gary's Gang 'Keep On Dancin'', T-Connection's 'Saturday Night', Lorraine Johnson's 'Fate The Flame', George Duke's 'Party Down' plus five other hot tracks. Lynne explains that the *Disco Pool* albums were prompted by the large influx of disco product on the market. The albums are a way of focusing attention on certain tracks, says Lynne. Distribution of *Take 2* is limited to jocks and media personnel on CBS' mailing list.

**EUROSCOPE MARKETING** and East Anglian Productions have undertaken a joint venture to put Euroscope's popular Single Jingles on NAB A, 8 Track Cue Tone and 8 Track FOL Co. format cartridges.

Both Single Jingle Series I and II will be available in this format. Dealers should order from either Euroscope on 0386-47766 or East Anglian Productions on 025-56-5252.

THE ANNUAL general meeting of the DISCO Jockey Federation will be held on 30.30 a.m. on April 10th at the Ski Club, 118 Eaton Square, London.



**PINNACLE RECORDS** is releasing the first single from newly-formed trio Tuesday's Children, *Boogie Woman* in both 7-inch and 12-inch form, both sizes in limited edition picture bags, with the 12-inch pressed additionally in clear vinyl. The trio comprises Lloyd Chalmers, who wrote and produced the single as well as singing on it, and Kelly Allen-Smith and Cassandra Mahon.

# THE DISCO CHART

The UK's only weekly sales-based Disco/Soul Chart - with 'Beats-per-minute' ratings

LAST WEEK	W/O CHART	TITLE/ARTIST	Imp - Import	Label/Cat. No.	BPM**	
#1	1	<b>CAN YOU FEEL THE FORCE (REAL THIN)</b>		Pye 7N/7N.46417	A 132	
#2	3	<b>KEEP ON DANCING GARY'S GANG</b>		CBS 7109	C 126	
#3	5	<b>I WANT YOU LOVE CHIC</b>		Atlantic LV 16	W 116	
#4	10	<b>TURN THE MUSIC UP PLATERS ASSOCIATION</b>		Vanguard VV 5911	A 127	
#5	NEW	<b>IN THE NAVY VILLAGE PEOPLE</b>		Mercury 8007/209198 144	F 127	
#6	9	<b>MONEY IN MY POCKET DENNIS BROWN</b>		Lightning LV 5	W 109	
#7	8	<b>DISCO DIMITS (ROCK-FREAK) G.O.</b>		Arista ARIST 12-245	F 123	
#8	2	<b>I WILL SURVIVE GLORIA GAYNOR</b>		Polydor 2095 017	F 117	
#9	4	<b>CONTACT EDWIN STARR</b>		20th Century BIC 2396	A 134	
#10	6	<b>TRAGEDY BEE GEES</b>		RSC RS0 27	F 118	
#11	7	<b>GET DOWN GENE CHANDLER</b>		20th Century BIC 1040	A 112	
#12	14	<b>BOOGIE TOWNIES</b>		Fantasy FTY/12X176	E 126	
#13	14	<b>PAINTER MAN BONEY M</b>		Atlantic K11255	W 129	
#14	17	<b>8 YOU BET YOUR LOVE HERBIE HANCOCK</b>		CBS 7010	C 118	
#15	2	<b>CUBA GIBSON BROTHERS</b>		Island WIP 645	E 122	
#16	11	<b>4 EVERYTHING IS GREAT INNER CIRCLE</b>		Island WIP 642	E 122	
#17	12	<b>HEART OF GLASS LINDA</b>		Chrysalis CHS 2257	F 117	
#18	27	<b>HAVEN'T STOPPED DANCING YET GONZALEZ</b>		Sidewalk 12 500 102	E 135	
#19	46	<b>2 CHASE GIORGIO MORODINI</b>		Casablanca CAN/CAN.144	A 127	
#20	28	<b>4 KEEP YOUR BODY WORKING KLESTER *</b>		Atlantic LV 21	W	
#21	37	<b>7 HE'S THE GREATEST DANCER SISTER SLEDGE *</b>		Atlantic K11257	W 116	
#22	29	<b>7 WEEKEND MIK JACKSON</b>		Atlantic K11224	W 118	
#23	25	<b>5 POPS, WE LOVE YOU DIANA ROSSE ETC.</b>		Motown TMG 1136	E 116	
#24	21	<b>6 STRAIGHT TO THE BANK BILL SUMMERS</b>		RCA F&C 1379	R 116	
#25	27	<b>4 AT MIGHTY T-CONNECTION</b>		TK TRK 7517	C 114	
#26	28	<b>11 SING SING GAZ</b>		Salsoul SSO/L/23530	E 118	
#27	34	<b>3 LYVIN' IT UP BELL AND JAMES</b>		AMS AMP 5442	F 119	
#28	31	<b>1 CUT LOOSE HAMILTON BOHANNON</b>		Mercury 6127/74/9189 082	C 114	
#29	19	<b>1 HIGH ON YOUR LOVE SUITE RICK JAMES</b>		Motown TMG 1137	E 132	
#30	30	<b>13 (DANCE IT) FREESTYLE RHYTHM MANTUS</b>		Atlantic LV 19	W 132	
#31	16	<b>6 HEAVEN KNOWS DENNA SUMMER</b>		Casablanca CAN 141	A 132	
#32	25	<b>7 AMERICAN CONSTITUTION RITCHE FAMILY</b>		Mercury 6007 199	F 124	
#33	23	<b>6 FIFTY-FOUR SEA LEVEL</b>		Capricorn POS/POSPX 28	F 120	
#34	15	<b>8 SHAKE YOUR GROOVE THING PEACHES AND HERB</b>		Polydor 2066 92	F 126	
#35	22	<b>5 BRING YOUR OWN FUNK LANTANITE FOUR</b>		Atlantic LV 14	W 123	
#36	2	<b>2 NEVER LET ME GO LIKE THIS TAVARES</b>		Capitol 1251	16332	E 121
#37	53	<b>7 FINE FINDER SISTERS</b>		Mercury 6127/74/9189 082	F 119	
#38	19	<b>9 DANCIN' GREY &amp; HANKS</b>		RCA F&C 1458	R 122	
#39	44	<b>3 A FUNKY SPACE REINCARNATION MARVIN GAYE</b>		Motown TMG 1138	E 97	
#40	74	<b>2 THERE BUT FOR THE GRADE OF GOD... MACHINE</b>		RCA F&C 1456	R 134	
#41	49	<b>4 CAPTAIN BOOGIE WARELL PIPER</b>		(Midson) 1001	Imp 130	
#42	35	<b>12 GOT TO BE REAL CHERYL LYNN</b>		CBS 5967	C 118	
#43	11	<b>7 I'VE GOT MY MIND MADE UP INSTANT FUNK</b>		Salsoul SSO/L/12550	14	E 111
#44	NEW	<b>1 DANCE LADY DANCE CROWN HEIGHTS AFFAIR</b>		Mercury 6168 804/9189 161	F	
#45	NEW	<b>1 PARTY DOWN GEORGE DUKE</b>		Epic EPIC 7149	C 208	
#46	26	<b>1 PER MAMMADO</b>		Vanguard VLS 5010	A 122	
#47	NEW	<b>1 TOMMY IN LOVE THREE DEGREES</b>		Arista AR0 141	Imp	
#48	29	<b>1 LET'S FLY AWAY YOTAGE</b>		GTO GTO 245	C 219	
#49	NEW	<b>1 LOVE BALLAD GEORGE BENSON</b>		Warner Bros K17033	W 112	
#50	NEW	<b>1 BUSTING LOOSE CHUCK BROWN</b>		(Island SOR 40967)	Imp 112	
#51	58	<b>2 HERE COMES THE NIGHT BEACH BOYS</b>		(Caribou 229028)	Imp 134	
#52	5	<b>5 GET DANCIN' BOMBERS</b>		(West End WES 22115)	Imp 127	
#53	31	<b>3 MY MINK IS A SWEET MAN MILLIE JACKSON</b>		Spring/POSPX 29	F 134	
#54	NEW	<b>1 PICK ME UP P.L.DANCE MELBA MOORE</b>		Bolton 805 128	Imp	
#55	NEW	<b>5 YOU BET YOUR LOVE (REMIK) HERBIE HANCOCK</b>		(U.S. Columbia 23-10996)	Imp 118	
#56	59	<b>2 BLACK, THE COLOUR VILBERT LONGMIRE</b>		(U.S. Columbia 23-10923)	Imp	
#57	57	<b>10 QUEL L'AMERICA TWO MAN SOUND</b>		Mercury 6127/74/9189 082	F 119	
#58	25	<b>2 LIFE IS A DANCE CHAKA KHAN</b>		Warner Bros K17030	W 103	
#59	61	<b>2 JUST A GIUGLO VILLAGE PEOPLE</b>		DJM DJS 10899	C 131	
#60	43	<b>5 AINT NO SUNSHINE JIMMY LINDSAY</b>		Gem Tomy GEMS 116M-121	R 134	
#61	60	<b>9 DANCE PARADISE EXPRESS</b>		Fantasy FTY/12X 167	E 131	
#62	47	<b>8 YOU'RE A STAR AQUARIAN DREAM</b>		Elektra LV 1	W 135	
#63	63	<b>18 Y.M.C.A. VILLAGE PEOPLE</b>		Mercury 8007	192	F 124
#64	45	<b>11 COMIN' ON STRONG CAROLINE CRAWFORD</b>		Mercury 6167 753/9188 055	F 133	
#65	NEW	<b>1 ANU NANI... DADDY DEW DROP</b>		(Highson 7201)	Imp	
#66	49	<b>4 I DON'T WANT NOBODY FLESH MICHAEL WALDEN</b>		(Atlantic 3541)	Imp	
#67	87	<b>8 SPACE MINSTER LONNIE LISTON SMITH</b>		(U.S. Columbia 23-10882)	Imp 124	
#68	56	<b>7 GY! MY MIND MADE UP (REMIK) INSTANT FUNK</b>		(Salsoul 50 2007)	Imp 111	
#69	42	<b>9 SEX MACHINE JAMES BROWN</b>		Polydor POS/POSPX 24	F 108	
#70	NEW	<b>1 KEEP ON JUMPING MUSIQUE</b>		(Prelude PRL 71114)	Imp	
#71	NEW	<b>1 TOE JAM CREAME DE COCOA</b>		(Venue LV 5002)	Imp	
#72	41	<b>5 SAVE SOME FOR THE CHILDREN HOWARD KENNY</b>		Warner Bros LV 15	W 121	
#73	73	<b>6 WATER FOR THE THIRD TIME BOBBY CALDWELL</b>		TK TRK 7515	C 506	
#74	NEW	<b>1 WATERHELM MAN MONGO SANTAMARIA</b>		(U.S. Columbia 23-10912)	Imp 132	
#75	37	<b>8 SUPERMAN HERBIE MANN</b>		Atlantic K11237	W 131	

\*Previously in chart as import

Compiled by Record Business Research from returns from specialist disco shops.

