

RECORD BUSINESS

February 26, 1979

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45p

TOP SINGLE

HEART OF GLASS/Blondie (Chrysalis) (5th Week)

CHARTMAKER

BLUE MORNING BLUE DAY/Foreigner (4)

TOP ALBUM

PARALLEL LINES/Blondie (Chrysalis) (3rd Week)

CHARTMAKER

MANLOW MAGIC/Barry Manilow (Arista) (13)

PANEL PICKS

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

WAITING FOR AN ALBI/Thin Lizzy (Vertigo)

TOTALLY HOT/Olivia Newton-John (EMI)

TRASH/Roxy Music (Polydor)

PAINTER MAN/Boney M (Atlantic/Hansa)

More firms go disco

DISCO BOOMS ahead as the fastest-growing sector of the UK record industry as three more companies form new labels or specialist disco divisions.

Pye is to increase its disco output in the next six months with the formation of a disco division by Dave McAleer, who has done a similar job for RCA recently.

His brief is to develop the disco field using existing material from licensed catalogues as well as acquiring new product with the first singles already scheduled as 'Turn The Music Up' (VS 5011) by the Players' Association, 'Nanu Nanu' (7N25803) by Daddy Dewdrop and 'The Chase' (CAN 144) from Giorgio Moroder. All appear in early March on 12-inch, and 7-inch.

In response to its 1978 disco success story, Island has also formed a specialist division to be headed by veteran dj and promotion man Erskine Thompson. "We're not going to sit around waiting for records to happen in British clubs before moving in to sign them," he said.

March 2 sees release of 'Cuba' by the Gibson Brothers—a hot single in France at the moment—on 12-inch (12 WIP 6483). Then comes a new Hi-Tension single 'Funkified', Third World's 'One Cold Vibe' and *Roller Disco*, the debut album from Brooklyn dance group Roundtree.

Music publishers Carlin have also taken a major step by forming the new Paradise label to be distributed by Magnet. All singles will come in 12-inch at £1.99 and 7-inch with albums to follow later if Magnet want them.

The label was set up by Carlin president Freddie Biemstock and director Mike Collier and first product will be out in March—a single titled 'Get Dancing' by the Bombers.

All this follows last week's news of EMI GRD's plunge into the disco market and various other company's efforts to get involved in the disco scene. Chrysalis will shortly launch the custom Butterfly label, WEA has put heavy backing behind its LV

series, CBS is seeing increasing activity from the TK label, Polydor recently picked up Curtis Mayfield's Curtom label and Phonogram has already reaped the benefits of its recent deal with Can't Stop Productions.



SACHA DISTEL has signed a worldwide deal with Phonogram for his English language recordings. First product under the new deal will be an album titled *20 Love Songs* and scheduled for release in April. Pictured above are (L to R) Polygram's Brian Baird, Tito Burns (Distel's manager), Distel, John Holman (Phonogram a&r man) and David Baker (Phonogram director of business affairs).

Thumbs down for catalogue cuts

INITIAL HIGH hopes for the success of Phonogram's "Going For A Song" back catalogue discounting scheme were shattered by record dealers at last week's East Midlands GRRC meeting.

And guest speaker, Tom Parkinson, deputy managing director of Polydor Records, told retailers: "Every record company will be looking at the Phonogram move in the light of its own

catalogue, however Polydor will not be introducing a similar scheme."

Record dealers' complaints over the "Going For A Song" scheme ranged from "an organisational nightmare" to "a stupid marketing exercise". The general consensus was that if Phonogram could afford to reduce prices, it should have avoided past price rises as well as future increases.

A number of retailers said they

Heavy Metal: a new RB concept

RECORD BUSINESS breaks new ground in the publishing world this week with a special supplement on heavy metal, compiled by the country's leading writer in the field, Brian Harrigan. As well as being included in all copies of *RB*, the 24-page insert is also available to the general public as a magazine in its own right. Twenty thousand copies of the heavy metal special have been distributed to newstands and newsagents up and down the country by J&G (Forest) Promotions Ltd, carrying a 40p cover price.

WEA hikes 45s from March 5

WEA RECORDS' is to increase the prices of its singles from March 5. Seven inch, standard 12-inch and picture disc singles all rise from 90 pence to 99 pence. Current releases in the LV series remain at £1.79, however future releases, which will be packaged in deluxe four colour bags, will retail at £1.99.

would support the scheme for the time being, but many said they were unwilling to—especially as in some cases much of the promotional material had not arrived from Phonogram.

Other topics discussed at the meeting included five per cent returns, discounting by UK multiples, the complexity of Polydor invoices and the problems created by extended orders.

THE BERNIE TORMÉ BAND

ON TOUR WITH GENERATION X

THE BERNIE TORMÉ BAND

NEW 4 TRACK SINGLE AVAILABLE NOW

SPECIAL ON TOUR OFFER!
4 TRACKS FOR 50p

JET 137

Special from 45c (over 20th February 1979)

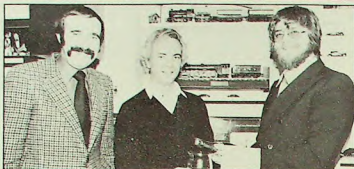
Virgin beats Barclay to Pistols draw

VIRGIN RECORDS acted swiftly last week to minimise profit losses from French import sales of the new Sex Pistols album by pushing forward the release date by more than three weeks.

The 23-track double album *The Great Rock 'n' Roll Swindle* was due out on March 16 surrounded by an extensive marketing campaign.

Importers immediately accused Virgin of setting a "fictitious" release date for the LP with the knowledge that copies were being pressed in France by Barclay. They alleged the release date was then brought forward as soon as the French pressings were available on import.

But Virgin label manager Simon Draper explained: "Barclay jumped the gun on the last Sex Pistols LP. Malcolm McLaren had delivered the new album some months ago and we



FOR THE first time, Atlantic Records has walked away with top singles honours in the UK for its 1978 charts performance. Pictured above are WEA managing director John Fruin, Atlantic general manager Roger Holt and Phil Carson, vice president of Atlantic International Operations.

had pressed 10-15,000 copies before he decided to make some slight changes to it.

"We decided to keep the copies in stock just in case Barclay did the same thing again. When we heard the album was being offered to some UK one-stops and importers by Barclay, we immediately offered them limited quantities of the copies we had in

stock and raced ahead with production of the official finished version, copies of which are already in shops which ordered on the computer.

"Virgin also managed to move important parts of the campaign forward. We would have preferred to release the album when the single was high in the charts, but this move has been necessary."

£6,000 prize money in first Shrewsbury song festival

THE UK's first international song contest is set to take place in Shrewsbury between March 12-16 with 36 songs and 12 instrumentalists vying for total prize money of £6,000.

The finalists have been whittled down from an initial entry of 970 from 16 countries to a more manageable 36, and the final judging will be by an expert panel including Les Reed, Francis Lai, Norris Paramor, Sue Francis, Roy Berry, Ray Coleman and John Howden of BBC Radio Humberside. The scrutineer will be the Mayor of Shrewsbury.

The town's borough council has funded the £18,500 contest with the proceeds of a municipal lottery and help from the PRS, MCPS and the National Westminster Bank. Top prize in the song section is £3,000 and

for instrumentals £1,000.

Said information officer Seb Craig: "We plan to hold the contest as an annual event. You could say it is an attempt to put Shrewsbury on the musical map, and it is the first contest of its kind in the UK. The entries are of a very high standard, including material from most of the major publishing companies."

Pye flashes back

BACKED BY a full scale marketing campaign, Pye Records is to launch a new series of re-released singles in mid-April under the banner "Flashback".

Ten double A-side singles are to be released all pressed in yellow vinyl with full colour picture sleeves. They

RSO md quits: Hutson returns

RSO UK managing director Brian O'Donoghue has quit to set up his own operation—details of which have yet to be announced. He was appointed managing director in January last year.

Following his resignation New York-based RSO international and Mike Hutson's responsibilities will be expanded to include the UK.

on ten singles

will retail at the standard single price. The campaign is to include consumer and trade press advertising.

Among the artists featured in the "Flashback" series are The Kinks, Donovan, Status Quo, Lonnie Donegan, The Searchers and Carl Douglas.

WEA totally independent from April 1

WEA FINALLY becomes a totally self-sufficient UK record company from April 1 with the completion of its manufacturing agreement with CBS. This brings to an end WEA's 10-year association with its chief US competitor in Britain which has gradually decreased as distribution and manufacturing resources have been improved.

From the beginning of April, WEA will take on complete responsibility for manufacture through its West Drayton plant, purchased from Island Records some 12 months ago and since subjected to drastic alteration with a view to increasing output. A programme of expansion by the addition of Swedish automatic presses will be carried out over the next two years to bring the production capacity up to 35-40 million units annually.

WEA has additional manufacturing facilities available through its Damont subsidiary. These will be called on if necessary, as has been the case in the past, but current plans call for Damont to be developed separately.

Receiver aids Rock Bottom

A RECEIVER and manager has been appointed to carry out the restructuring of Croydon one-stop, retail and mail order company, Rock Bottom.

However the receiver and manager, chartered accountants Arthur, Young, McClelland, Moores and Co, has emphasised that Rock Bottom will continue to trade normally.

A spokesman for the accountants told *Record Business*: "There have been stocking and cash difficulties in the past, but Rock Bottom will continue to trade through a newly formed subsidiary and all creditors have been contacted and informed of what is happening."

NICOLETTE LARSON
"Lotta Love"



K17303

DAVE EDMUNDS
"A1 On The Jukebox"



SSK19417

BONEY M
"Painter Man"



K11255

BAD COMPANY
"Rock 'n' Roll Fantasy"



SSK 19416

STAR
CLIMBERS

MULLINGS

THOSE LONG-RUNNING rumours finally provoked **Clive Davis** to issue an official denial in America that he's about to sell Arista to EMI and head the new company . . . for the first time in 18 years, **Paul Anka** is due to appear in Britain with his full Las Vegas show of 32 musicians and singers, but we hear no queues have yet been seen at the Palladium box office for the April 2-5 dates . . . congratulations to classical producer **Christopher Bishop**, the only true Limeys to pick up a Grammy award for the Classical LP of the Year, *Braxton's Violin Concerto in D Major* by **Itzhak Perlman** and the **Chicago Symphony Orchestra** . . . Magnet chief **Michael Levy** looking forward to making his mark in Paradise . . .