\*\*BPM = Beats per minute

## Top Imports

- 1 (1) BITTER SWEET Lamont Doober - Warner Bros
- 2 (16) DANCE LADY DANCE Crown Heights Afro - Delta
- 3 (10) B BAKER CHOCOLATE COMPANY & Baker Chocolate Company - LRC
- 4 (5) FOLLOW THE RAINBOW George Duke - Epic
- 5 (2) BREAK WATER Breakwater - Arista
- 4 (6) LET THE MUSIC PLAY Arpeggio - Polydor
- 7 (3) SWEET TALKS Sweet Talks - Mercury
- 4 (-) OUTLINE Gino Sestini - RFC
- 10 (12) HILARY HILARY - U.S. Columbia
- 1 (17) FIRE NIGHT DANCE Peter Jacques - Prelude
- 1 (-) CUT LOOSE Hamilton Bohannon - Mercury
- 1 (-) WE ARE FAMILY Party Sledge - Atlantic
- 14 (14) RED HOT JAZZ Santana - U.S. Columbia/Tappan Zone
- 14 (9) SUPERMANN Herbie Mann - Atlantic
- 1 (-) MIDNIGHT IN MANHATTAN Seventh Avenue - A&J
- 20 (AWAKENING) Narada Michael Walden - Atlantic
- 17 (15) PHYSICAL ATTRACTION Keith Barner - U.S. Columbia
- 1 (-) 2 HOT! Peaches and Herb - Polydor
- 1 (-) FARTHER THAN IMAGINATION Freedom - Atlantic
- 20 (11) FACE TO FACE DATE - ABC

## 12s

- 1 (1) CAN YOU FEEL THE FORCE? Real Thing - Pye
- 2 (4) TURN THE MUSIC UP Players Association - Vanguard
- 3 (3) DISCO DIMS (ROCK-FREAK) G.O. - Arista
- 4 (2) I WANT YOUR LOVE Chic - Atlantic
- 5 (-) IN THE NAVY Village People - Mercury
- 6 (6) MONEY IN MY POCKET Dennis Brown - Lightning
- 7 (10) BOOGIE TOWN F.L.B. Fantasy
- 8 (11) CUBA Gibson Brothers - Island
- 8 (5) KEEP ON DANCING Gary's Gang - CBS/U.S. Columbia
- 9 (8) CONTACT Edwin Starr - 20th Century
- 11 (7) GET DOWN Gene Chandler - 20th Century
- 10 (9) EVERYTHING IS GREAT Inner Circle - Island
- 13 (17) HAVEN'T STOPPED DANCING YET Gonzalez - Sidewalk
- 14 (-) KEEP YOUR BODY WORKING Klester - Arista
- 15 (-) CHASE George Morodini - Casablanca
- 16 (12) PAINTER MAN Boney M - Atlantic/Island
- 17 (13) STRAIGHT TO THE BANK Bill Summers - RCA
- 17 (-) CUT LOOSE Hamilton Bohannon - Mercury
- 19 (20) YOU BET YOUR LOVE Herbie Hancock - CBS
- 20 (-) HIGH ON YOUR LOVE SUITE Rick James - Motown

# Grace Kennedy

New star for '79  
(Record Business)



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*Don Black*

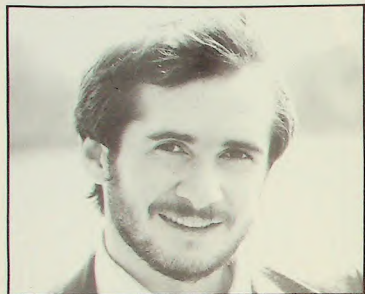
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# Memorandum from



## THREE OF A KIND

IN THE world of rock'n'roll the manager plays a leading role as everything from father confessor to high financier to his charges. But all too often his image is distorted by press references to 'svengali-figures' or worse. Here, three of the country's most distinguished managers – John Reid (left) who looks after Elton John, Ric Dixon (right), a partner in 10cc's management, and Brian Lane (far right) manager of Yes, – put the record straight for *RB*'s JOHN HAYWARD. To be continued next week.

IN ELTON John, 10cc and Yes, you each manage superstar acts who have been conspicuous by their absence. Once an act has reached the status of an album and tour once every 18 months or so, what is the function of a manager? Is it a full time high-finance job, or is your presence required only when touring or recording activity is planned?

**JOHN REID:** It changes from time to time but my function with Elton is not purely financial, nor is it purely to be on the road nor in the studio. I don't spend much time in the studio because there is not much for me to do there. I wait until the material is mixed. Otherwise you wind up with about 14 producers in the studio. On the past couple of tours we did, I didn't go along to every date because I had a lot of things going on, but I have been to every date on the new tour and loved every minute of it. It was incredible fun and interesting to see how Elton changed the show from night to night. In short, I have to be a jack of all trades although I prefer being on the road to sitting behind a desk.

**RIC DIXON:** We take a very active interest in the band's recording activities, although we never interfere. We just make sure they can get on without interruptions and problems. Up to this year the band has toured every year, so the demands on our time with an album taking five months, are considerable. It is a full time occupation for both Harvey Lisburg and myself. The financial aspect is extremely important. People look upon the band as rock stars but you are putting the same effort into them as into running a successful business.

**BRIAN LANE:** Managing Yes is a 12-months a year job. Obviously it gains intensity during tours or when they are recording or releasing an album. The

interim is spent in careful planning. Yes are now in their 11th year and four of them are still under 30. Each year we look for a target one notch higher than the year before. I actually find more work goes into sustaining success than turning failure into success. Yes have their own accountants and lawyers, and although I do try to participate in how they spend their money, it is on an informal basis. I am a great believer in advising people to do only what I would do myself, but you just have to have the advice of experts in this business.

**Do such long absences from concerts and recording affect a band's desire to be creative?**

**JOHN REID:** The longer the absence from the public, the less self-confidence the artist has. The adrenalin is lowered, and the artist finds it difficult to gauge what is likely to appeal to the public. If you lose that contact with an audience, you can't just sit in the studio and get the feel of what they want. If Elton had left it much longer he might have started to get nervous. Touring creates more of a desire to keep going rather than to sit back, and it's certainly worked that way with Elton, who is now going to start another album in August.

**RIC DIXON:** In the case of 10cc I speak for the band when I say that we feel we need to get out and play for the people. It is a very big part of 10cc's approach, and although some of the less informed music press attack the band for being sterile, the band always plays well on stage and tours also serve to stimulate the creative processes. They have been criticised as a studio band but anyone who saw them on stage last year will know that performing and recording go hand in hand.

**BRIAN LANE:** Yes I think I do. With Yes we try as far as possible to make UK appearances at least once a year and the

same in America. Once every two or three years we try to do Europe. I believe a band can damage its credibility and career by laying off for too long. There's no band big enough to lay off too long and you have to keep recording schedules tight too. It has always been a major problem with any act that it has 26 years to produce its first record and then six months to get the next one out. We were criticised for the Yes's solo album

claim up to about two years ago. Now things are going the right way again with music becoming the principal feature and no longer being secondary to the spectacle. If you can do the two things together – which is what put Elton John into the mega-star category – you will be successful, especially in America. Elton has now shown on this tour with just Ray Cooper on stage with him that he can make it work without the spectacle – or the spectacles for that matter.

**RIC DIXON:** Yes, I think there are some grounds for saying that. But when you hear acts being discussed at concerts, the stage presentation is a very important factor – people are knocked out by ELO's spaceship for instance, but at the same time the music must come first. In some cases, especially with American bands, the spectacle disguises the fact that the music isn't very good, but by and large, British bands are musically excellent, and when they tour America, they are forced to use a spectacular stage show in the enormous auditoriums there, merely to keep the kids interested. It is easy to see why they do it. The bands like a good stage show but the music must come first.

**BRIAN LANE:** No. I don't think that is true at all. Concerts are getting more expensive, just like everything else, and if a band is supported by good staging, it helps them play better if they know the show looks good too and it sends the audience home happy. Every band likes to put on the best possible show, and if the new wave acts are putting on sparse shows it is probably a question of economics. As the bands get more success, they will certainly uprate their stage shows.

*'You just have to have the advice of experts in this business'*

– Brian Lane

period, but we were aware that each member had a desire to show what he could do on his own creatively. It was like a safety valve which might otherwise have turned into another LP like *Works* which was a mistake in most people's reckoning.

The new wave was very much presented as being a grassroots backlash against grandiose on-stage presentation of acts such as yours. Do you feel there is any relevance in the claim that spectacle has taken over from music?

**JOHN REID:** I think that was a fair

# 'Vast numbers of peo



# the star management



Touring with such a mass of equipment and crew – Queen has 23 crew working on its current tour – makes the costs enormous. What sort of investment is required to stage – say a major tour of US cities?

**JOHN REID:** It costs around half a million dollars in pre-production costs alone before you even set foot in the country because you have to book halls, hotels and transport in advance and pay deposits, while concert receipts can't be touched before the end of the show. You have to stand all that outlay, and if something happens – and sometimes things do go wrong – it can put you heavily in the hole. Even a small promotional US tour can easily cost up to 200,000 dollars. Most mid-level acts have to look to the record company for help, and looking back on it, I don't know how managers get started these days with capital costs like that to contend with.

**RIC DIXON:** You are talking about hundreds of thousands of dollars in the case of 10cc. Our expenses for an American tour are in the region of 300,000 dollars. We are not tight when it comes to touring, but we are careful, because we don't want to be ripped off, so we have a very small, stable crew. It escapes me what huge crews can do, and I don't think vast numbers of people are that necessary. I think it is something to do with rock'n roll which breeds liggers who appear from nowhere when a tour abroad is mentioned. I can say it is an expensive business touring America, but when we toured Japan and Australia we travelled with a total of 18 people including the band and myself and took

16 cubic meters of equipment plus lights.

**BRIAN LANE:** We actually have two lighting men. At the moment we are using our circular revolving stage in the centre of the arena, but we don't actually spend a great deal on production, which has always been in the total control of Michael Tait. We are about to embark on a US tour and the stage production costs won't exceed £15,000. We are

*'The stage presentation is a very important factor'*

– Ric Dixon

carrying the entire show in three trucks – one less than last year – and it hasn't affected the quality of the show. You can go over the top with production however. Spaceships on stage are great, but more depends on how well you play your music.

Is this a profitable exercise in its own right, or is it regarded for some countries merely as promotion for a new album which presumably can be written off as a tax deductible expense?

**JOHN REID:** It all depends on the level you are at and the country. It is even



difficult to make money in America unless you are very careful. In Europe it becomes increasingly hard to make a profit but it is regarded as an additional tool to aid record sales. On this tour we are doing in Europe at the moment there won't be much profit. I can tell you before the tour we had sold 500,000 copies of *A Single Man* there. That has already gone up to 600,000 and we are projecting a million. There's no such thing as a tax loss. All the accounts are scrutinised by the Inland Revenue, and not everything you spend on tour is allowable.

**RIC DIXON:** Firstly I would like to point out that not all the expenses incurred in touring are tax deductible. Usually it works out that the first tour in any territory is not profitable, the band then moves into a period of semi-profitability when it is beginning to break, and then is able to make money if it is careful when playing the really big venues with loads of gear and overheads. 10cc for instance have still to get into the biggest halls. But of course, a tour will stimulate sales of records and anyway, 10cc tour most areas at a profit. I can cite the instance of 10cc touring Germany twice at a loss, but it paid off in terms of record sales last year when the band had a big hit with *Bloody Tourists* and the single 'Dreadlock Holiday.' A profit can come from elsewhere than the tour gross eventually.

**BRIAN LANE:** Nobody likes doing anything for nothing. Touring the USA is financially oriented and it is possibly the most profitable territory for Yes to play. In a lot of territories you are not touring for any profit at all and your main aim is to come out losing as little as possible. I am trying to get Yes back to Australia and Japan but freight charges are so high that despite the band's popularity there our losses would be considerable. Just because people live on the other side of the world doesn't mean

they are not entitled to the best show possible, and that makes for a dilemma. But remember that Rick Wakeman was the first major rock star to tour Brazil, so we are not afraid of visiting new territories.

Do you think acts such as you manage are now beyond changes in popular taste and can continue to perform on stage, and to a lesser extent on record, for as long as they feel impelled to do so? Do the acts themselves see a time when they will finally retire from live appearances?

**JOHN REID:** Yes, I think Elton is sufficiently talented to have a perennial career if he wishes to do so. If he feels like going out with a band he will. You must never feel that you have to do something, because then it doesn't get done as well as it might. I don't think he will be on the road when he's 50, but who would have said 20 years ago that people would still be fighting over Frank Sinatra tickets at £50 a throw? **RIC DIXON:** One of the great things about the music business is that it keeps you young. It would never enter their heads to retire, indeed I have never heard of a musician retiring who started out at the same time as Eric and Graham. I think they create their own music which transcends trends. You may be able to make a point that disco is destroying creativity, but the big bands don't follow trends.

**BRIAN LANE:** Yes are very aware of current musical tastes. They are not planning to retire in three or four years time, in fact Jon Anderson is talking about being there on stage when he's 50. I believe you can change with the times and the final decision is in the hands of the public. But you deliver an album which you think fits current musical tastes but which is part of the great fruit machine called the music business.

people are not necessary'

## LIVE MUSIC



# Straight shooting return for Bad Co

Artist: **BAD COMPANY**  
 Venue: **Wembley Arena (10,000)**  
 Promoter: **Harvey Goldsmith**  
 Tickets: **£4.50 to £4**  
 Current Product: **Album *Desolation Angels* (SSK 59408)**  
 GOOD TO SEE Bad Co back in the UK — this time for a proper tour — and in good form. The last time Rodgers, Ralphs and Co performed here it was three nights at Earls Court and pretty dreadful to boot.

But the massive Wembley Arena was in for different things, as Paul Rodgers, still one of the best rock vocalists ever to have come out of England, stroked out the opening piano chords to 'Bad Company' and Mick Ralphs limbered up to one of his thundering guitar solos. This was quickly followed by 'Good Lovin' Gone Bad' and 'Burning Sky' before 'Gone

Gone Gone' was slipped in from the new album.

By the time 'Shooting Star', a fine, slow heavy ballad, came along the crowd was won over and the band was able to stretch out with a little r'n'b, a strong treatment of 'Run With The Pack' and Simon Kirke's drum solo on 'Evil Wind' featuring sizzling synths which got the audience on its feet at last.

Rodgers has dropped his over-reliance on vocal mannerisms which was beginning to mar the band's whole presentation and his work on second lead guitar fills out the sound while Ralphs puts in the power chords. Meanwhile the album is in the chart and things look set fair once again for a band that looked like losing its impetus here after staying away for too long.

JOHN HAYWARD

With messy arrangements for an over-sized band, heartless playing, and little of the punchiness that characterized his writing in the 'Dukey Stick' era the show lost ground at every stage. It was a small miracle that the few faithful arose and boogied for the terminating 'Party Down'.

By contrast Joan Armatrading gave a low-key but endearingly confident performance, all the more telling in the cavernous Wembley arena. From an anthology of the last three years' work, aided by her muscular side piece band, certain titles like 'Tail In The Saddle' emerged as overall winners. However, from her present contractual difficulties Joan Armatrading must be surely the ultimate survivor.

LINNET EVANS

assault on today's market. Apart from the occasional oldie as a necessary concession to the audience, Gong thrashed through a stream of heavy rock numbers, at times jazz influenced, and dominated by an excellent percussion section.

Complemented by impressive stage effects, the band demonstrated their obvious musical skills, switching from instrument to instrument as the set progressed. Commercial appeal remains debatable, but the group obviously maintains a sizeable cult following.

TIM SMITH

## SINGLES REVIEWS

### KATE BUSH - WOW (EMI 2911)

A remixed version of the *Lionheart* album track, already off to a breakneck start chartwise. Its facilities has turned it into probably her most commercial cut since 'Wuthering Heights', and it should ride long and high. Striking pic sleeve.

### JOHN TRAVOLTA - WHENEVER I'M AWAY FROM YOU (MIDSONG INTERNATIONAL POP 30)

A fairly aged Travolta cut, first issued as a single (unsuccessfully) in pre-Grease times, and recently revived on his *Sandy* album. It's a mid-tempo production ballad with choral support, and hardly outstanding — but the name should help sell it. P!c sleeve.

### BILLY JOEL - UNTIL THE NIGHT (CBS 7150)

A rapid volte face by CBS, who had intended going with 'Honesty', also a cut from the *52nd Street* album. Joel's tribute to the Righteous Brothers features all the hallmarks of the duo's style of blue-eyed soul. Should further establish Joel as a top-selling act.

### BEACH BOYS - HERE COMES THE NIGHT (CARIBOU CRB 7204)

A song originally recorded for the band's *Wild Honey* album in 1968, timely reworked into the disco mode, and already charting on RB's disco chart as an import. Both 7" and 12" versions sparkle inventively; must be their first chart since July '76.

### BARRY WHITE - SHA LA LA MEANS I LOVE YOU (20th CENTURY BTC 1041)

Perfunctory whistles, bongos et al into this cut in a style much akin to War, but once the vocals start the Heavyweight One is unmistakable. The song is a standard MOR disco ballad, but with plenty of commercial hook, and bound to hit.

### VOYAGE - LET'S FLY AWAY (GTO GT 245)

Already receiving maximum airplay, this second cut from *Souvenirs* has an instantly hummable melody backed up by the now distinctive Voyage sound. Has been out for a couple of weeks now, and although starting slowly should be making substantial chart moves soon.

### GEORGE BENSON - LOVE BALLAD (WARNER BROS K17333)

Benson vocalises again on a peppy disco hustler, cutting loose with a guitar/scat vocal self-duet midway. Garnering healthy airplay already, and its undoubted appeal to a variety of markets must guarantee it both pop and disco chart status.

### RACHEL SWEET - I GO TO PIECES (STIFF BUY 44)

The Del Shannon/Peter & Gordon oldie is ideal material for Ms Sweet's adolescent tonsils, and producers Dave Mackay and Barrie Guard have given it a full production with plenty of commercial whack. Should be a medium-sized chart rider.



### DRIVER 67 - HEADLIGHTS (LOGO GO 347)

Distinctive sounding follow-up to the smash 'Car 67', but without the latter's originality. Unlikely to strike a chord with the punters, but sure to receive favourable regional airplay. But — when was the last time that a person created solely for a hit single had success with a follow-up?

### BLACK LACE - MARY ANN (EMI 2919)

The 'Song For Europe' winner gives a strong feeling of déjà vu — Smokie's 'Oh Carol' being the most obvious influence. Assuming this to be accidental, the song's air of apparent familiarity should place it in the public consciousness that much more easily — while the fact that it IS the Eurovision entry can't fail to chart it.

### ELKIE BROOKS - THE RUNAWAY (A&M AMS 7428)

A Gallagher and Lyle tune ideally suited to Ms. Brooks' husky tones. Hit singles consistency still eludes the lady, and although this is an impeccably crafted record, it sounds more like a good album cut and no more.

### ALICIA BRIDGES - BODY HEAT (POLYDOR POP 38)

A much-delayed follow-up to 'I Love The Nightlife', and a cut from Alicia's debut album. Heavier and more aggressive than the hit, this is nevertheless much less distinctive, but has still made an impressive airplay showing. Will sell, but not hugely.



Artist: **GONG**  
 Venue: **London, The Venue (600)**  
 Tickets: **£3.25**  
 Current Product: **Album *Downwind* (Arista SPART 1080)**

GONG HAS gone through somewhat of a transformation since those early Virgin Records days when the band was busy proclaiming the benefits of conversations with trees, the significance of peapods and the aerodynamics of taxis.

Last weekend's sold out Venue show, recorded by Capital Radio for a 'coast to coast US broadcast', found the ageing outfit making a conscious

# WEEKLY PRESSES

**CLIFF RICHARD**

EMI 2920

The title track from his latest album

**GREEN LIGHT**



Now on Featured 40

(12)SID 102

**GONZALEZ**



**HAVE'NT STOPPED DANCING YET!**

Now on  
Featured 40

Limited edition  
12" in picture sleeve



**MATUMBI**

HAR 5174

**BLUEBEAT & SKA**

Limited edition 12" available

**JUDGE DREAD**

Dread comes clean  
with a disco smash

**THE TOUCH**

EMI 2913

Limited edition 12" available



# THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

**SALES RATING**  
100 = Strong No. 1 Sales

**AIRPLAY RATING**  
100% = maximum radio play plus BBC's Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

**Action Of The Week**



VILLAGE PEOPLE: Hello Sailors!!