FINALLY LOOKS as though RCA is about to sort out its press office problem with the appointment of ex-Mountain pressgal **Shirley Stone** to the well-rewarded vacancy . . . former *NME* editor **Nick Logan** resurfaces with a songwords magazine *Smash Hits*, now about to go forthrightly from London offices instead of being edited from the kitchen of his home as a monthly – it's been selling 160,000 copies an issue, he reports . . . in the *Sunday Express*, City editor **Kenneth Fleet** delivered a perceptive piece on the problems of EMI, but failed to recognise the autonomy of the record side – but his well deserved tribute to **Sir Edward Lewis** on 50 years of Decca was spoiled by the over-elaborate cricketering simile . . . GTO chief **Dick Leahy** full of confidence after enthusiastic reception from Epic in America that **Dana's** first album in two years, produced by Barry Blue, may be a transatlantic winner . . .

IN SEPTEMBER **Talk Of The Town** celebrates 21 years as the capital's top theatre restaurant – with the 25-year old **Drifters** in for two weeks from March 12, and the vastly talented **Grace Kennedy**, 21 next month, following them for four weeks from March 26 – nothing like starting early – last week **Kate Bush**, **Abba**, **Bryan Ferry**, **Roxy Music** and **Roney M** recorded a tv show for Christmas Day transmission in the UK . . . Police look set to be the first UK new wave act to make a real dent on the US album chart after touring there recently – and under their own steam, too, before signing to A&M . . . watch out for a transfer from RCA to Pye of disco man **Dave Macalaeer** and from Pye to RCA of American product manager **David Yeats** . . . **Sylvester** and 'I Who Have Nothing', **Village People** moving out of the YMCA and signing on – wait for it matelots – 'In The Navy' – ho hum!

WHICH RECORD company will lead the way with a catalogue prefix TIGK 1 for singles only sold through chart shops? . . . it's charity time – **Peter and Lee** donating proceeds of new single 'People All Over The World' to International Year Of The Child, while **Whitesnake** giving its Hammersmith Odeon fee to the Gunner Nilsson Cancer Treatment Fund . . . and speaking of Whitesnake, the band was suitably touched to receive a typically generous Scottish gift from bill-toppers **Nazareth** at the end of the European tour – a half-bottle of bubbly, to be shared between six . . . and on forthcoming Stateside trek, **Nazareth** will unexpectedly have as support none other than **Thin Lizzy** . . . former B&C chief **Lee Gopthal**, soon to launch a new reggae label, and partner **Jim Flynn** have signed top Jamaican act **The Heptones** for management . . . intrepid **Howard Marks** still an all sorts promoter; not just Logo singles as inferred last week . . . 'THEY SAID' it wouldn't last – but tenacious **Roddy Shashoua** has just announced that the fifth American **Musexpo** will take place from November 4-8 in Miami, and predicting a 5000 turnout . . . man behind latest Stiff chartmaker **Lene Lovich** is former broadcaster **Charlie Gillett**, owner of A&M-backed Oval label . . . after a four-year absence **John Denver** set for UK tour in April . . . unusual presentation recently in Hamburg when the Polygram brass gathered to present **Freddie Gershon**, president of the Stigwood Group, with a solid gold paragraph sign – in recognition of the extensive contracts covering **SNF** and **Grease**, which are supposed to have done rather better in profits for **RSO** than for the Polydor companies . . . bijou receptionistrie for new Pye acquisition **Ronnie Paisley Band** at Victoria's Tiles winerie enlivened by the presence of a modest little beverage called Buzbag – aged for five minutes at the very most.

New single 'One Rule For You'



ready to rule the charts

After The Fire have established a gigantic following from their ceaseless gigging around the U.K., and now they're all set to score a spectacular chart success with 'One Rule For You' – their brilliant debut single on CBS.

The fresh, inventive sound of 'One Rule For You' will put Fire in the charts – and profits in your pocket. Order now from CBS.

Available in picture bag.

7025



Records

New single 'One Rule For You'

ORDER FROM CBS ORDER DESK Tel: 01 960 2155 CBS/VEAAM Distribution Centre Barby Road London W3

RECORD BUSINESS

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90p single, £1.99 gift

□ THE FIRST 4,000 purchasers of a new single by Northern folk singer Tony Lauren will receive a free gift worth £1.99 – part of a promotion campaign put together by Alaska Records for 'Bobbin Girls, Bobbin Boys' (ALA 2017) released on March 9.

Retailing at 90p, packed in illustrated bags which include the song's lyrics, the 4,000 singles will come with a Bobbin Doll kit. The kits – made from discarded cotton bobbins – will also form part of a media kit being sent out to radio and press.

The song is the first of a series linked to Lauren's own range of 'Bobbinland' children's stories.

Said Lauren's manager Ken Wild: "Alaska Records is breaking new ground, with thousands of customers getting a free gift worth more than twice the price of the single they are buying."

□ MOTOWN RECORDS is backing the release of the new Rick James album *Bustin' Out Of L Seven*, out on March 9, with comprehensive radio and press advertising. A single from the album titled 'High On Your Love Suite-One Mo Hit (Of Your Love)' (12-TMG 1137) is released on March 2. Disco eye-cue, it comes in 12-inch format with a picture sleeve.

RCA push for Denver LP

□ RCA IS launching a heavy campaign for the new single and album by John Denver, simultaneously released on March 16 – a fortnight before his concert series at London Wembley Arena.

The album, *John Denver* (RCA PL 13075) and single 'Downhill Stuff' (TB 1479), will be supported by advertising in the *Daily Express*, *Sun*, *Reveille*, *Tatler* and *Weekend*, 4000 posters, a bus advertising campaign in London plus merchandising material such as badges, stickers and T-shirts.

In addition marketing manager Graham Moon says there will be "a very big national window display campaign".

Denver plays Wembley Arena on April 1 and 2, with warm-up dates between March 28-30 at Dublin, Manchester and Glasgow. A TV special is also planned for the visit.

Musicians mag from IPC

GIANT PUBLISHERS IPC are to launch a new weekly paper aimed at professional, semi-pro and amateur musicians in all fields of rock and contemporary music called *Musicians Only*.

The first issue for the tabloid will go out free with *Melody Maker* in September with subsequent issues available on newsstands at a 20p

Merchandising

□ CBS RECORDS has released the new John Cooper Clarke single 'Gimmix' (EPC 12-7009) in triangular format – the first to be available in the UK. B side is the well known number 'I Married (A Monster From Outer Space)'.

□ PHONOGRAM RELEASES singles by Thin Lizzy and Graham Parker on February 23. Thin Lizzy's 'Waiting For An Alibi' (Lizzy 3) will be advertised in the trade and consumer press. The first 60,000 copies will be in laminated colour sleeves with illustrated comic book style lyric sheet inserts.

Parker's 'Protection' will be available on 12-inch limited to 15,000 copies (Vertigo 919 8101) at £1.50 rrp and seven inch (Vertigo 605 9219) at 99p. It will be advertised in the trade and consumer press.

□ ITALIAN SINGER-songwriter Angelo Branduardi, a recent UK visitor, releases a limited edition three-track EP on February 23 on Ariola. The 7,500 copies will be packed in a special gatefold sleeve and backed up by advertisements in *Melody Maker* and *Time Out*.



THE ANDERSON clan was out in force for a party to launch the tenth anniversary year of the Scottish Ballet, which has commissioned two new ballets from Jethro Tull's Ian Anderson (incidentally brother of Scottish Ballet administrator Robin Anderson), David Palmer and Martin Barre and another from Yes's Jon Anderson. Ian, Robin and Jon are pictured above.

DICK JAMES MUSIC publishing director Romald Cole is to leave the organisation at the end of July to emigrate with his family to Israel.

David Ions, currently international manager will become general manager of the publishing division from August 1, heading the department and reporting to Dick James.

Also at the Dick James Organisation, Paul Davis has been appointed co-ordinator of group business affairs. Reporting to the directors he will be responsible for all financial, administrative and legal matters both in the UK and overseas.

cover price. It will be edited by MM's chief technical writer David Blake and the editor in chief will be Ray Coleman.

Said Coleman: "Although we are aiming primarily for the huge population of musicians, we expect a wide readership among consumer music enthusiasts and record buyers interested in musicians."



THE FIRST signing direct to EMI LRD by its new a&r department, and likely to release its first record as the debut release on the LRD's new, but as yet unnamed house label, is Screen Idols, a London-based five-piece fronted by lady vocalist Michelle Nieldu. Pictured at the signing of the worldwide contract with the band are: EMI LRD managing director Alan Kape; head of a&r Tony Squire and EMI Records managing director Ramon Lopez.

CAPITAL LETTERS, a Wolverhampton-based reggae band, has become the first long-term signing to Greensleeves Records which will be issuing a debut album in May or June. The band's 'Smoking My Gangs' single has been on the reggae charts for five months.

STAA MARX has signed a three-year recording contract with Cherry Red Records, and the band's first single 'Crazy Weekend' will be released in a picture sleeve on March 9, with an album to follow later in the Spring.

PROPELLER RECORDS has signed People Unite, the record label of the Peoples Unite Musicians Co-operated, to a UK pressing and distribution deal. First product to be released will be a single by reggae band Misty, out on March 2, titled 'How Long Jah'. This will be followed by a Misty album *Mankind* in April.

RICHARD ROBSON Associates have been retained by Magent Records as press consultants to the label and its

Deals

artists roster. Robson will provide back-up to Magnet press chief Helena Blakemore at both corporate and artist level.

ARIOLA RECORDS has signed M-Squad and will release a debut single 'Miss Caroline Newley' (ARO 150) on March 9. The song is in the final 12 for consideration as the UK Eurovision Song Contest entry.

IRVING BERLIN Music Corp has extended its publishing agreement with Chappell International for a further five years to cover the world excluding USA, Canada and Japan.

The company has also agreed a three-year deal with Olivia Newton John's publishing company Zargia Music and American singer-songwriter Ritchie Snyder's material via Dr Rubin's Megusta Music for all territories excluding France, Japan, Scandinavia, Canada and the USA.

ing on an independent record promotion business, contactable on 01-903 2830.

THE FIRST meeting to be exclusively devoted to GRCC members in South West England is to be staged on Tuesday, April 10, at the Dragonara Hotel, Redcliffe Way, Bristol, at 7.30pm. Guest speaker will be Maurice Oberstein, CBS Records chairman.

SIMON DAVIES has joined EMI LRD's newly-formed a&r department as assistant to Tony Squire. His most recent job was with publishing company The Glorious Box of which he was co-director with Andy Arthurs and Phil Chambon.