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No	D	Dealer Use
★1	3	8	84 88 I WILL SURVIVE GLORIA GAYNOR	● POLYDOR 2095 017	F	
2	2	7	67 69 OLIVER'S ARMY ALVIE COSTELLO & THE ATTRACTIONS	● RADAR ADA 31	W	
3	1	6	62 75 TRAGEDY BEE GEES	● RSO 27	F	
4	5	3	61 30 SOMETHING ELSE SEX PISTOLS	▽ VIRGIN VS 240	C	
5	4	6	57 81 LUCKY NUMBER LENE LOVICH	▽ STIFF BUY 42	E	
★6	7	5	43 76 <u>CAN YOU FEEL THE FORCE REAL THING</u>	PYE 7N 46147	A	
★7	12	5	31 83 I WANT YOUR LOVE CHIC	ATLANTIC LV 16/K11245	W	
8	8	5	30 76 KEEP ON DANCIN' GARY'S GANG	CBS 7109	C	
9	6	9	30 17 HEART OF GLASS BLONDIE	☆ CHRYSALIS CHS 2275	F	
★10	14	4	28 74 WAITING FOR AN ALBI THIN LIZZY	VERTIGO LIZZY 003	F	
11	10	8	27 55 <u>CONTACT EDWIN STARR</u>	▽ 20TH CENTURY BTC 2396 A	A	
12	9	6	25 35 INTO THE VALLEY SKIDS	VIRGIN VS 241	C	
★13	55	2	24 71 IN THE NAVY VILLAGE PEOPLE	MERCURY 6007 209	F	
14	11	4	22 76 PAINTER MAN BONEY M	ATLANTIC HANSA K11255 W	W	
★15	19	3	21 44 EVERYBODY'S HAPPY NOWADAYS BUZZCOCKS	UNITED ARTISTS UP 36499 E	A	
16	18	7	21 57 <u>GET DOWN GENE CHANDLER</u>	20TH CENTURY BTC 1040 A	E	
★17	84	2	19 14 STRANGE TOWN JAM	POLYDOR POSP 34	F	
★18	32	3	19 67 SULTANS OF SWING DIRE STRAITS	VERTIGO 6059 206	F	
★19	24	4	18 41 MONEY IN MY POCKET DENNIS BROWN	LIGHTNING LV 5/LIG 554 W	W	
20	16	7	16 47 GET IT DARTS	MAGNET MAG 140	E	
★21	53	2	16 56 <u>FORN THE MUSIC UP PLAYERS ASSOCIATION</u>	VANGUARD VS 5011 A	A	
22	15	4	16 7 ENGLISH CIVIL WAR (JOHNNY COMES MARCHING HOME) CLASH	CBS 7082	C	
23	21	5	16 65 CLOG DANCE VIOLINSKI	JET 136	C	
24	26	5	15 78 FOREVER IN BLUE JEANS NEIL DIAMOND	CBS 7047	C	
25	17	8	15 18 THE SOUND OF THE SUBURBS MEMBERS	VIRGIN VS 242	C	
26	20	7	15 65 DON'T STOP ME NOW QUEEN	EMI 2910	E	
27	13	8	14 34 CHIQUITITA ABBA	● EPIC EPC 7030	C	
28	25	7	13 71 WHAT A FOOL BELIEVES DOOBIE BROTHERS	WARNER BROS K17314 W	W	
29	30	7	12 42 HONEY I'M LOST DOOLEYS	GTO GT 242	C	
★30	34	8	12 55 YOU BET YOUR LOU HERBIE HANCOCK	CBS 7010	C	
★31	37	6	11 62 BRISTOL STOMP LATE SHOW	DECCA F13822	S	
32	29	4	11 46 IMPERIAL WIZARD DAVID ESSEX	MERCURY 6007 202	F	
33	28	8	10 60 HOLD THE LINE TOTO	CBS 6784	C	
34	33	5	10 62 JUST WHAT I NEEDED CARS	ELEKTRA K12312 W	W	
★35	52	3	11 28 DISCO NIGHTS (ROCK-FREAK) G.O.	ARISTA ARIST 12245	F	
36	31	6	8 72 <u>HEAVEN KNOWS DONNA SUMMERS</u>	CASABLANCA CAN 141 A	A	
37	27	4	9 34 TRASH ROXY MUSIC	POLYDOR POSP 32	F	
38	36	6	8 47 STOP YOUR SOBBING PRETENDERS	REAL ARE 6	W	
★39	42	4	9 33 EVERYTHING IS GREAT INNER CIRCLE	ISLAND WIP 6472	E	
★40	46	6	9 33 BRIGHT EYES ART GARFUNKEL	CBS 6947	C	
★41	67	2	9 1 OVERKILL MOTORHEAD	BRONZE BRO 67	E	
★42	45	4	6 72 BLOW AWAY GEORGE HARRISON	DARK HORSE K17327 W	W	
★43	59	2	8 22 CUBA GIBSON BROTHERS	ISLAND WIP 6483	E	
44	23	10	8 8 <u>WOMAN IN LOVE THREE DEGREES</u>	● ARIOLA ARO 141	A	
45	22	9	7 14 I WAS MADE FOR DANCIN' LEIF GARRETT	▽ SCOTTI BROTHERS K11202 W	W	
★46	56	3	6 32 RIKKI DON'T LOSE THAT NUMBER STEELY DAN	ABC 4241	C	
★47	98	2	6 41 WOW KATE BUSH	EMI 2911	E	
★48	72	2	7 22 BULLY FOR YOU TOM ROBINSON BAND	EMI 2916	E	
49	49	3	8 * IGIMIXI! PLAY LOUD JOHN COOPER CLARKE	EPIC EPC 7009	C	
★50	60	3	5 62 FIRE POINTER SISTERS	PLANET K12339	W	
51	51	6	7 13 SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES) LEYTON BUZZARD	CHRYSALIS CHS 2288	F	
52	40	13	6 13 SHAKE YOUR GROOVE THING PEACHES & HERB	POLYDOR 2066 992	F	
53	35	9	6 6 TAKE ON THE WORLD JUDAS PRIEST	CBS 6915	C	
★54	63	2	6 15 BOOGIE TOWN FLB	FANTASY FTC 168	E	
★55	78	2	5 25 KEEP REACHING OUT FOR LOVE LINER	ATLANTIC K11235	W	
56	44	6	4 43 AMERICAN GENERATION RITCHEY FAMILY	MERCURY 6007 199	F	
★57	62	5	3 56 YOU ANGEL YOU MANFRED MANN'S EARTH BAND	BRONZE BRO 68	E	
58	58	4	4 44 AT MIDNIGHT T-CONNECTION	TK TKR 7517	C	
59	39	8	6 10 AIN'T LOVE A BITCH ROD STEWART	▽ RIVA 18	W	
60	41	7	6 6 BAT OUT OF HELL MEAT LOAF	EPIC EPC 7018	C	

# THE SINGLES CHART 6-100

KEY TO DISTRIBUTORS  
A—A&W, B—One Stop, C—CBS,  
E—EMI, F—Phonodisc, H—Light-  
ning, J—Charmade, K—Creole, L—  
Lutons, M—Spartan, O—President,  
P—Parade, R—RCA, S—Selecta,  
T—Futury Products, U—Scotia, W—  
WEA, X—Clyde Factors

KEY  
 New Entry  Re-Entry  
★ Bullet  
◆ Platinum Disc (1 million sales)  
● Gold Disc (1/2 million sales)  
▼ Silver Disc (1/4 million sales)  
◇ Index less than 0.5

(Platinum, Gold, Silver Disc information supplied by the British Phonographic Industry)

This Week	Last Week	Wks. on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Debut Use
★61	NEW	1	3	40	COOL FOR CATS SQUEEZE	ARM AMS 7426	C	
★62	89	2	4	19	<del>CHASE</del> GEORGIO MORODER	CASABLANCA CAN 144	A	
★63	38	10	5	8	MILK AND ALCOHOL DR. FEELGOOD	UNION ARTISTS UJ 3668B	E	
★64	NEW	1	3	26	HE'S THE GREAT TEST DANCING SISTER SLEDGE	ATLANTIC K11267	W	
★65	NEW	1	4	9	WEEKEND MICK JACKSON	ATLANTIC K11264	W	
★66	43	4	4	5	MAY THE SUNSHINE NAZARETH	MOUNTAIN NA2 003	F	
★67	85	2	2	45	HAVEN'T STOPPED DANCING VET GONZALEZ	SIDEWALK SID 102	E	
★68	57	3	1	53	TOTALLY HOT OLIVIA NEWTON-JOHN	EMI 2923	E	
★69	NEW	1	2	54	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS	EPIC EC 7181	C	
★70	NEW	1	2	52	IMAGINATION ROCKY SHARPE & THE REPLAYS	CHSWICK CHS 110	E	
★71	64	3	1	68	LET'S FLY AWAY VOYAGE	GTO GT 245	C	
72	50	10	4	2	KING ROCKER GENERATION X	CHRYSALIS CHS 2261 F	F	
★73	74	4	2	28	I DON'T WANNA LOSE YOU KANDIDATE	RAK 289	E	
★74	82	1	4	45	GREEN LIGHT CURRICHARD	EMI 2920	E	
★75	86	2	1	57	GOOD TO SEE YOU FRANKIE MILLER	CHRYSALIS CHS 2259 F	F	
★76	NEW	1	2	28	THE NUMBER ONE SONG IN HEAVEN SPARKS	VRGIN VS 244	C	
★77	90	2	2	21	READY TO TAKE A CHANCE AGAIN BARRY MANLOW	ARISTA ARIST 242	F	
★78	70	5	2	9	POPS, WE LOVE YOU DIANA ROS, MARVIN GAYE, ETC.	MOTOWN TM 1136 E	E	
★79	NEW	1	1	49	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES	ARM AMS 7424	C	
80	69	8	2	3	EVERY WHICH WAY BUT LOOSE EDIE RABBITT	ELEKTRA K12331	W	
81	47	15	2	2	DON'T CRY FOR ME ARGENTINA SHADOWS	EMI 2890	E	
82	61	16	3	2	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS	★ STIFF BUY 38	C	
★83	97	2	2	1	RHYTHM OF CRUELTY MAGAZINE	VRGIN VS 251	C	
★84	92	1	3	34	GILF OF MY DREAMS BARI TCHAKOVSKY	RADAR ADA 28	W	
★85	NEW	1	* *	47	BODY HEAT ALICIA BRIDGES	F POLYDOR POP38 F	F	
★86	NEW	1	* *	48	IN MY LIFE PHOEBE SNOW	CS 2175	C	
★87	NEW	1	2	* *	QUESTIONS AND ANSWERS SHAM 69	POLYDOR POP2 F	F	
★88	NEW	1	2	1	HIGH ON YOUR LOVE SUITE RICK JAMES	MOTOWN TM 1137	E	
89	71	3	1	27	JUST A GIGOLO - I AIN'T GOT NOBODY VILLAGE PEOPLE	DJM DJ5 10899	C	
90	48	4	2	3	BLUE MORNING BLUE DAY FOREIGNER	ATLANTIC K11236	W	
91	88	3	1	11	PROTECTION GRAHAM PARKER & THE ARMOUR	VERTIGO 6059 219	F	
92	75	4	2	* *	10:16 SATURDAY NIGHT - KILLING AN RURAL CURE	FICTION FHS 001	C	
93	NEW	1	2	1	KEEP YOUR BODY WORKIN' KLEENER	ATLANTIC UJ 11268 W	W	
94	66	4	1	6	SING SING GAZ	SALSOLU SSO 116	E	
95	74	4	2	2	B.Y.O.F. BRING YOUR OWN FUNKI FANTASTIC FOUR	ATLANTIC UJ 141254 W	W	
96	NEW	1	1	13	<del>SHIRAZ KHALIL</del> LOVE YOU BARRY WHITE	20TH CENTURY BTC 1041 A	A	
97	NEW	1	1	1	BLACK NIGHT DEEP PURPLE	WEEKEND SYLVETTE RAY (Rontor) 95	E	
98	96	3	1	2	STRAIGHT TO THE BANK BILL SUMMERS	You Are Not Alone (Rontor) 95	E	
99	99	2	1	1	SHOWDOWN ELECTRIC LIGHT ORCHESTRA	RCA PRC 101	R	
100	100	2	1	1	SUNDAY PARNERS JOE JACKSON	HARVEST HAR 5179	E	
						ARM AMS 7413	C	

## Ones To Watch

- 101 The Gambler, Kenny Rogers (United Artists UJ 3640)
- 102 Rock 'n' Roll Fantasy, Bud Company (Springer 5SK 1916)
- 103 In A Rut, Nuts (People Issues RUT 1)
- 104 Love Ballad, George Benson (Warner Bros K1232)
- 105 Whenever I'm Away From You, John Traversa (Midway Polydor POP30 30)
- 106 Lita & A Dance, Chaka Khan (Warner Bros K17320)
- 107 My Man, A Sweet Man, Millie Jackson (Polygram POP29 29)
- 108 Cut Loose, Hamilton Bohannon (Mercury POP2774)
- 109 Warm Feeling, Lodisfame (Mercury 6007 205)
- 110 Power to the Glory, Eddie & The Hot-Rods (Island SIP 6374)
- 111 Nana Nana, Daddy Dewdrop (Pya Int. 7N 25602)
- 112 Dancin', Grey & Hanks (RCA PB 1458)
- 113 Party Down, George Duke (Epic EPC 7149)
- 114 She's Beyond Good & Evil, Pop Group (Radar ADA 29)
- 115 The Year, Curtis Mayfield (RSO/Columbia RSO 28)
- 116 Remember Them, Showdaddywaddy (Arista HRS 1487 247)
- 117 Frozen Years, Rumour (Stiff BUY 43)
- 118 If I Don't Get There By Morning, Eric Burdon (RSO 24)
- 119 You've Got It All, Peggy Seal (Pinnacle/Columbia 7N 737)
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## Record Business Research

All charts and listings in Record Business are produced by the paper's own research department, employing a staff of four and an ICL 1503/43 computer known as ARTHUR—the Airplay, Retail, Charting, Hit-Potential & Exposure Receptor.

The set-up is unique in Britain and is modelled on the approach used successfully for many years by the three major US trade papers, especially *RB's* associate publication, *Record World*.

All enquiries about *RB Research* should be made to the Research Manager, Godfrey Rust (01-836-9311).



# ONE STOP

## BEST-SELLING LPs

Descending order of sales

### NATIONAL

Best-selling new and re-activated

**MANLOW MAGIC** Barry Manilow - Arista  
**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin  
**STRANGERS LIVE! - (X-CENT)** Stranglers - United Artists  
**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin  
**THE BEST DAYS OF MY LIFE** Johnny Mathis - CBS  
**THE BEST OF EARTH WIND & FIRE VOL 1** Earth Wind & Fire - CBS  
**DESOLATION ANGELS** Bad Company - Swan Song  
**NEW DIMENSIONS** Three Degrees - Arista

### LIGHTNING/ LONDON

**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin  
**SPIRITS HAVING FLOWN** Bee Gees - RSO  
**PARALLEL LINES** Brande - Chrysalis  
**DIRE STRAITS** Dire Straits - Vertigo  
**MANLOW MAGIC** Barry Manilow - Arista  
**STRANGERS LIVE! - (X-CENT)** Stranglers - United Artists  
**A COLLECTION OF THEIR 20 GREATEST** Three Degrees - CBS  
**MANIFESTO** Boy Machine - Polydor  
**LIVIN' INSIDE YOUR LOVE** George Benson - Warner Bros  
**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**GOLDEN COLLECTION** Mary Roberts - Lutetia  
**LOOK SHARPE** Jay Jackson - AM  
**SCARION TO DANCE** Dicks - Virgin  
**SOUND ON SOUND** Bill Nelson's Red Noise - Arista  
**ONENESS, SILVER DREAMS, GOLDEN REALITY** Carlos Santana - CBS  
**NEW DIMENSIONS** Three Degrees - Arista  
**THE INCREDIBLE SHIRAZI DICKIES** Dicks - Virgin  
**STARLESS LITE** Lovich - SIRI  
**INFLAMMABLE MATERIAL** Silt Lite Fingers - Rough Trade

### SOLOMON & PERES/ GLASGOW

**SPIRITS HAVING FLOWN** Bee Gees - RSO  
**PARALLEL LINES** Brande - Chrysalis  
**MANLOW MAGIC** Barry Manilow - Arista  
**GREATEST HITS VOL 2** Barbara Streisand - CBS

**ARMED FORCES** Elvis Costello - Radar  
**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin  
**BAT OUT OF HELL** Meat Loaf - Epic  
**52ND STREET** Billy Joel - CBS  
**DIRTY STRAITS** Dire Straits - Vertigo  
**GREATEST HITS** Shaun Egan - Ronco  
**JEFF WATNE'S 'WAR OF THE WORLDS'** Varèse Sarabande  
**PLASTIC LETTERS** Brande - Chrysalis  
**NEW DIMENSIONS** Three Degrees - Arista  
**ONCE A BRICKAWAY GOLD** Various - Ronco  
**IMAGES** Don Williams - K-Tel  
**BLONDES HAVE MORE FUN** Rod Stewart - RCA  
**DESOLATION ANGELS** Bad Company - Swan Song

### WARRENS/ LONDON

**SPIRITS HAVING FLOWN** Bee Gees - RSO  
**MANLOW MAGIC** Barry Manilow - Arista  
**PARALLEL LINES** Brande - Chrysalis  
**CELESTINE** Chic - Atlantic  
**52ND STREET** Billy Joel - CBS  
**ARMED FORCES** Elvis Costello - Radar  
**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin  
**BLONDES HAVE MORE FUN** Rod Stewart - RCA  
**NEW BOOTS & PANTIES!** Ian Dury - SIRI  
**DIRTY STRAITS** Dire Straits - Vertigo  
**INFLAMMABLE MATERIAL** Silt Lite Fingers - Rough Trade  
**STRANGERS LIVE! - (X-CENT)** Stranglers - United Artists  
**GOLDEN COLLECTION** Mary Roberts - Lutetia  
**BAT OUT OF HELL** Meat Loaf - Epic  
**EQUINOX** Jane Michel Jann - Polydor  
**THE BEST OF EARTH WIND & FIRE VOL 1** Earth Wind & Fire - CBS  
**A COLLECTION OF THEIR 20 GREATEST** Three Degrees - CBS  
**GREATEST HITS VOL 2** Barbara Streisand - CBS  
**FEETS DON'T FAIL ME NOW** Heider Hatnot - CBS

### WYND-UP/ MANCHESTER

**MANLOW MAGIC** Barry Manilow - Arista  
**SPIRITS HAVING FLOWN** Bee Gees - RSO  
**CELESTINE** Chic - Atlantic  
**PARALLEL LINES** Brande - Chrysalis  
**A COLLECTION OF THEIR 20 GREATEST** Three Degrees - CBS  
**GREATEST HITS VOL 2** Barbara Streisand - CBS  
**STRANGERS LIVE! - (X-CENT)** Stranglers - United Artists  
**GOLDEN COLLECTION** Mary Roberts - Lutetia  
**INFLAMMABLE MATERIAL** Silt Lite Fingers - Rough Trade  
**ACTION REPLAY** Various - K-Tel  
**DIRE STRAITS** Dire Straits - Vertigo  
**THE BEST DAYS OF MY LIFE** Johnny Mathis - CBS  
**THE BEST OF EARTH WIND & FIRE VOL 1** Earth Wind & Fire - CBS  
**FEEL NO FRET** Average White Band - RCA  
**EQUINOX** Jane Michel Jann - Polydor  
**BAT OUT OF HELL** Meat Loaf - Epic

**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**CLASSIC ROCK - THE SECOND MOVEMENT** London Symphony Orchestra - K-Tel

### ONE STOP/LONDON

**SOUND LIVING** Burning Starz - (X-CENT) Stranglers - United Artists  
**STRANGERS LIVE! - (X-CENT)** Stranglers - United Artists  
**PARALLEL LINES** Brande - Chrysalis  
**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin  
**SPIRITS HAVING FLOWN** Bee Gees - RSO  
**MANLOW MAGIC** Barry Manilow - Arista  
**LIVIN' INSIDE YOUR LOVE** George Benson - Warner Bros  
**MANLOW MAGIC** Barry Manilow - Arista  
**THE BEST OF EARTH WIND & FIRE VOL 1** Earth Wind & Fire - CBS  
**52ND STREET** Billy Joel - CBS  
**INFLAMMABLE MATERIAL** Silt Lite Fingers - Rough Trade  
**CHAPPO** Roger Chapman - Acrobat  
**DIRE STRAITS** Dire Straits - Vertigo  
**GOLDEN COLLECTION** Mary Roberts - Lutetia  
**NEW BOOTS & PANTIES!** Ian Dury - SIRI  
**BAT OUT OF THE BLUE** Electric Light Orchestra - Jive  
**FEEL NO FRET** Average White Band - RCA  
**THE TWO TOM Robinson Band** - EM  
**ONENESS, SILVER DREAMS, GOLDEN REALITY** Carlos Santana - CBS  
**GREATEST HITS VOL 2** Barbara Streisand - CBS

### TERRY BLOOD/ STROKE-ON-TRENT

**PARALLEL LINES** Brande - Chrysalis  
**SPIRITS HAVING FLOWN** Bee Gees - RSO  
**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin  
**STRANGERS LIVE! - (X-CENT)** Stranglers - United Artists  
**MANLOW MAGIC** Barry Manilow - Arista  
**DESOLATION ANGELS** Bad Company - Swan Song  
**A COLLECTION OF THEIR 20 GREATEST** Three Degrees - CBS  
**ARMED FORCES** Elvis Costello - Radar  
**LOVE TRACKS** Gloria Gaynor - Polydor  
**ANGEL STATION** Married Mann's Earth Band - RSO  
**THE BEST DAYS OF MY LIFE** Johnny Mathis - CBS  
**BAT OUT OF HELL** Meat Loaf - Epic  
**ACTION REPLAY** Various - K-Tel  
**NEW BOOTS & PANTIES!** Ian Dury - SIRI  
**CELESTINE** Chic - Atlantic  
**YOU DON'T BRING ME FLOWERS** Neil Diamond - CBS  
**EQUINOX** Jane Michel Jann - Polydor  
**LIVIN' INSIDE YOUR LOVE** George Benson - Warner Bros  
**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**GREATEST HITS VOL 2** Barbara Streisand - CBS

### ROCK BOTTOM/ CROYDON

**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin

**PARALLEL LINES** Brande - Chrysalis  
**ARMED FORCES** Elvis Costello - Radar  
**BREAKFAST IN AMERICA** Supertramp - AM  
**MANLOW MAGIC** Barry Manilow - Arista  
**NEW YERBUTTI** Frank Zappa - CBS  
**ACTION REPLAY** Various - K-Tel  
**STRANGERS LIVE! - (X-CENT)** Stranglers - United Artists  
**INFLAMMABLE MATERIAL** Silt Lite Fingers - Rough Trade  
**52ND STREET** Billy Joel - CBS  
**THE BEST OF EARTH WIND & FIRE VOL 1** Earth Wind & Fire - CBS  
**THE STRANGERS** In The Night LPs - Chrysalis  
**NEW BOOTS & PANTIES!** Ian Dury - SIRI  
**NEW BOOTS & PANTIES!** Ian Dury - SIRI  
**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**A COLLECTION OF THEIR 20 GREATEST** Three Degrees - CBS  
**BLONDES HAVE MORE FUN** Rod Stewart - RCA  
**CELESTINE** Chic - Atlantic