DAMIAN PULLE has left Andrew Heath Music where he was the financial controller to fulfil a similar position at the Handle Group of Companies. Reporting to managing director David Walker, he will be responsible for financial control of all the Handle companies including Handle Artists, Handle Music and Rock Exchange Agency.

ALAN BONNER has been appointed technical services manager at CBS Records' Barby Road Distribution Centre. He will report to Fred Whittaker.

Ins & Outs

His previous duties within the company's accounts department will be taken over by John Gibbon, who will now become financial and management accountant for the organisation.

FOLLOWING WEA's sales team reshuffle, more promotions have been announced. New field manager of the sales force is Jeff Beard, and new sales promotion team field manager is John Smith, both reporting to national sales promotion manager Mike Heap.

Mike Olivier has been appointed sales manager for special projects and disco activities, reporting to Mike Heap. Steve Betts becomes midland area manager for the sales force reporting to Beard, Diane Brown becomes East England sales promotion manager reporting to Smith and Nick Johnson moves from East England to Midlands area sales promotion manager.

STUART ST. PAUL, has returned to London after a year on the breakfast show with Metro Radio, and is embark-

Edited by Tim Smith

New independents start undaunted

INDEPENDENT RECORD dealers may continue to view their future with the usual degree of pessimism, but this atmosphere of despondency does not appear to have put off a batch of recent newcomers to the record retail trade. The last few months have seen a collection of independent disc operations spring to life all over the country as well as the opening of new record departments by W.H. Smith and Debenhams.

One of the most enterprising of the recent additions is the Aldershot-based, House Of D'Aragnan. The company already runs seven clothes shops in Hampshire, Surrey and Sussex and recently decided to introduce record departments at the branches in Aldershot and Chichester.

"We are very pleased with the way things are going so far," director Tom Fletcher told *Record Business*. The company viewed the record retailing venture as a natural extension of the existing set up as the two retail lines are obviously catering for the same market.

On top of stocking the necessary range of chart product, House Of D'Aragnan has introduced a special US import section. If the new disc departments continue to be successful, the company intends to expand the

operation to take in other branches. Still in Southern England, Mike Stevens has opened a record shop in Commercial Road, Paddock Wood, Kent. Apollo Records and Tapes has opened up at Quadrant Arcade, South Street, Romford, Essex, specialising in soul imports.

The already established outlet, Elpeps, of Bexley, Kent, has expanded with a new branch in Bexley Road, Erith, and Volunteers Discount Records is now in business in Tunbridge Wells. In Oban, Argyleshire, Douglas's House Of Music has enlarged and completely refitted its premises.

However, business has not been so brisk for Harlequin Records. The 60 branches being run by the company a mere 18 months ago have now been reduced to 45, with the possibility of further closures.

Branches to have felt the chop include those in Guildford, Norwich, Regent Street, the in-store departments in Kensington, The Strand, Gorahill and Kings Road, and most recently the 158 Oxford Street outlet.

Harlequin boss, Laurie Kreiger, has blamed huge High Street rentals and cut-throat competition by multiples and other large chains for the current situation.



WITH THE Woolwich: window display for WEA band The Cars at the building society's Haymarket branch.

The law and the dealer

"ALL IS strange, yet nothing new" . . .

Dr Johnson

DR JOHNSON was rarely wrong and one might wonder what he would have had to say about this story. Recently Debenhams decided to plead guilty to an offence under the Trade Descriptions Act for selling something described as "new" which was not. The firm had sold a TV set; it was defective and after two days the customer brought it back and was, very properly, given a refund. The set was then repaired by the company and put back into the shop to be sold. It was bought by a second person who later discovered the completed guarantee card in the box and started enquiries.

The law – the criminal law, that is

– is quite clear. It is an offence to sell as "new" something which has previously been sold by retail. And this TV had. So that was that. The civil law, on the other hand is much more realistic. When goods are rejected because of a fault – or because the trader and the customer agree at the outset that this may happen – the original contract is rescinded, the money is repaid and it is as if there had never been a contract at all. So the goods, which will have reverted to the trader can be offered again as new.

Such things happen every day in every shop. Records, tapes, audio-equipment etc. are returned to the seller – not because they are neces-

sarily defective but because the customer has changed his mind, or they have been sold on "sale or return" or because the trader has agreed that he will accept back goods in exchange for a credit, refund or different goods.

The Law Commission has been asked by the government to look at the whole concept of "merchantable quality" and recommend how the law can be improved. As many traders are daily breaking what appears to be – if not a silly law – then at least an unfair one, the Law Commission should also consider what "new" really means – so that traders and their customers can be certain that what they are dealing in is a commodity un tainted by illegality.

Frozen Stiff in Flies Shock

VARIOUS RECORD dealers who last week ordered the new Rumour single 'Frozen Years' (BUY 43), on Stiff Records, were no doubt surprised to discover Silver Convention's 'Fly Robin Fly' on the A side.

The mistake, apparently made at EMI's Hayes pressing plant, was rapidly spotted by keen-eared Stiff persons and copies of the single were hastily recalled. Any copies already sold and subsequently returned by irate customers will be exchanged by Stiff – unless retailers want to keep them as "collector's items".

East Anglia's TV LP problem

THE ABSENCE of a one-stop operation in East Anglia is creating a considerable problem for small record dealers in the area attempting to obtain K-tel product being advertised on Anglia television.

Martin Ancombe, owner of the Norwich outlet Pop Inn, has claimed that it is taking up to a week after a K-tel tv campaign has started in the area before he is able to obtain stocks.

The problem stems from K-tel's ordering policy. A dealer must order a minimum of 25 LP's and five cassettes of each release to receive direct deliveries. If he cannot meet this requirement he must use a one-stop.

With no East Anglian one-stop, dealers have to rely on operations outside the region. However, Ancombe told *Record Business*: "With the *Dream Music* LP I was told by Lightning Records that they had no stock as it was only being advertised in Anglia. I did manage to get *Rock Revival* from Lutgtons, but it was a week after the tv campaign started."

Colin Ashby, K-tel sales director, commented: "We use various one-stops and wholesalers to look after small dealers, and on the whole their service is perfectly satisfactory, although there is the odd delay."



MALCOLM FLANAGAN joins Pye Records from Clairol as new national sales manager. Pictured (left to right): Ron Gale, newly appointed assistant sales manager, Trevor Eyles, sales director, Derek Honey, managing director, and Malcolm Flanagan.

ONE STOPS

BEST-SELLING LPs

Descending order of sales

NATIONAL

Best-selling new and re-activated product

SPIRITS HAVING FLOWN (see Gees) - RSD
NEW BOOTS & PANTS! Ian Dury - S&P
STRANGERS IN THE NIGHT UFO - Chrysalis
GOLDEN COLLECTION Marty Robbins - Libtas
C&S CHIC Chic - Atlantic
NEW DIMENSIONS Three Degrees - Arista
CLASSIC ROCK THE SECOND MOVEMENT London Symphony Orchestra - K-Tel
ARMED FORCES Elvis Costello - Radar
MANLOW MAGIC Barry Manilow - Arista
THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
THE GREAT ROCK & ROLL SWINDLE Virgin
VALLEY OF THE DOLLS Generation X - Chrysalis
CLASSIC ROCK SECOND MOVEMENT London Symphony Orchestra - K-Tel
INFLAMMABLE MATERIAL S&P
FEELS DON'T FAKE ME NOW Herbie Hancock - CBS

LIGHTNING/LONDON

PARALLEL LINES (Blonde) - Chrysalis
SPIRITS HAVING FLOWN (see Gees) - RSD
NEW BOOTS & PANTS! Ian Dury - S&P
ACTION REPLAY Various - K-Tel
THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire - CBS
GOLDEN COLLECTION Marty Robbins - Libtas
SOND ON SOUND Bob Neilson's Red Noise - Virgin
INFLAMMABLE MATERIAL S&P
DON'T WALK BOOGIE Various - EMI
STRANGERS IN THE NIGHT UFO - Chrysalis
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
MANLOW MAGIC Barry Manilow - Arista
PLASTIC LETTERS (Blonde) - Chrysalis
EVER NOW Barry Manilow - Arista
ARMED FORCES Elvis Costello - Radar
REFLECTIONS George Harrison IV - Libtas
BLONDIE (Blonde) - Chrysalis
FORCE MAJEURE Tangierine Dream - Virgin

SOLOMON & PERES/GLASGOW

PARALLEL LINES (Blonde) - Chrysalis
SPIRITS HAVING FLOWN (see Gees) - RSD
NEW BOOTS & PANTS! Ian Dury - S&P
ACTION REPLAY Various - K-Tel
THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire - CBS
GOLDEN COLLECTION Marty Robbins - Libtas
SOND ON SOUND Bob Neilson's Red Noise - Virgin
INFLAMMABLE MATERIAL S&P
DON'T WALK BOOGIE Various - EMI
STRANGERS IN THE NIGHT UFO - Chrysalis
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
MANLOW MAGIC Barry Manilow - Arista
PLASTIC LETTERS (Blonde) - Chrysalis
EVER NOW Barry Manilow - Arista
ARMED FORCES Elvis Costello - Radar
REFLECTIONS George Harrison IV - Libtas
BLONDIE (Blonde) - Chrysalis
FORCE MAJEURE Tangierine Dream - Virgin

ACTION REPLAY Various - K-Tel
MANLOW MAGIC Barry Manilow - Arista
DON'T WALK BOOGIE Various - EMI
THE BEST OF GREATEST HITS - EMI
BLONDIE HAVE MORE FUN RSD
STRANGERS IN THE NIGHT UFO - Chrysalis
THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire - CBS
REFLECTIONS George Harrison IV - Libtas
S&P STREET Billy Joel - CBS
C&S CHIC Chic - Atlantic
BAT OUT OF HELL Meat Loaf - Epic
PLASTIC LETTERS (Blonde) - Chrysalis
NEW DIMENSIONS Three Degrees - Arista
CLASSIC ROCK THE SECOND MOVEMENT London Symphony Orchestra - K-Tel
ARMED FORCES Elvis Costello - Radar
MANLOW MAGIC Barry Manilow - Arista
THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
THE GREAT ROCK & ROLL SWINDLE Virgin
VALLEY OF THE DOLLS Generation X - Chrysalis
CLASSIC ROCK SECOND MOVEMENT London Symphony Orchestra - K-Tel
INFLAMMABLE MATERIAL S&P
FEELS DON'T FAKE ME NOW Herbie Hancock - CBS