### MOSS MUSIC/ BIDEFORD, DEVON

**THE GREAT ROCK 'N' ROLL SWINDLE** Sex Pistols - Virgin  
**SPIRITS HAVING FLOWN** Bee Gees - RSO  
**STRANGERS LIVE! - (X-CENT)** Stranglers - United Artists  
**ARMED FORCES** Elvis Costello - Radar  
**GREATEST HITS VOL 2** Barbara Streisand - CBS  
**GOLDEN COLLECTION** Mary Roberts - Lutetia  
**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**REFLECTIONS** George Necton N - Lutetia  
**EQUINOX** Jane Michel Jann - Polydor  
**PARALLEL LINES** Brande - Chrysalis  
**THE INCREDIBLE SHIRAZI DICKIES** Dicks - Virgin  
**NEW BOOTS & PANTIES!** Ian Dury - SIRI  
**YOU DON'T BRING ME FLOWERS** Neil Diamond - CBS  
**INFLAMMABLE MATERIAL** Silt Lite Fingers - Rough Trade  
**INCANTATIONS** Dave Gullifer - Virgin  
**SHEN YERBUTTI** Frank Zappa - CBS  
**CLASSIC ROCK - THE SECOND MOVEMENT** London Symphony Orchestra - K-Tel  
**ACTION REPLAY** Various - K-Tel  
**THE BEST OF EARTH WIND & FIRE VOL 1** Earth Wind & Fire - CBS

### CLYDE FACTORS/ GLASGOW

**PARALLEL LINES** Brande - Chrysalis  
**SPIRITS HAVING FLOWN** Bee Gees - RSO  
**MANLOW MAGIC** Barry Manilow - Arista  
**THANK YOU VERY MUCH** - Cliff Richard & The Shadows - EM  
**ARMED FORCES** Elvis Costello - Radar  
**BLONDES HAVE MORE FUN** Rod Stewart - RCA  
**ACTION REPLAY** Various - K-Tel  
**A COLLECTION OF THEIR 20 GREATEST** Three Degrees - CBS  
**BAT OUT OF HELL** Meat Loaf - Epic  
**WINGS GREATEST WINGS** - EM  
**'DIT' WALK** BOGUE Various - EM  
**JEFF WATNE'S 'WAR OF THE WORLDS'** Varèse Sarabande  
**GOLDEN COLLECTION** Mary Roberts - Lutetia  
**DIRE STRAITS** Dire Straits - Vertigo  
**YOU DON'T BRING ME FLOWERS** Neil Diamond - CBS  
**PLASTIC LETTERS** Brande - Chrysalis  
**UNRAVEL HELLS** Max Delfino - Virgin  
**IMAGES** Don Williams - K-Tel  
**GREASE Soundtrack** - RSO  
**EVEN NOW** Barry Manilow - Arista

# Archway to Charmdale

**NORTH LONDON one-stop Charmdale Records**, has just picked up exclusive UK distribution of the new label Archway Records. First release is a 12-inch limited edition single titled 'Liberated Lady' by Earthbound, backed by a nationwide promotion campaign, with a seven inch version to be released shortly.

Just down the road, leading wholesaler, **Lugtons**, is now handling distribution of the Halcyon label. Specialising in big band music, it includes material from such artists as Al Bowlly and Roy Fox. Lugtons also has product on the Silver Dollar label currently available - which includes *The Best Of British Country* compilation album and *Remember The Alamo* by Ken and Billy Ford, both retailing at only £1.99.

In addition to the current top reggae releases and a wide range of US imports, specialist London one-stop, **Mojo Records**, has the Rasses' 12-inch single 'Old Time Friend' in clear vinyl and a picture bag, the new 12-inch single 'Liberator' by the Harry J Allstars and the new Jackie Brown LP.

In South London, **Baltham's Record Corner** has a batch of new Sex Pistols singles on French import. All in picture bags, they include 'Anarchy In The U.K.', 'Submission' and 'Holidays In The Sun'. Record Corner also has good stocks of the Beach Boys eleven minute disc cut 'Here Comes The Night' in 12-inch format.

**Lightning Records** has a mass of new 12-inch singles imported from the States. Among them are product from London, The Force, The Wonder Band, King Errisson, Hemlock, Eugene Record and the Donna and Gene single 'Dario, Can You Get Me Into Studio 54'.

Also at present on the shelves at Lightning are some Megars Banquet product, including albums from Duffo and Johnny G, plus the new Warwick tv material and K-Tel's *Disco Inferno*. Lightning also has 10,000 12-inch master bags and a batch of PVC cover bags now available.

The **Canned Rock LP Kinetic Energy**, scheduled for limited tv advertising in the Anglia region for a month from March 19, is available from the London based 1-Stop, wholesaler, **Golds**, and **Projection Records**.

Importer, **Pacific Records**, has just received a mass of singles and EP's from US West Coast labels. Immediately available is material from Zeros, Middle Class, The Sleepers, Chinas Comidas and Slammer, plus the compilation *Yes, I.A.*, on the Dangler House label, which features The Bags, Germs, Alley Cats and Black Brandy.

Pacific also has product on the Antilles label, which includes *Let's Have A Party* by Room Full Of Blues.

Let record dealers know what's happening in the **Record Business** weekly, one-stop, wholesaler and import column: contact Tim Smith 01 836 9311.

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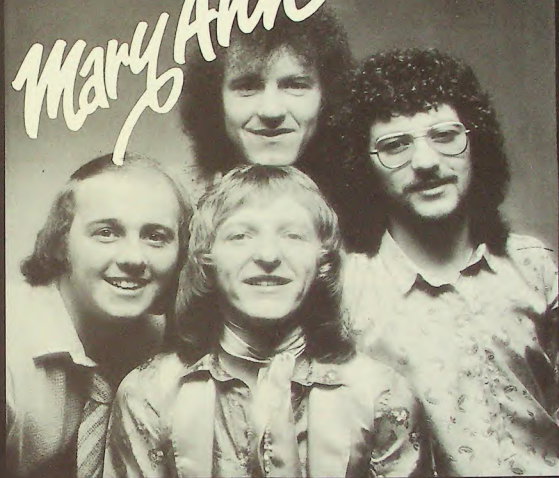
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# Keeping a sound ahead

DISCO MASTERMIND Giorgio Moroder is always worth talking to when the future of his own particular chosen musical field is being discussed with as much fervour as it is currently in the UK recording scene.

Just about every company is investing in the disco market in a very big way indeed, having seen the sort of success bands like Village People and Chic have achieved, along with solo acts like Sylvester and Giorgio's chief claim to fame Donna Summer. But which direction will the main thrust go? More and more electronic, or into the nebulous pop-r'n'b mould?

ALTHOUGH HE has recently embarked on a soundtrack scoring career, Giorgio Moroder is first and foremost a disco record producer. It's what occupies most of his time and planning, and it's making him one of the most in-demand producers in the world.

An idea of his workload can be gleaned from his recent schedule. The whole of February was taken up in Los Angeles where Donna Summer now bases herself. Although he would prefer to stay at Munich's Musicland Studios which he has made his headquarters over the years, he is able to transport his entire team to LA's Westlake complex including partner Pete Belotte, his arranger, session men and sound engineer.

In March he takes on a production job for The Sylvers, a new disco act featuring three men and two girls, moving from there to London where he embarks on his second movie soundtrack - music for a contemporary drama called *Foxes* put together by David Putnam and starring Jackie Foster.

Moroder took just 14 days to score and record the 30 minutes of music for *Midnight Express* for which he is in the running for an Oscar although he thinks this new film will need more music.

In between, he will try and make a start on his own new album.

He has been changing Donna Summer's sound at regular intervals ever since 'Love To Love You' exploded



GIORGIO Moroder and Chris

on to the world's charts in 1975 and catapulted Munich into the disco limelight.

Confirming that yet another change is on the horizon for her new album, Moroder said: "The sound will still be disco, but what I would call rock disco. I personally am going back to electronics because people seem to like it, although I thought it was time for a change. "With Donna we started with the sex angle, went through concept albums - we were the first to do that, and we were certainly the first with a commercial electronics disco with Donna's 'I Feel Love'.

"I think we also innovated with her

version of MacArthur Park. It's all part of staying ahead of the others, but even though the sound changes from album to album, we will still use the same session men - drummer Keith Forsey and bass man Les Hurdle from London - who have backed Donna from the start."

On the disco scene as a whole, Moroder believes that last year's boom was just the start.

"Disco is only just starting to really break through in the States," he said. "Look at the sales figures. Donna's 'MacArthur Park' did two million in the US alone, Chic four million singles, Donna's last album is now double platinum and at least 20 of the top 100 singles in the USA are real disco. I have noticed that record companies are going disco now, so the music is bound to get bigger and bigger."

"The differences between pop and disco are fast disappearing. It is becoming part of the whole pop thing, and the quality is going to improve because competition is really tough now. The radio stations have also picked up on it in a big way. Recently WKTU in New York went totally disco and picked up 13 percent of the audience immediately playing eight 20-minute disco cuts with no fade-outs. It's amazing really."

What of Moroder's new career as a movie soundtrack writer? "I would like to get more closely involved," he confirmed. "But I don't think you can do both things. You have to concentrate on one or the other, and obviously recording is my first love."

"They say the new Donna Summer may sell seven or eight million, but you can't get away with one old danceable record any more, the quality is improving the whole time and these days you need good lyrics and an original sound. Gloria Gaynor's 'I Will Survive' is the first disco song with important lyrics, and this could be a pointer to the future.



## Will Hegarty be Alright Now?

IN THE two years he was with the band, Den Hegarty (pictured above) was as near a charismatic frontman as Darts has ever cherished. His jerky, spastic-limbed movements and general air of lunacy made the bass-voiced Hegarty an immediately identifiable character.

Whether his decision to quit will be in the best interests of himself and the act longterm is now being put to the test. Darts, it can be argued, are big enough - or at least there are enough of them - for a recognisable frontman to be of no vital matter.

For Hegarty himself the challenge of establishing himself as a solo attraction may well present the greater problem than Darts have encountered in replacing the man who formed the act in 1977. The test of his ability to emerge as an individual is under scrutiny right now with the release of "Voodoo, Voodoo" (Magnet MAG 153), which he produced himself.

Certainly, his individualism has been recognised by Tyne Tees Television and he has been chosen to host a new pop show, *Alright Now*. If his first edition is anything to go by, Hegarty's name has proved useful in bringing out some of his stellar contemporaries, among them Roger Daltrey, Pete Townshend, Frank Zappa and Dire Straits, not to mention his Magnet stablemate Chris Rea.

His progress as singer and tv personality will be watched with keen interest.

# Byrds of a feather still stick together

DESPITE SUCCESSSES as solo artists and as members of such line-ups as the Flying Burrito Brothers, Manassas and the Southern-Hillman-Furay Band, Roger McGuinn, Gene Clark and Chris Hillman haven't played together in a band, apart from the disappointing Byrds reunion album in 1975, for more than a decade. They're back together again putting their individual talents into a band called quite simply McGuinn, Clark and Hillman.

The trio were in town a few weeks ago on the last leg of a whistle-stop European tour, before embarking on a three-month blitz of the US. Gene Clark took time out to speak with *RB* after one of the trio's highly successful gigs at the Venue. How did the three of them get back together again? "It started off as a very natural thing. It definitely wasn't planned. I went down to see Roger at the Troubadour one night, and we got up

and did 'Eight Miles High' together. Someone suggested that we should go out on the road together, so we did a six-week tour of small halls." Apparently at this stage there were no plans to record, so those who view this reunion as purely financial are way off the mark. "Chris joined us on a small tour of Canada with Eric Clapton. There were audiences of up to 25,000 people and us going on with acoustic instruments! We got standing ovations and people encouraged us to record again. We had some new material, so we put it together."