ONE STOP/LONDON

PARALLEL LINES (Blonde) - Chrysalis
SPIRITS HAVING FLOWN (see Gees) - RSD
ARMED FORCES Elvis Costello - Radar
NEW BOOTS & PANTS! Ian Dury - S&P
STRANGERS IN THE NIGHT UFO - Chrysalis
GOLDEN COLLECTION Marty Robbins - Libtas
C&S CHIC Chic - Atlantic
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
FORCE MAJEURE Tangierine Dream - Virgin
NIGHT TO LIVE Soney M - Atlantic
GREASE Soundtrack - RSD
WOMEN GREATEST HITS - EMI
THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire - CBS
BAT OUT OF HELL Meat Loaf - Epic
ONE NATION UNDER A GROOVE Funkadelic - Warner Bros
VALLEY OF THE DOLLS Generation X - Chrysalis
THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
CRUISIN' Village People - Mercury
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
LIONHEART Kate Bush - EMI

MOSS MUSIC/BIDEFORD, DEVON

SPIRITS HAVING FLOWN (see Gees) - RSD
PARALLEL LINES (Blonde) - Chrysalis
THE GREAT ROCK & ROLL SWINDLE Virgin
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
VALLEY OF THE DOLLS Generation X - Chrysalis
ARMED FORCES Elvis Costello - Radar
ACTION REPLAY Various - K-Tel
BLONDIE HAVE MORE FUN RSD
EVER NOW Barry Manilow - Arista
MANLOW MAGIC Barry Manilow - Arista
20 GOLDEN GREATS Neil Diamond - MCA
PLASTIC LETTERS (Blonde) - Chrysalis
C&S CHIC Chic - Atlantic
STRANGERS IN THE NIGHT UFO - Chrysalis
GOLDEN COLLECTION Marty Robbins - Libtas
DUZD Lazer - EMI

THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire - CBS
DON'T WALK BOOGIE Various - EMI
EQUINOXE Jean Michel Jarre - Polydor

WARRENS/LONDON

SPIRITS HAVING FLOWN (see Gees) - RSD
DON'T WALK BOOGIE Various - EMI
ACTION REPLAY Various - K-Tel
EVER NOW Barry Manilow - Arista
NEW BOOTS & PANTS! Ian Dury - S&P
STRANGERS IN THE NIGHT UFO - Chrysalis
GOLDEN COLLECTION Marty Robbins - Libtas
C&S CHIC Chic - Atlantic
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
ARMED FORCES Elvis Costello - Radar
MANLOW MAGIC Barry Manilow - Arista
THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
THE GREAT ROCK & ROLL SWINDLE Virgin
VALLEY OF THE DOLLS Generation X - Chrysalis
CLASSIC ROCK SECOND MOVEMENT London Symphony Orchestra - K-Tel
INFLAMMABLE MATERIAL S&P
FEELS DON'T FAKE ME NOW Herbie Hancock - CBS

CLYDE FACTORS/GLASSGOW

PARALLEL LINES (Blonde) - Chrysalis
SPIRITS HAVING FLOWN (see Gees) - RSD
GOLDEN COLLECTION Marty Robbins - Libtas
WOMEN GREATEST HITS - EMI
DON'T WALK BOOGIE Various - EMI
ARMED FORCES Elvis Costello - Radar
EVER NOW Barry Manilow - Arista
EQUINOXE Jean Michel Jarre - Polydor
JEFF WAYNE'S WAR OF THE WORLDS Sonoma - RSD
GREASE Soundtrack - RSD
20 GOLDEN GREATS Neil Diamond - MCA
REFLECTIONS George Harrison - Libtas
OUT OF THE BLUE Electric Light Orchestra - Epic
SATURDAY NIGHT FEVER Soundtrack - RSD
PLASTIC LETTERS (Blonde) - Chrysalis
A LEGENDARY PERFORMER VOL 3 Elvis Presley - RCA
TOTALITY David Niven - Sonoma
GHOST RIDERS IN THE SKY Jim Whittam - Sonoma
RUMOURS Fleetwood Mac - Warner Bros
CLASSIC ROCK THE SECOND MOVEMENT London Symphony Orchestra - K-Tel

WYND-UP/MANCHESTER

DON'T WALK BOOGIE Various - EMI
HERE'S MY DEAR Marvin Gaye - Motown
CRUISIN' Village People - Mercury
THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire - CBS
OUT OF THE BLUE Electric Light Orchestra - Epic
TUNBLUR BELLS Mike Dodds - Virgin
JEFF WAYNE'S WAR OF THE WORLDS Sonoma - RSD

SPIRITS HAVING FLOWN (see Gees) - RSD
THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
NEW BOOTS & PANTS! Ian Dury - S&P
EVER NOW Barry Manilow - Arista
ARMED FORCES Elvis Costello - Radar
CLASSIC ROCK London Symphony Orchestra - K-Tel
INFLAMMABLE MATERIAL S&P
LIFE FINGERS Rough Trade
CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra - K-Tel
REFLECTIONS George Harrison - Libtas
CHAMP TRICK LIVE AT THE BUDOKAN Cheap Trick - Epic
MACE Bob Williams - K-Tel
THE C&S CHIC Chic - Atlantic
20 GOLDEN GREATS Doris Day - Warwick
STRANGERS IN THE NIGHT UFO - Chrysalis
PLASTIC LETTERS (Blonde) - Chrysalis
DON'T WALK BOOGIE Various - EMI
WOMEN GREATEST HITS - EMI
EQUINOXE Jean Michel Jarre - Polydor

TERRY BLOOD/STOKE-ON-TRENT

GOLDEN COLLECTION Marty Robbins - Libtas
SPIRITS HAVING FLOWN (see Gees) - RSD
PARALLEL LINES (Blonde) - Chrysalis
CHAMP TRICK LIVE AT THE BUDOKAN Cheap Trick - Epic
ACTION REPLAY Various - K-Tel
STRANGERS IN THE NIGHT UFO - Chrysalis
THANK YOU VERY MUCH - Cliff Richard & The Shadows - EMI
REFLECTIONS George Harrison IV - Libtas
ARMED FORCES Elvis Costello - Radar
MANLOW MAGIC Barry Manilow - Arista
BLONDIE HAVE MORE FUN RSD
STRANGERS IN THE NIGHT UFO - Chrysalis
BAT OUT OF HELL Meat Loaf - Epic
C&S CHIC Chic - Atlantic
NEW DIMENSIONS Three Degrees - Arista
NO MEAN CITY NORTHERN - Mountain
VALLEY OF THE DOLLS Generation X - Chrysalis
CHAMP TRICK AT THE BUDOKAN Cheap Trick - Epic

ROCK BOTTOM/CROYDON

PARALLEL LINES (Blonde) - Chrysalis
SPIRITS HAVING FLOWN (see Gees) - RSD
ARMED FORCES Elvis Costello - Radar
EVER NOW Barry Manilow - Arista
THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire - CBS
STRANGERS IN THE NIGHT UFO - Chrysalis
ONE NATION UNDER A GROOVE Funkadelic - Warner Bros
NEW BOOTS & PANTS! Ian Dury - S&P
NO MEAN CITY NORTHERN - Mountain
C&S CHIC Chic - Atlantic
OSGAS Osgas Kuba - Warner Bros
VALLEY OF THE DOLLS Generation X - Chrysalis
YOU DON'T BRING ME FLOWERS Neil Diamond - CBS
DON'T WALK BOOGIE Various - EMI
HERE'S MY DEAR Marvin Gaye - Motown
CRUISIN' Village People - Mercury
THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire - CBS
OUT OF THE BLUE Electric Light Orchestra - Epic
TUNBLUR BELLS Mike Dodds - Virgin
JEFF WAYNE'S WAR OF THE WORLDS Sonoma - RSD

SCOTIA/EDINBURGH

PARALLEL LINES (Blonde) - Chrysalis
SPIRITS HAVING FLOWN (see Gees) - RSD
NEW BOOTS & PANTS! Ian Dury - S&P
THE INCREDIBLE SHRINKING DICKIES Dickies - A&M
GOLDEN COLLECTION Marty Robbins - Libtas
VALLEY OF THE DOLLS Generation X - Chrysalis
BAT OUT OF HELL Meat Loaf - Epic
LIVE HERALD Steve Hillage - Virgin
FORCE MAJEURE Tangierine Dream - Virgin
REFLECTIONS George Harrison - Libtas
EVER NOW Barry Manilow - Arista
NO MEAN CITY NORTHERN - Mountain
S&P STREET Billy Joel - CBS
CRUISIN' Village People - Mercury
YOU DON'T BRING ME FLOWERS Neil Diamond - CBS
ARMED FORCES Elvis Costello - Radar
OUT OF THE BLUE Electric Light Orchestra - Epic
CAFE JACOBS INTERNATIONAL Cafe Jacobs - Epic
EQUINOXE Jean Michel Jarre - Polydor
STRANGERS IN THE NIGHT UFO - Chrysalis

Information of import to all dealers

FROM THIS week the *Record Business* regular one-stop dealer is to be expanded to give record dealers the most comprehensive trade press information on import material.

The existing service for specialised and limited edition product available from leading UK one-stops and wholesalers will continue, but in addition top importers will be contacted on a weekly basis and details of their current stocks will be published.

Camden importer, **Pacific Records**, a subsidiary of US company Jem Records, has a mass of interesting product immediately available. It includes *Genealogy: The Story of Genes, Live At The Budokan* by Ian Gillan Band, National Lampoon's *Greatest Hits*, an American punk compilation *No New York and Lou Reed's Take No Prisoners*, recorded last year at the Bottom Line.

Pacific also has a vast collection of picture discs - among them National Lampoon's *That's Not Funny That's Sick*, Blondie's *Parallel Lines* and *Let's Of The Rings* - Various Artists, a cult seller even before the UK movie release.

North London one-stop and importer, **Charmdale**, reports the arrival of a number of US 12-inch singles - *The Beach Boys' 'Here Comes The Night'*, Mick Jackson's *'Weekend'* and *Walter Longmire's 'Black Is The Colour'*. Also available are a number of US import albums, among them George Harrison's *George Harrison*.

I-Stop has just obtained distribution of the Plant Life label which features product from Noel Murphy, Johnny Silver and Michael Moore. I-Stop has also altered its delivery rates. In future deliveries will cost retailers a standard £1.50 per order regardless of quantity.

On top of this, I-Stop has large stocks of a double album, *Anola Hit Singles*, imported from Europe, which features tracks by *Boney M*, Blondie, Amanda Lear, Third World and The Motons. Leytonstone one-stop, **Gold's**, has now moved to new, tenfold larger premises at 777-779, High Road, Leytonstone, E 11. Total footage is now 2,500 compared to the old 250 square feet. In addition to existing telephone number 01 556 2429, Gold's can be reached at 01 558 2121.

Wembley wholesaler, **Spartan Records**, a company that exclusively handles independent labels, is currently distributing the Ruts' single 'In A Ruff' on the People Unite label and the Stuff Little Fingers LP *Inflammable Material*. Finally Lampoons, of North London, has just received new releases on the Bulldog label which include *20 Golden Pieces Of Bill Haley*, and *20 Golden Pieces Of Fats Waller*. Lugtons is also now offering a special offer of 20 per cent of dealer price for various *Peerless* double albums.

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

1 stop PRODUCT

ALL TV PRODUCT NOW DOWN IN PRICE
ACTION REPLAY ONLY £2.98

AND IT'S CHEAPER TO GET IT DELIVERED
ALL ORDERS OVER £100 VALUE ONLY £1.50 FOR DELIVERY ANYWHERE IN G. BRITAIN!

WE'RE NOW DISTRIBUTING PLANT LIFE RECORDS.
LOOK OUT FOR DETAILS OF ALBUMS BY NOEL MURPHY CHARLIE GALBRAITH, ALEX ATTERTSON, LITTLE FISH AND THE TANNAHIL WEAVERS

WATCH OUT ALSO FOR INNER CIRCLE'S NEW ALBUM ON ISLAND - IT MUST BE A BIGGIE.

Edited by Brian Harrigan

Cobourne slams the companies

RADIO WALES playlist organiser Dick Cobourne has attacked major record companies for failing to send the station copies of new releases.

Cobourne told RB the station one week had only 14 of the top 40 and pointed out "If we haven't got the records we can't play them, can we? What's wrong? Is a potential two and a half million listeners not enough or something?"

He added that although the station might be reduced to going out and buying records the situation might also arise where companies who send product would get preferential treatment to those who don't.

Chaney senior

MICHAEL CHANEY, 47 year old former editor of Radio 4's Today Programme has been named as the first manager appointed to the new wave of BBC local stations. Chaney will run Radio Norfolk which is expected to be the first new station of the proposed nine to open - some time next year. Chaney has been with the BBC since 1959 - a career which includes three years as editor of Radio 1's Newswatch and five years as a senior producer on Radio 4.



RADIO HALLAM'S Roger Moffat (centre) reveals he was always a frustrated guitarist while fellow presenter Colin Sade (left) looks on entertained and singer songwriter Frank White looks astonished. The event was Moffat's second live record show, held at Sheffield's Fiesta.

Airplay analysis

Q. WHAT HAVE ART Garfunkel, Baccara, Barbara Dickson, Captain & Tennille and the New Seekers got in common?

A. The curse of Radio 2. Britain's number two music network has a way of spelling out doom for pop hopefuls.

It's not that Radio 2 cannot sell records. The 'Floral Dance' proved, twice within six months that it can. And big sellers like Abba and the Dooleys pick up strong Radio 2 support. But whenever Radio 2 is the first major station to go after a single in a big way, that means you can usually kiss goodbye to a respectable chart placing.

METRO RADIO has appointed a new presenter - Mark Seaman who was previously a freelance with BBC Radio Medway.

Twenty eight year old Seaman has also been a nightclub performer and was born in London.

BILL NELSON'S Red Noise guests on this week's Old Grey Whistle Test together with Onibus. The show is transmitted on Tuesday on BBC-2.

NANA MOUSKOURI stars in a special on BBC-2 broadcast on Thursday, March 1. Titled *Nana's Journey Into Song* is her first appearance on television.

vision in this country since 1976 - and coincides with an 18 date British tour.

LBC HAS launched two new programmes with a special service for London's commuters.

The new shows are *Monty At Large* - every Saturday between 8 and 9pm presented by Monty Modlyn - and *The London Interview* also on Saturdays between 6 and 7pm, presented by Tricia Ingram.

The new service comes out of co-operation between the station and London Transport who have combined to build a new studio at LT's headquarters from which will be fed live information on travelling problems in the capital to LBC's AM programme.

RADIO 1'S first phone in programme is presented by Ed Stewart on Tuesday this week. Also involved in *Personal Call* is Sue Cook. Lines open at 6pm.

FRANK ZAPPA guests on *Mike Spornowski's Breakthrough* show tonight on Radio 10. The programme runs from 8.30 to 10pm.

RADIO SHEFFIELD is combining sport and rock on the Sunday March 4 edition of *London Cooper's* show *Something Else*. Sports producer Malcolm Brammar reports live from London's Sobell Sports Centre where local Sheffield team Concord Sports Centre is competing in the final of the 1979 Sportswoman competition.

The Rockshow Chart

- 1 (1) **SOUND ON SOUND** Bill Nelson's Red Noise - Harvest
- 2 (2) **STRANGERS IN THE NIGHT** UFO - Chrysalis
- 3 **LOOK SHARP** Joe Jackson - ASM
- 4 (4) **ARMED FORCES** Elvis Costello - Radar
- 5 (-) **STRANGERS LIVE - X-CERT** Strangers - United Artists
- 6 (-) **BUSINESS UNUSUAL** Various - Cherry Red
- 7 (8) **CHEAP TRICK AT THE BUDOKAN** Cheap Trick - Epic
- 8 (-) **THE MAN WHO BUILT AMERICA** Horslips - DJM
- 9 (-) **SET THE WORLD ON FIRE** Liar - Bearsville
- 10 (-) **CHAPPO** Roger Chapman - Acrobat
- 11 (-) **LIVE HERALD** Steve Hillage - Virgin
- 12 (-) **NO MEAN CITY** Nazareth - Mountain
- 13 (-) **SANCTUARY** J. Geils Band - EMI America
- 14 (-) **TWO FOR THE SHOW** Kansas - Kirschner
- 15 (-) **LOU REED AND THE VELVET UNDERGROUND 1969** Lou Reed & The Velvet Underground - Mercury

The Rockshow Chart is based on albums most popular with rock disc inspectors of the lists of their addresses.

Clay/Dougie Donnelly

20 OF ANOTHER KIND Various - Polybor
TAKE A WHISKY - Epic
LIVE HERALD Steve Hillage - Virgin
SOUND ON SOUND Bill Nelson's Red Noise - DJM

SANCTUARY J. Geils Band - EMI America
THE MAN WHO BUILT AMERICA Horslips - DJM
Down town/John Paul
LIVE HERALD Steve Hillage - Virgin
MILLIONAIRES & TEDDY BAKER Kevin Cadogan
STRANGERS IN THE NIGHT UFO - Chrysalis
LIVE BOTTLES Assembly - CBS
TODD WILD TO TAME RAZOR - Epic
ARMED FORCES Elvis Costello - Radar

Forth/Jay Crawford

ROCK N' ROLLERS Irvy Reid - Epic
CHEAP TRICK AT THE BUDOKAN Cheap Trick - Epic
SOUND ON SOUND Bill Nelson's Red Noise - DJM
SET THE WORLD ON FIRE Liar - Bearsville
STRANGERS LIVE - X-CERT Strangers - United Artists
ROCK & ROLL FANTASY Bud Co - Swan

Hallam/Colin Slade

& Beverly Chubb
GUITAR GRAFTITI Chris Spedding - BAK
NICE & MASTY Ladies - EMI America
CHAPPO Roger Chapman - Acrobat
TODD WILD TO TAME RAZOR - Epic
VALLEY OF THE DOLLS Generation X - CBS

Luxemburg/Stuart Henry

BUSINESS UNUSUAL Various - Cherry Red
ONE STRAIT'S (On Straps) - Virgin
THE MAN WHO BUILT AMERICA Horslips - DJM
20 OF ANOTHER KIND Various - Polybor
ARMED FORCES Elvis Costello - Radar
SOUND ON SOUND Bill Nelson's Red Noise - DJM

Metro/Conson Coulson

BUSINESS UNUSUAL Various - Cherry Red
V8 Various - CBS
TOKYO TAPES Scorpions - RCA
LIVE ON ARRIVAL Steve Nordin - CBS
THE BEST OF LEO KOTIKE Lou Kottike - CBS
CHEAP TRICK AT THE BUDOKAN Cheap Trick - Epic
BOB DYLAN LIVE AT THE ASHOKAN Bob Dylan - CBS (eps)

Metro/Malcolm Herdman

BOB DYLAN LIVE AT THE ASHOKAN Bob Dylan - CBS (eps)
THE MAN WHO BUILT AMERICA Horslips - DJM
SANCTUARY J. Geils Band - EMI America
STRANGERS IN THE NIGHT UFO - Chrysalis
THE MAN WHO BUILT AMERICA Horslips - DJM
ARMED FORCES Elvis Costello - Radar

Orwell/Pete Barraclough

LOOK SHARP Joe Jackson - ASM
STRANGERS IN THE NIGHT UFO - Chrysalis
ALL MOON SHINE Jim - Polybor
BACK ON THE STREETS Gary Moore - RCA
THE DARK SIDE OF THE MOON Pink Floyd - Harvest

Pennine/Bob Preedy

SQUEEZING OUT SPARKS Graham Parker & The Maples - Virgin
LOOK SHARP Joe Jackson - ASM
STRANGERS LIVE - X-CERT Strangers - United Artists
THE INCREDIBLE SHRINKING DIKERS Dick - ASM
CHAPPO Roger Chapman - Acrobat
INFLAMMABLE MATERIAL Bob Liza Frings - Rough Trade

Piccadilly/Pete Baker

SOUND ON SOUND Bill Nelson's Red Noise - DJM
TWO FOR THE SHOW Kansas - Kirschner
CHEAP TRICK AT THE BUDOKAN Cheap Trick - Epic
LIVE HERALD Steve Hillage - Virgin
YERB Live Heres & On - Virgin Underground - Virgin
SET THE WORLD ON FIRE Liar - Bearsville
SET THE MAJURE Tangeone Dials - Virgin