With several major companies putting in a bid, the trio decided on Capitol. So far, all parties seem happy with the arrangement. Capitol made a smart move in choosing Ron and Howard Albert as producers, and the Criteria Studios in Florida as the recording location. Clark wasn't too happy with the idea at first.

He says: "I wanted to cut the record in LA, but where Criteria has it over any other studio is in respect of maintenance - everything is well looked after. Equipment is cleaned in between sessions, something you'd never find in Los Angeles. Everyone was very professional. "Everyone was very professional, and the whole project turned out to be a very non-distractive operation."

The album certainly endorses Clark's views. Despite some superfluous string arrangements, first-rate musicianship and vocal work are combined with good material - all qualities which the lacklustre Byrds reunion album failed to have. Joe Lala, George Terry, Greg Thomas and Paul Harris all make important musical contributions, but it is the vocal work of the three group members which distinguishes this LP from many recent West Coast FM/Rock records.

The FM stations Stateside have certainly taken to the album - it became top breakout in its first week of release - and have already forced Capitol to switch the US single from "Surrender To Me" to "Don't You Write Her Off", one of the two McGuinn songs on the album.

Everything looks set for this to be a big seller over there, but however successful it may turn out to be, McGuinn, Clark and Hillman will unfortunately always be remembered as Byrds. Even

Even now the old numbers are met with the greatest response in the live show. "I would sooner not do as many as we do," Clark says. "we tried doing less but audiences in some places would get very irate. But this isn't going to be a Byrds reunion. We are three talented individuals in our own right, who have grown musically."



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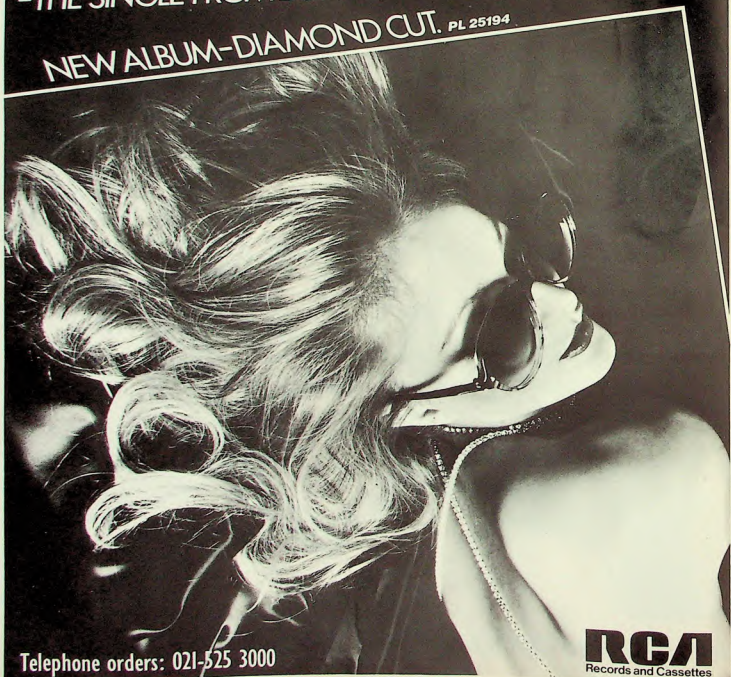




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# THE ALBUM CHART 1-60

The Album Chart is compiled by *Record Business* from sales information supplied by the *RB Dealer Panel*.

## DISTRIBUTORS

A—Pye, C—CBS, D—Ronco, E—EMI, F—Phonogram, G—K-Tel, H—Lightning, J—Multiple Sound, K—Creole/CBS, L—Luglons, M—Spartan, N—Enterprise, O—President, R—RCA, S—Selecta, U—Warner, W—WEA.

## KEY

**NEW** New Entry

**RE** Re-Entry

- ◆ Bullet
- ◆ Platinum Disc (£1m sales)
- ◆ Gold Disc (£300,000 sales)
- ◆ Silver Disc (£150,000 sales)

(Platinum, Gold & Silver Disc information supplied by the British Phonographic Industry.)

This Week	Last Week	Weeks on Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Dealer Type
1	6	6	<b>SPRITES HAVING FLOWN</b> BEE GEES	Bee Gees/Ashley Gullin/Kat Richardson	RSO RSGS 011	F	
2	2	26	<b>PARALLEL LINES</b> BLONDE	Mick Chapman	CHRYSLIS COL 1192	F	
3	4	4	<b>MANIAC MAGIC</b> BARRY MANLOW	Ron Dennis/Barry Manlow	ARISTA ARV 2	F	
4	3	11	<b>ARMED FORCES</b> ELVIS COSTELLO	Nick Lowe	RAJAR RAD 14	W	
5	5	8	<b>CE'D CHIC CHIC</b>	Bonnie Edwards/Nick Rodgers	ATLANTIC K5666	W	
6	9	3	<b>THE GREAT ROCK 'N' ROLL SWINDLE</b> SEX PISTOLS	Steve Jones	VERGIN VO 2510	C	
7	13	2	<b>GREATEST HITS VOL 2</b> BARBRA STREISAND	Various	CBS 10012	C	
8	5	3	<b>THANK YOU VERY MUCH</b> CLIFF RICHARD & THE SHADOWS	Hank Marvin/Steve Welch C	EMI EMY 15	E	
9	14	3	<b>A COLLECTION OF THEIR 20 GREATEST HITS</b> DEGREES	Maurice White	EPIC EPC 19013	C	
10	7	3	<b>THE STRANGLERS LIVE (K-CENT)</b> STRANGLERS	Marin Rozman	UNITED ARTISTS UAG 30204	E	
11	19	3	<b>DIRE STRAITS</b> DIRE STRAITS	Mick Winwood	VERTIGO V102 021	F	
12	12	7	<b>GOLDEN COLLECTION</b> MARY ROBBINS	Not Listed C	LOTUS WH 5008	G	
13	33	2	<b>DESOLATION</b> ANGELS BIRD COMPANY	Bad Company	SWANSON SWG 59498	W	
14	8	17	<b>52ND STREET</b> BILLY JOEL	Phil Ramone	CBS 83181	F	
15	16	1	<b>MANIFESTO</b> ROXY MUSIC	Roxy Music	POLYDOR POLIC 1	C	
16	16	2	<b>SCARED TO DANCE</b> SKIDS	Gard Scuderi	VERGIN V2116	F	
17	25	3	<b>FEEL NO FRET</b> AVERAGE WHITE BAND	Average White Band/Gene Paul	RCA KL 13063	F	
18	10	31	<b>NEW BOOTS AND PANTIES</b> IAN DURY	Laure Latham/Peter James/Rick Mullin	STIFF S832 4	R	
19	18	13	<b>THE BEST OF EARTH WIND &amp; FIRE VOL 1</b> EARTH WIND & FIRE	Maurice White	CBS 83254	C	
20	15	32	<b>BAT OUT OF HELL</b> MEAT LOAF	Ted Nugent	EPIC EPC 82419	C	
21	11	14	<b>BLONDES HAVE MORE FUN</b> ROD STEWART	Tom Dowd	RVA RVL 3	W	
22	22	13	<b>EQUINOXE</b> JEAN MICHEL JARRE	Jean Michel Jarre	POLYDOR POLD 5007	F	
23	23	7	<b>STRANGERS IN THE NIGHT</b> UO	Ron Nevison	CHRYSLIS CJT 5	F	
24	20	4	<b>INFLAMMABLE MATERIAL</b> STIFF LITTLE FINGERS	Graft Topp/Mary Thompson	ROUGH TRADE ROUGH 1	M	
25	21	39	<b>OUT OF THE BLUE</b> ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET J21P 400	C	
26	26	38	<b>JEFF WAYNE'S "THE WAR OF THE WORLDS"</b> VARIOUS	Jeff Wayne	CBS 96600	C	
27	24	14	<b>WINGS' GREATEST WINGS</b>	Paul McCartney/George Martin	EMI PCTC 256	E	
28	17	10	<b>ACTION REPLAY</b> VARIOUS	Not Listed	K-Tel NE 1940	G	
29	29	11	<b>TIB TIB</b> TOM ROBINSON BAND	Ted Rudolph	EMI EMC 3296	E	
30	37	11	<b>JAZZ</b> QUINN	Roy Thomas/Baker/Queen	EMI EMA 738	E	
31	31	4	<b>AT THE BUDDOKAN</b> CHEAP TRICK	(Mixed by Jay Messner)	EPIC EPC 80683	C	
32	30	18	<b>20 GOLDEN GREATS</b> NEIL DIAMOND	Not Listed	EMI MCA 1574	W	
33	34	5	<b>FEETS DON'T FAIL ME</b> NOW HERBIE HANCOCK	David Robinson & Friends Inc/Herbie Hancock	CBS 83491	C	
34	35	34	<b>NIGHTLIGHT</b> TO VENUS BONEY M	Frank Farian	ATLANTIC HNSA K5948	W	
35	35	11	<b>OVERKILL</b> MOTORHEAD	Jimmy Miller	BRONZE BRON 515	E	
36	48	17	<b>LIONHEART</b> KATE BUSH	Andrew Powell	EMI EMA 787	E	
37	36	36	<b>GREASE</b> SOUNDTRACK	St Louis/Farrell/Galucci/Richardson/Gib	RSO RSD 2001	F	
38	40	3	<b>SHEIK YERBOOTS</b> FRANK ZAPPA	Frank Zappa	CBS 86233	C	
39	27	18	<b>DON'T WALK</b> BOOGE VARIOUS	Not Listed	EMI EMY 13	F	
40	45	3	<b>GEORGE HARRISON</b> GEORGE HARRISON	George Harrison/Ruth Freeman	DARK HORSE D3662	W	
41	44	12	<b>YOU DON'T BRING ME FLOWERS</b> NEIL DIAMOND	Bob Gaudio	CBS 86077	C	
42	19	14	<b>PLASTIC LETTERS</b> BLONDE	Richard Gulerstein	CHRYSLIS CJT 1196	F	
43	32	6	<b>GEORGE MAJURE</b> TANGERINE DREAM	Chris Frantz/Edge Fisher	VERGIN V2111	C	
44	44	8	<b>REFLECTIONS</b> GEORGE HAMILTON IV	Not Listed C	LOTUS WH 5008	G	
45	43	5	<b>SOUND ON SOUND</b> BILL NELSON'S RED NOISE	Bill Nelson/John Leake	HARVEST SHSP 4095	E	
46	49	6	<b>THE KILLING MACHINE</b> JUDAS PRIEST	Judas Priest/James Guthrie	CBS 83135	C	
47	49	1	<b>ANGEL STATION</b> MANFRED MANN'S EARTH BAND	Anthony Moore	BRONZE BRON 516	E	
48	42	39	<b>SATURDAY NIGHT FEVER</b> SOUNDTRACK	Various	RSO 2558 123	F	
49	46	23	<b>JAMES GALWAY PLAYS SONGS FOR ANNIE</b> JAMES GALWAY	Ralph Moore	RCA RED SEAL RL 25163	R	
50	52	8	<b>TUBULAR BELLS</b> MIKE OLDFIELD	Mike Oldfield	VERGIN V2001	C	
51	51	24	<b>THE KICK INSIDE</b> KATE BUSH	Andrew Powell	EMI EMC 3223	E	
52	38	20	<b>A SINGLE MAN</b> ELTON JOHN	Clive Franks/Elton John	ROCKET TRAIN 1	F	
53	28	6	<b>THE INCREDIBLE SHRINKING DICKIES</b> DICKIES	John Weid	AMM AME 84742	G	
54	54	6	<b>CLASSIC ROCK - SECOND MOVEMENT</b> LONDON SYMPHONY ORCHESTRA	Jeff Jacard/Don Bradman	K-Tel NL 1039	C	
55	55	32	<b>RUMOURS</b> FLEETWOOD MAC	Ken Caillat/Richard Dashaway/Andrew Mac	WARNER BROS WK3644	C	
56	56	30	<b>THE ALBUM</b> ARBA	Born Ukeles/Berry Anderson	EPIC EPC 86092	E	
57	59	2	<b>STATELESS</b> LENE LOVICH	A Sirenas Production	STIFF S832 2	G	
58	58	1	<b>LOOK SHARP</b> JOE JACKSON	David Krombholz	AMM AMM 84743	C	
59	59	38	<b>IMAGES</b> DON McLELLAN	Not Listed	K-Tel NE 1033	G	
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# THE NEW SINGLES