Plymouth Sound/Ian Calvert

RIGGLE KNIGHTON Band Riggle Knighton - CBS
ROCK & ROLL MACHINE Fringer - RCA
ARMED FORCES Elvis Costello - Radar
DON'T DISTURB Grand Slam - Epic
CHEAP TRICK AT THE BUDOKAN Cheap Trick - Epic
SET THE WORLD ON FIRE Liar - Bearsville

Swanswa Sound/Steve Nicholas

ARMED FORCES Elvis Costello - Radar
MINUTE BY MINUTE Dotsy Brothers - CBS
TWO FOR THE SHOW Kansas - Kirschner
MILLIONAIRES & TEDDY BAKER Kevin Cadogan
CLOSE PERSONAL Friend Robert Johnson - CBS
BROTHER TO BROTHER Gino Vanelli - ASM

Tees/Brian Anderson

CONSIDERED Bob D'Amico - ASM
GEORGE HARRISON George Harrison - Dusk
THE MAN WHO BUILT AMERICA Horslips - DJM
SOUND ON SOUND Bill Nelson's Red Noise - DJM
STRANGERS IN THE NIGHT UFO - Chrysalis
SET THE WORLD ON FIRE Liar - Bearsville

Trent/Peter Tait

STRANGERS IN THE NIGHT UFO - Chrysalis
LIVE HERALD Steve Hillage - Virgin
ARMED FORCES Elvis Costello - Radar
CHEAP TRICK AT THE BUDOKAN Cheap Trick - Epic
TODD WILD TO TAME RAZOR - Epic
LIVE BOTTLES Assembly - CBS

Victory/Andy Ferriss

DOWNDOWN Gino - Acosta
ARMED FORCES Elvis Costello - Radar
LOOK SHARP Joe Jackson - ASM
THE MAN WHO BUILT AMERICA Horslips - DJM
DUSTY SCRIBBLERS Dusty Spauld - CBS
BUSINESS UNUSUAL Various - Cherry Red

Radio One/John Peel

INFLAMMABLE MATERIAL Sick Little Fringers - Rough Trade
SHEEN YERBOUTI Frank Zappa - CBS
LOU REED & THE VELVET UNDERGROUND Lou Reed & The Velvet Underground - Mercury
SOUND ON SOUND Bill Nelson's Red Noise - DJM
STRANGERS LIVE - X-CERT Strangers - United Artists
LOOK SHARP Joe Jackson - ASM

Beacon/Pete Clements

STRANGERS IN THE NIGHT UFO - Chrysalis
RAINBOW RISING Rainbow - Polybor

MARCH ALBUMS

ALBENIZ: Iberia: Alicia de Larrocha (Erato) DUE 02326 (2-LP set).
ALBONICINI: Twelve Concertos Opus V. Piero Tosti / Solisti Veneti/Scintorino (Erato) DUE 02030 (2-LP set).

ARENISKY: Symphony No. 1; Suite No. 1. Moscow Radio Symphony/Serov, Ivanov (HMV) ASD 3642.

BACH: Orchestral Suites Chamber Orchestra Paviland (Erato) DUE 20216 (2-LP set).
BACH: Brandenburg Concertos. Pro Arte Chamber Orchestra/Redel (Erato) DUE 20220 (2-LP set).

BACH: Cantatas - Sunday after Trinity. Soloists, Munich Bach Chorus & Orchestra/Richter (Deutsche Grammophon) 2722 030 (6-LP set).

BACH: St. Matthew Passion. Soloists, Bach Chor, Thames Chamber Orchestra/Willocks (Decca) D1390 (4-LP set).

BACH: Organ Works, Vol. 2. Peter Hurford (Decca) D1380 (3-LP set).

BEETHOVEN: Cello Sonatas Patitgorsky, Solomon (HMV) RLS 731 (2-LP set).

BEETHOVEN: Symphony No. 4. London Symphony/Jochum (HMV) ASD 3627.

BEETHOVEN: Piano Sonatas Nos 17 & 18. Vladimir Ashkenazy (Decca) ECL 6871.

BEETHOVEN: Symphony No. 3. Concertgebouw Orchestra/Kubler (Decca) ECS 792.

BEETHOVEN: Symphonies Nos 1 & 5. London Philharmonic/Haitink (Philips) 9500 067.

BEETHOVEN: Piano Concerto No. 2. Fantasia. Alfred Brendel, London Philharmonic/Haitink (Philips) 9500 471.

BEETHOVEN: Sonatas Nos 4 & 5. Alfred Brendel (Philips) 9500 506.

BOLLING: Suite for Violin & Jazz Piano. Pinchas Zukerman, Claude Bolling (CBS) 73833.

BRAHMS: Symphony No. 4. Chicago Symphony/Lurine (RCA) RL 12624.

BRAHMS: Symphony No. 3. Vienna Philharmonic/Mehta (Decca) SXL 6796.

BRITTEN: Matinée Musicales: Soirées Musicales, Frank Bridge Variations Orchestra/Inving, Menckin (Classics for Pleasure) CFP 40306.

BRITTEN: Peter Grimes, Soloists, Royal Opera House Chorus & Orchestra/Davis (Philips) 6769 014 (3-LP set).

BYRD FROM KING'S: Choir of King's College, Cambridge/Wilcock. (Argo) ZK 53-54.

CHOPIN: Piano Concerto No. 2, Emanuel Ax, Philadelphia/Ormandy (RCA) RL 12868.

COUPERIN: Harpsichord Works, Blandine Verlet (Telefunken) FK 355411.

DONZETTI: Lucrezia Borgia, Soloists, Chorus, National Philharmonic/Bonygne (Decca) D93D (3-LP set).

ELGAR MINIATURES: Royal Philharmonic/Colquhoun (HMV) ESD 7068.

HANDEL: Ode for St Cecilia's Day. Soloists, Chorus, Musicus Wien/Hannorcut (Telefunken) AW6 42349.

HAYDN: Symphonies Nos 94 & 99. Vienna Philharmonic/Krips (Decca) ECS 828.

HAYDN: Symphonies Nos 102 & 104. Concertgebouw Orchestra/Davis (Philips) 9500 510.

HOLST: The Planets. London Philharmonic/Solti (Decca) SET 628.

MOZART: Symphonies Nos 33 & 39. Vienna Philharmonic/Kerlez (Decca) ECS 823.

MOZART: Symphonies Nos 29 & 35. London Philharmonic/Davison (Classics for Pleasure) CFP 40306.

MOZART: Piano Concertos Nos 20 & 25. Julia Klatchko, Stuttgart Chamber Orchestra/Münchinger (Decca) ECS 829.

MOZART: Exultate, Jubilate, etc. Judith Biegen, Mostly Mozart Orchestra/Zukerman (CBS) 7814.

MOZART: Le Nozze di Figaro. Soloists, Philharmonic Chorus & Orchestra/Giulini (HMV) SLD 5152 (3-LP set).

MOZART: Piano Quartets. Artur Rüstlein, Guvern Quartet (RCA) RL 12676.

MUSSORGSKY: Pictures at an Exhibition. Lazar Berman (Deutsche Grammophon) 2531 096.

PONCE: Guitur music. John Williams (HMV) 76750.

RAVEL: Daphnis et Chloé. Suisse Romande Orchestra/Ansermet (Decca) ECS 824.

RODRIGO: Concierto Pastoral; Fantasia para un Gaviero/Trinity. James Galway, Philharmonic/Mata (RCA) RL 25193.

SATIE: Monodies. Royal Opera House Orchestra/Lanchbery (HMV) ESD 7069.

SCHUBERT: Die Schöne Müllerin. Gerhard Hüsch, Hanns Ullo Müller (World Records) SH 295.

SCHUBERT: Trout Quintet. Alfred Brendel, Cleveland Quartet (Philips) 9500 442.

SCHUBERT: Piano Sonatas, Vol. 3. Walter Klien (Turnabout) TVS 37121-3.

SCHUMANN: Piano Concerto; Introduction and Allegro Appassionato; Concerto Allegro. Vladimir Ashkenazy, London Symphony/Segal (Decca) SXL 6961.

SCHUMANN: Piano Concerto, Vol. 3. Peter Frank (Turnabout) TVS 37118-20.

SHOSTAKOVICH: String Quartets Nos 1 & 2. Fitzwilliam Quartet (Oiseau Lyre) DSLO 31.

SMETANA: Ma Vlast. Dresden Staatskapelle/Berglund (HMV) SLS 5151 (2-LP set).

STRAUSS: Don Juan, Till Eulenspiegel. London Philharmonic/Maskerrias (Classics for Pleasure) CFP 40307.

STRAUSS: Arabella. Soloists, Bavarian State Orchestra/Kelberth (Deutsche Grammophon) 2721 163 (3-LP set).

STRAUSS: Die Frau ohne Schatten. Soloists, Bavarian State Orchestra/Kelberth (Deutsche Grammophon) 2721 161 (4-LP set).

TCHAIKOVSKY: Serenade for Strings. Theme & Variations. Soloist No. 3. London Philharmonic/Del Mar (Classics for Pleasure) CFP 40300.

TCHAIKOVSKY: Symphony No. 4. London Philharmonic/Rostropovich (HMV) ASD 3647.

TCHAIKOVSKY: Symphony No. 5. Artists as above (HMV) ASD 3641.

TCHAIKOVSKY: Symphony No. 6. Artists as above (HMV) 3515.

TCHAIKOVSKY: Symphony No. 1. London Symphony/Markevitch (Philips) 6570 160.

TCHAIKOVSKY: Symphony No. 2. Artists as above (Philips) 6570 161.

TCHAIKOVSKY: Symphony No. 3. Artists as above (Philips) 6570 162.

TCHAIKOVSKY: Symphony No. 4. Artists as above (Philips) 6570 153.

TCHAIKOVSKY: Symphony No. 5. Artists as above (Philips) 6570 110.

TCHAIKOVSKY: Symphony No. 5. Artists as above (Philips) 6570 107.

TCHAIKOVSKY: Manfred. Symphony. Artists as above (Philips) 6570 163.

VIVALDI: Concertos, Vol. 2. Soloists of the Concerto Amsterdam/Schröder (Telefunken) AW6 42355.

WALDEUFER: Waltzes. London Philharmonic/Boskovsky (HMV) ESD 7070.

ZEMLINSKY: String Quartet No. 2. LaSalle Quartet (Deutsche Grammophon) 2530 392.



CLASSICAL VIOLINIST Pinchas Zukerman and jazz pianist/composer Claude Bolling are soloists in the latter's *Suite for Violin and Jazz Piano* (CBS 73833). The movements range from Gavotte to Tango, from a Romance to a Joplin-style Ragtime. Virtuoso playing from both soloists is guaranteed to please the connoisseur, though the sleeve picture might put him off ice cream for ever.

REVIEWS

SVIATOSLAV RICHTER PIANO RECITAL

Music by Bach, Schubert, Schumann, Rachmaninov and Prokofiev. Producer: Manfred Richer. (Heliodor 2548 286) £1.75.

The name of Richter is enough in itself to promise piano playing of the utmost distinction. The album is a bargain re-issue of a live recording made from his concert tour of Italy in 1962, and the presence of an audience always gives an added zest to any artist's performance. Five Bach Preludes and Fugues, pieces of easy charm by Schubert in his most genial mood, Schumann's Theme and Variations on the Name Abegg and typical Rachmaninov and Prokofiev all make this a wholly enjoyable recital. Collectors may already have other versions of some of the items, but at an almost give-away price this record of Richter in the concert hall with the adrenalin flowing at high pressure is a very safe recommendation.

Conifer takes over Arion

GOOD NEWS for everyone interested in French music and recordings by leading French musicians is that Conifer Records has taken over the Arion catalogue and is already distributing many of its albums in Britain. This catalogue was handled by CRD until a couple of years ago, but since then none of Arion's first-rate product has been available here.

John Deacon, a director of Conifer, told *Record Business* that he started importing the label about four months ago and has built up stocks of 20 outstanding albums. "Obviously the selection of titles has to be carefully made," he explained, "as there is no point in importing yet more recordings of works which are already generously represented in the catalogue here."

"It would be ridiculous, for example, to bring over another recording of *Vivaldi's Four Seasons* when there are a good many excellent versions to choose from. I can give very good reasons for any dealer stocking the particular albums we have selected - either the works themselves are not otherwise available here, or the recordings are so fine as to be really competitive."

The first category includes such rarities as Gounod's *Requiem* (ARN 38443), the second two three-LP sets of Schubert's *Piano Music For Four Hands* played by Christian Ivaldi and Noël Le (ARN 336011 and ARN 336015). Already these have been enthusiastically reviewed here.

All Arion albums come in gatefold sleeves, with eight-page leaflets in French and English, and have a rrp of £4.49. The 30-page catalogue, however, elegantly printed in superb colour, remains in French only, though this should not trouble classical dealers as titles are international anyway. They should take care, on the other hand, not to be misled by the catalogue sub-title 'Les Joyaux de Votre Discothèque'.

Catalogues and further information can be readily obtained from John Deacon at Conifer Records, Horting Road, West Drayton, Middlesex UB7 8NP (telephone West Drayton 48531).

Collections

- ALEXANDER KIPNIS:** Arias with orchestra (World Records) SH 280.
- ART OF NICOLAI GHIAUROV:** (Decca) SXL 6818.
- BORIS CHRISTOFF:** The Early Recordings (HMV) RLS 735 (3-LP set).
- FRENCH OVERTURES:** Suisse Romande Orchestra/Ansermet (Decca) ECS 827.
- GOLD AND SILVER:** Hallé Orchestra/Barbirolli (HMV) ESD 7057.
- MUSIC FOR AN OCCASION:** Nicholas Danby (CBS) 76790.
- MUSIQUE DE DEJOYE:** Hespéron XX/Savall (Telefunken) AW6 42362.
- VIOLINS OF THE BOLSHOI THEATRE:** (HMV) ESDW 707 (3-LP set).

CLASSICAL TOP 10

- 1 JAMES GALWAY PLAYS SONGS FOR ANNIE (RCA RL 25163)
- 2 GLASSICAL GOLD, VOL 2 (RONCO RD 42032)
- 3 TOGETHER AGAIN, JULIAN BREAM & JOHN WILLIAMS (RCA ARL 10456)
- 4 TCHAIKOVSKY/DVORAK: HELIODOR FOR STRINGS. VARIOUS ORCHESTRAS (HELIODOR 2548 121)
- 5 VIVALDI: THE FOUR SEASONS. ITZHAK PERLMAN, LONDON PHILHARMONIC (HMV ASD 3293)
- 6 BEETHOVEN: SYMPHONY NO. 5. BERLIN PHILHARMONIC/FRICISAY (HELIODOR 2548 028)
- 7 MOZART: SYMPHONY NO. 40. ISRAEL PHILHARMONIC/MEHTA (DECCA SXL 6844)
- 8 THE MAN WITH THE GOLDEN FLUTE. JAMES GALWAY (RCA GL 25160)
- 9 TAMAS VASARY PLAYS CHOPIN (PRIVILEGE 2538 096)
- 10 MOZART: PIANO CONCERTOS NOS 23 & 24. WILHELM KEMPF, BAMBERG SYMPHONY/LEITNER (PRIVILEGE 2535 204)

(Courtesy of Our Price Records, Charing Cross Road, London)



Crown Heights Affair

Britain is a jewel for Crown

CROWN HEIGHTS Affair, who recently completed a major nationwide tour of the UK, took time out between concerts to embark on a promotional series of dates to push the new album *Dance Lady Dance*.

Rated as "a lot stronger" than the previous effort *Dream World* by Affair member Skip Boardley he nonetheless feels it is still an extremely commercial album.

Meantime Boardley said he found British audiences more exciting than their American counterparts. "They really appreciate what is happening" he said. "The people motivate us and it's a unique feeling".

Treating Britain as a second home, the band is very much of the UK/United States crossover market. Where this country makes outfits like Crown

Heights bigger, in the US rock acts like Peter Frampton are bigger - or so says Boardley.

The band's last single 'I'm Gonna Love You Forever' was something of a flop but, as Boardley explains "People were expecting us to do something very close to 'Galaxy Of Love'."

However, Boardley says that the band is paying close attention to the British market and is intent on putting out strongly commercial material which will appeal to current tastes.

As for Boardley himself he is influenced by Elvis Presley, Marvin Gaye, Otis Redding, Sam Cooke, Rod Stewart and Lou Rawls - the latter influence showing through clearly on a track from the new album titled 'Come Fly With Me'.

Briefs

SALSOUL HAS rush-released the new Bunny Sigler single 'I'm Funking You Tonight' on 12-inch, backed with 'By The Way You Dance (I Knew It Was You)'. Sigler's upcoming album, as yet untitled, is scheduled for April release. Meantime, at the same company, First Choice looks likely for a UK tour later this year, while Michael Zager's new album, titled *Life's A Party*, is set for release in April - with Cissy Houston featured on vocals.

PYE HAS re-cut the new album by *Real Thing* - and re-titled it - after heavy disco action and sales on the current single 'Can You Feel The Force', available in seven and 12-inch. The album has been renamed *The Force* and is on Pye NSPH 18601.

ISLAND HAS signed the Bigson Brothers - a Caribbean trio who have lived in Paris for most of their lives. First single is 'Cuba' initially released on 12 inch disco mix (Island 12 WIP 6483). A 7-inch single will be released next month and the band is currently working on an album.

DEBUT UK release by Wild Fantasy is 'Jungle Drums' out on Magnet this month on the label's 12-inch series (12 MAG 136) with a seven version also available (MAG 136). It is the title track of the band's cur-

rent album which, at the moment, is available only in the United States and Canada.

TONY HOLDEN, secretary and press officer of the DJ Federation, was the winner of the UK Roadshow Of The Year competition, the finals of which were held at Bournemouth last week. Second was Steve Maxted and third John De Sade.

FANTASY RELEASES different versions of two albums, currently available in the States, next month. Both *Instant Funk*, by the band of the same name, and David Simmonds' *Hear Me Out* feature remixed tracks. Funk's is 'Got My Mind Made Up' and Simmonds' is 'Will They Miss Me'.

FOLLOWING the lead of the South Eastern Discotheque Association the country's largest DJ association, Thames Valley, has made the DJF Public Liability insurance scheme compulsory. Membership fees have been increased making the total payable by each member £23 a year. Newly elected publicity officer Tony Barton said "Our fees are very average really, and represent good value for money - it's less than 50p a week."

RICHARD MYHILL STRIKES
HOT
"WHILE LONDON DANCES"

SPECIAL MIX ONLY ON 12" (5min 30sec)
LIMITED QUANTITY AVAILABLE

NOW

PRODUCED BY PHIL WAINMAN
A PRODUCT OF UTOPIA



7"single TANGO 6 12"single TANGO 612



Dealer action

A GOOD thing about disco music, as I always thought, was the modest financial investment needed to create a hit. For instance, Atlantic must have found it far more rewarding financially having a number one record with Chic than with, say, an expensive heavy rock band. Whereas the rock band requires a big investment for p.a. equipment, tour support and trade advertising, disco on the other hand requires comparatively little as the record companies are not really attempting to build careers. It is all down to the record.

This week, however, a certain record that will remain nameless in this column was starting to pick up

action in a few, very selective discos and stores. The owner was traced to New Jersey and although the record has totally stuffed in the US, the price for Europe was quoted at \$5,000 dollars just as soon as the identity of the enquirer (your disco duck) was revealed. This is not the first time that this ludicrous sum has been asked for a single. Mantus' (Dance 1) Freestyle Rhythm' went for the reputed sum of 40,000 dollars. These figures bear no resemblance to the market place, also all US companies now quote 15 and 16 percent royalty on 100 percent. These figures make it impossible for smaller record companies which are the lifeline of the business and especially the disco end of the market, to be even in the ballpark. The stories currently surrounding the new Karen Young single which will go to Atlantic are quite astounding. However, unless companies with the resources of an Atlantic or a CBS were involved, the people responsible could not get away with it.

This week sees some good imports and it is very strange how the quota of disco hits swings from company to company. Where CBS a few months ago monopolised the disco market, Polygram is now coming through very strongly. Certainly the two best records around at the moment - Alton McClain & Destiny's 'Taking My Love For Granted' and 'Captain Boogie' by Wardell Piper - will be available very shortly from the Stratford Place crew. Alton McClain's single is in the Cheryl Lynn vein and is tremendously sung with a good melody. A top 40 contender. My rave of the week, nevertheless, is 'Captain Boogie'. This is disco with no strings attached. The disco remix is by Eddie O'Loughlin and Tony Gioe (the dj at the Copacabana, NY). There are apparently two mixes of the 12-inch floating about, but the seller and the one creating the buzz is this mix.

Another little goodie is the Miami Disco Band, featuring Beverly Barkey, with a single entitled '(I Wanna) Go Home With You' on US Salsoul, with instrumental B-side. With the poor performance of the recent UK Salsoul singles, one wonders if this will actually see the light of day. Well worth stocking, as sales could be quite strong.