Scheduled for release  
Last Week's Releases: 72  
March 23

This Week's Releases: 58  
Last Week's Releases: 72

With the *Record Business* Gimmicks Guide: 12" — 12-inch single; ■ — Special Bag; (White) — Special Vinyl

ARTIST/TITLE A SIDE/B Side/Label	Cat. No.	Gimmicks
<b>ADRIAN GURVITZ</b> THE WAY I FEEL/Drifting Star (Jet)	JET 140	C 12" ■ (Clear)
<b>AKA SPACE AGE</b> LOVERS/Jakebox Justice (Beggars Banquet)	BOJ 3	W
<b>BARRY MANN</b> ALMOST GONE/For No Good Reason (Warner Bros)	K17325	C 12"
<b>BEACH BOYS</b> HERE COMES THE NIGHT/Baby Blue (Caribou)	CRB 2704	C
<b>BILLY JOEL</b> UNTIL THE NIGHT/Root Beer Rag (CBS)	CBS 7150	C
<b>BLACK LACE</b> MARY ANN/Drivin' (EMI)	EMI 2919	E
<b>BOY BASTIN</b> LOVE YOU A LITTLE WHILE/Here Comes The News (DJM)	DJS 10895	C
<b>BRIAN WADE</b> ONLY ME/Deer Michael (Gem Tob)	GEM 2	R
<b>BROOKS SOUND</b> OF OUR LOVE/Showdown (Polydor)	2059 109	F
<b>BROWNSVILLE</b> LOVE STEALER/Tears Of A Fool (Epic)	EPC 7218	C
<b>CERRONE</b> LOOK FOR LOVE/Music For Life (CBS)	CBS 7114	C
<b>CHRIS REA</b> DIAMONDS/Cleveland Calling (Magnet)	MAG 144/12 MAG 144	E 12" ■
<b>CHRIS SPEDDING</b> VIDEO LIFE/Frontal Lobotomy (RAK)	RAK 290	E
<b>CONWAY TWITTY</b> YOUR LOVE HAD TAKEN ME THAT HIGH/Good Time Charlie's Got The Blues (MCA)	MCA 414	E
<b>CROWN HEIGHTS AFFAIR</b> DANCE LADY DANCE/Empty Soul Of Mine (Mercury)	6168 804/9198 161	F 12"
<b>DADDY DREW</b> NANU NANU (I WANNA GET FUNKY WICH YOU)/The Real Thing (Pye International)	7N 25803	A
<b>DOBBIE GRAY</b> WHO'S LOVIN' YOU/Can See Clearly Now (Infinity)	INF 105	C
<b>EDDIE MONEY</b> BABY HOLD ON/Save A Little Room In Your Heart For Me (CBS)	CBS 6080	C
<b>ELECTRIC PHONES</b> I HAD TOO MUCH TO DREAM (LAST NIGHT)/Luv'in' (Radar)	ADA 18	W
<b>EMIGRE POSITION</b> Trouble Shooter (Chrysalis)	CHS 2291	F
<b>FLOATERS</b> YOU DON'T HAVE TO SAY YOU LOVE ME/Float On (ABC)	ABC 4245/ABCT 4245	C 12"
<b>FREDDIE MCKAY &amp; TRINITY</b> WHEN YOU'RE SMILING/Smiling Version (Savannah)	SVN 12-3	C 12" only
<b>GENE COTTON</b> GOING THROUGH THE MOTIONS OF LOVE/Save The Dancer (Anirola)	ARO 149	A
<b>GENE BREA</b> NO NO NO NO/Maxine And Mandy (Mercury)	6007 206	C
<b>GLORIA JONES</b> WINDSTORM/Blue Light Microphone (Sidekick)	SID 104	E
<b>GREGG DIAMOND</b> DOING THAT (FANCY DANCER)/Holding Back (TK)	TKR 7534	C
<b>IRONHORSE</b> SWEET LOUISE/Watch My Fly (Scotti Brothers)	K11271	W
<b>JERRY MIDDLETON</b> HEY GIRL/I'm Your Lovin' Man (Creole)	CR 156	K 12"
<b>JANN MORRIS</b> BLACK DENIM TROUSERS AND MOTORCYCLE BOOTS/WILLIAM BOLCOM Humphrey Bogart (Nonesuch)	K12800	W
<b>JOHN OTWAY</b> FRIGHTENED AND SCARED/Are You On My Side (Polydor)	2059 105	F ■
<b>JONATHAN RICHMAN &amp; THE MODERN LOVERS</b> LYDIA/Important In Your Life (Beserkley)	BZZ 28	F
<b>KEVIN CHYNE</b> I'LL GO TO/Having A Party (Virgin)	VY 255	F ■ (Green)
<b>LEESON &amp; VALE</b> THIS IS THE END/Long Distance Telephone (Chrysalis)	CHS 2290	C
<b>LINDA LEWIS</b> TO BE SURPRISINGLY GOOD FOR YOU/The Best Day Of My Life (Anirola)	ARIST 246	F
<b>MEAT LOAF</b> WHAT YOU SEE IS WHAT YOU GET/The Way You Do The Thing You Do (Prodigal)	PRD 10	F
<b>MIAMI ZAP</b> OPTIMIST/Moments (GTO)	G 246	C
<b>NATALIE COLE</b> STAND BY/Who Will Carry On (Capitol)	CL 16072	E
<b>ORLEANS</b> LOVE TAKES TIME/Isn't It Easy (Infinity)	INF 103	C
<b>PATTIE BROOKS</b> HEARTBREAK IN DISGUISE/After Dark (7")/This Is The House Where Love Died (12") (Casablanca)	CAN 146/CAN 143	A 12"
<b>PETER TOSH</b> I'M THE TOUGHEST/I'm The Toughest (Dub Version) (Rolling Stones)	RSR 103	C
<b>PICKPOCKET</b> 1, 2, 3, LET'S DANCE/Please Step This Way (Electric)	WOT 30	A
<b>RANDY EDELMAN</b> DON'T LET GO OF ME/Thirty Years Ago (20th Century)	BTC 1042	A
<b>RAY MUNNINGS</b> IT COULD HAPPEN TO YOU/Let's Boogie (Tamm)	TAM 102	E
<b>RAYDIO</b> YOU CAN'T CHANGE THAT/Rock On (Anirola)	ARIST 249	F
<b>RIKIKI &amp; THE PARAMOUNTS</b> PALISADES PARK/Let Me Go (MCA)	MCA 405	E
<b>RUFUS AINT NOBODY LIKE YOU/Ain't Nobody Like You (Edited Version) (ABC)</b>	ABC 4250/ABCT 4250	C 12"
<b>SAHARA BRIGHTMAN</b> THE ADVENTURES OF THE LOVE CRUSADER/Lost In Space (Anirola Hansa)	AHA 538/ARHD 538	A 12"
<b>SHAWN CASSIDY</b> HARD LOVE/Right Before Your Skies (Warner/Curb)	K17296	W
<b>SIOUXIE &amp; THE BANSHES</b> THE STAIRCASE (MYSTERY)/20th Century Year (Polydor)	POSP 9	F
<b>SPACE MY LOVE</b> IS MUSIC/Just Blue (Pye Int.)	7N 25802/7NL 25802	A
<b>STARJETS</b> RUN WITH THE PACK/Watch Out (Epic)	ETC 7123	C
<b>STYVESTER</b> (WHO HAVE NOTHING)/You Make Me Feel (Mighty Real)/I Need Somebody To Love Tonight (Fantasy)	FTC 171	C 12"
<b>SYLVIA LOVE</b> INSTANT LOVE/Instant Dub (RCA)	PB 5138	R
<b>THIRD WORLD</b> ONE COLD VIBE/Feel A Little Better (Island)	WIP 6485	E
<b>TROVER KNIGHT</b> SAIL AWAY/Who's Sorry Now (RCA)	PB 9377	R
<b>UFO</b> SHOOT/SHOOT/You Can Rock Me/I'm A Loser (Chrysalis)	CHS 2218	F ■ (Clear)
<b>VOLAGERS</b> MR. RIGHT/Let's Make It A Good Day (Pye)	7N 4613	F
<b>WINNERS</b> GET READY FOR THE FUTURE/Music (Anirola)	AROD 144	A 12" only

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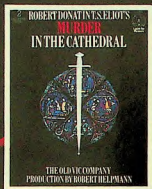
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IT COULD HAPPEN TO YOU	K
LOOK FOR LOVE	C
LOVE STEALER	B
LOVE TAKES TIME	B
LOVE YOU A LITTLE WHILE	B
LYDIA	B
MARY ANN	S
ME RIGHT	S
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NANU NANU (I WANNA GET FUNKY WICH YOU)	D
NO NO NO NO	M
ONE COLD VIBE	G
ONLY ME	M
OPTIMIST	M
PALISADES PARK	A
POISON	R
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THE WAY I FEEL	A
THIS IS THE END	B
UNTIL THE NIGHT	C
VIDEO LIFE	L
WHAT YOU SEE IS WHAT YOU GET	F
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WHO'S LOVIN' YOU	D
WINDSTORM	F
YOU CAN'T CHANGE THAT	R
YOU DON'T HAVE TO SAY YOU LOVE ME	F
YOUR LOVE HAD TAKEN ME THAT HIGH	C

**KEY TO DISTRIBUTORS:**  
A—Pye; B—One Stop; C—CBS; E—EMI; F—Phonogram; H—Lightning; J—Charmaine; K—Creole; L—Lydiana; M—Spartan; O—President; P—Paramount; R—RCA; S—Savanna; T—Fairy Tale; U—Scepter; V—Scotti; W—WEA; X—Xtreme Factors

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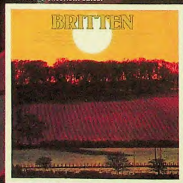
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