On the *RB* Disco Chart, a new entry last week was 'Get Dancin'' by The Bombers on West End import. This will be out shortly in the UK via Magnet.

Next week, we will be bringing you the column from the steamy surroundings of the *Billboard* Disco Forum in New York. From the people I have talked to, there seems to be a reverse of last year's trend when only four of us were there from the UK.

This year British Airways are running a special package which includes the forum and seven nights accommodation at the Sheraton Hotel. Personally, I think it is worth it for the Sheraton.

Peter Waterman.

THE DISCO CHART

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

Week	Chart	TITLE/ARTIST	imp - import	Label/Cat. No.	BPM**
1	10	COUNT EDWIN STARR		20th Century BSO 2386 A	134
2	4	TRAGEDY BEE BEES		RSC RSO 27 F 118	
3	7	HEART OF GLASS BLONDE		Chrysalis CBS 287 F 117	
4	6	CAN YOU FEEL THE FORCE? REAL THING		Polygram 208 017 F 117	
5	5	I WEL SURVIVE GLORIA GAYNOR		Polygram 208 017 F 117	
6	8	KEEP ON DANCING GARY GANER		CBS 7190 C 126	
7	2	GET DOWN GENE CHANDLER		20th Century BSO 2100 A 112	
8	9	I WANT YOUR LOVE CHIC		Atlantic LV16 W	
9	7	WOMAN IN LOVE THREE DEGREES		Arista ARO 141 A 104	
10	9	SHAKE YOUR GROOVE THING PEACHES AND HERB POLYGRAM 2066 992 F 136		Island WPR 6472 E	
11	11	EVERYTHING IS GREAT INNER CIRCLE		12 12 4 DISCO NIGHTS (ROCK FREAKS) G.G.	(Atlantic 0388) Imp 123
13	4	SING SING GAZ		Salsoul SSO12XSS01A 116 E 114	
14	11	HEAVEN KNOWS DONNA SUMMER		Casablanca CCA 144 A 132	
15	10	YOU BET YOUR LOVE HERBIE HANCOCK		Atlantic CBS 1010 C 118	
16	13	FIFTY-FOUR SEA LEVEL		Capricorn POSP 28-POSP 28 F 120	
17	4	BRING YOUR OWN FUNK FANTASTIC FOUR		Atlantic LV 14 W	
18	13	WEEKEND MICK JACKSON		Atlantic K11224 W 116	
19	14	SIR DANCEALOT OLYMPIC RUNNERS		Polygram POSP/POSPX 17 F 117	
20	26	DESTINY JACKSONS		Epic EPC 6983 C 104	
21	16	14 QUE TAL AMERICA TWO MAN SOUND		Mirage M1M1-12 A 131	
22	21	9 GOT TO BE REAL CHERYL LYNN		CBS 6967 C 118	
23	25	COOL MEDITATION THIRD WORLD		Island WPR 6469 E Reggae	
24	7	6 DANCE PARADISE EXPRESS		Fantasy FTA-12X FTC 167 E 131	
25	15	1 WALK SURVIVE GLORIA GAYNOR		Mercury 6097 182 F 118	
26	38	LET'S DANCE TOGETHER WILTON FELDER		ABC ABC 4234 C 105	
27	37	4 AT MIDNIGHT T-CONNECTION		TK TKR 517 C 118	
28	63	5 YOU'RE A STAR AQUARIAN DREAM		Elektra LV 7 W 135	
29	73	2 PEG MEK MANDELL		Vanguard VSL 5010 A 122	
30	38	8 COMIN ON STRONG CAROLINE CRAWFORD 6167 75A/9186 055 F 130		(Atlantic 3584) Imp	
31	11	1 I DON'T WANT NOBODY ELISE MICHAEL WALDEN		Motown TM 1136 E W 116	
32	23	2 POPS WE LOVE YOU DIANA ROSS etc		Mercury Bros 1136 E W 116	
33	59	2 SAVE SOME FOR THE CHILDREN HOWARD KENNEY Warner Bros 1136 E W 116		34 19 14	14 YOU GOT MY MIND W/ INSTANT FUNK Salsoul SSO 1141 12550 134 111
35	7	7 24 DUNSTON DAN HARTMAN		Blue Sky SK 329 C 130	
36	34	7 ZKE THE FREAK ISAAC HAYES		Polygram POSP/POSPX 23 F 124	
37	18	15 LE FREAK CHIC		Atlantic K11200 W 118	
38	35	12 JUST THE WAY YOU ARE BARRY WHITE		20th Century BSO 2100 A 112	
39	41	6 AINT THAT ENOUGH... JOHN DAVIS		Mercury M02-12 A 132	
40	68	6 DANCIN' GREY & HANKS		RCA PB/C 1458 R 122	
41	33	5 TAIN LOVE ROSE ROYCE		Whitfield K17291 W 116	
42	53	6 FOR GOODNESS SAKE... JAMES BROWN		Polygram POSP/POSPX 24 F 126 109	
43	24	4 I GOT MY MIND W/ INSTANT FUNK (remix)		(Salsoul SS 207) Imp 111	
44	43	8 SPACE PRINCESS LONNIE LUSTH SMITH		20th Century BSO 2100 A 112	
45	28	15 SEPTEMBER EARTH WIND & FIRE		CBS 6922 G 124	
46	20	23 ONE NATION UNDER A GROOVE FUNKADELIC		Warner Bros K17246 W 118	
47	60	4 AMERICAN GENERATION RITCHE FLYIA		Mercury 6007 199 F 124	
48	37	7 CREAM GREGG DIAMOND BIONIC BOOGIE		Polygram POSP/POSPX 18 F 125	
49	27	14 HEAT OF THE BEAT AYERS & HENDERSON		Polygram POSP/POSPX 16 F 134	
50	45	4 STRAIGHT TO THE BANK BILL SUMMERS		(Prestige D130) Imp 116	
51	6	6 GIMME THAT FUNK DENNIS COFFEY		Atlantic LV 6 W 120	
52	39	2 YOU BET YOUR LOVE HERBIE HANCOCK		(U.S. Columbia 23-10906) Imp 116-118	
53	11	1 HOT SHOT KAREN YOUNG		Atlantic LV 8 W	
54	59	2 AINT NO SUNSHINE JIMMY LINDSAY		Gem Toly GEMS 10EM 112 R Reggae	
55	11	1 STELLAR FUNK		Atlantic LV 11 W	
56	52	2 WEEKEND FREAKS		Atlantic LV 12 W	
57	61	7 BOOGIE TOWN FLA		(Fantasy Wmnet D-121) Imp 126	
58	16	1 MONEY IN MY POCKET DENNIS BROWN		Lightning LV 5 W	
59	40	16 TAKE THAT TO THE BANK SHALAMAR		RCA PB/C 1379 R 118	
60	11	1 KEEP YOUR BODY WORKING KLEENER		(Atlantic 3559) Imp	
61	65	7 (DANCE IT) FREESTYLE RHYTHM MANTUS		(Disco SMI 2041) Imp 132	
62	54	8 Y.M.C.A. (US '12 Theme) VILLAGE PEOPLE		Casablanca NBA 50149 119 124	
63	54	8 I WEL SURVIVE GLORIA GAYNOR		(West End WE 201) Imp 124	
64	50	13 DON'T HOLD BACK CHANSON		Arista ARO 140 A 107	
65	13	1 DANTAL AVENUE AVERAGE WHITE BAND		RCA ARL 1061 R	
66	11	1 COME ON AND DANCE WITH ME WILLIE HUTCH		Warner Bros LV 10 W	
67	55	9 I DON'T KNOW IF IT'S RIGHT EVELYN KING		RCA PB/C 1386 R 118	
68	41	1 HES THE GREATEST DANCER SISTER SLEDGE		(Cotton 4425) Imp 116	
69	40	5 YOU CAN DO IT DOBBIE GARY		Infiniti INF 411 C 109	
70	44	4 I GOT YOU FOR FUNKIN' UP... DONALD BYRD		Elektra K12321 W 113	
71	64	3 THANK YOU VERY MUCH RANDOLPH		Motown TMS 1133 E 124	
72	16	1 HEAVEN MUST HAVE SENT YOU BONNIE POINTER		Motown M 1514 E 116	
73	11	1 CAPTAIN BOOGIE WARDLE PIPER		(Motown 1001) Imp 119	
74	11	1 PAINTER MAN BONEY M		Atlantic K11955 W	
75	11	1 LIVIN' IT UP BELL AND JAMES		(A&M SP 1202) Imp	

*Previously in chart as import
 **BPM = Beats per minute
 Compiled by Record Business Research from returns from specialist disco shops.

Top Imports

Best Selling Import Albums

- 1) TURN THE MUSIC UP Players Association - Vanguard
- 2) BREAK WATER Breakwater - Kings
- 3) CARMEL Live Sample - ABC
- 4) INSTANT FUNK Instant Funk - Freedom - Music
- 5) FARTHER THAN IMAGINATION Freedom - Music
- 6) SWEET TALKS Sweet Talks - Mercury
- 7) LET THE MUSIC PLAY Arpeggio - Folsom
- 8) BRITTE LITTE. BIG CITY Talkback - Sony
- 9) FIVE NIGHT DANCE Peter Dinklage Band - Profile
- 10) EXOTIC TOP ROCK James - Gordy
- 11) BUSTO MYSTIQUE Lorie Lurie - Columbia
- 12) SUPERMANN Herbie Mann - Atlantic
- 13) YOU FOOLED ME Grey And - Mercury
- 14) CRISTAL GREEN Rainbow - Jive
- 15) FACE TO FACE Dicks - ABC
- 16) AWAKENING The Michael Walden - Atlantic
- 17) PHYSICAL ATTRACTION Keith Sweat - US Columbia
- 18) CUT LOOSE Hamilton Bonham - Mercury
- 19) SHADD' DANCING CONTINUED Dances
- 20) TAKIN' 'BOUT LOVE Stanley Crouch - Galaxy

12s

Top Selling 12" Singles

- 1) CAN YOU FEEL THE FORCE Reg Toney - Pye
- 2) CONTACT 20th Century
- 3) GET DOWN GENE CHANDLER - 20th Century
- 4) I WANT YOUR LOVE CHIC - Atlantic
- 5) EVERYTHING IS GREAT Inner Circle - Island
- 6) S.T.F. Fantastic Four - Atlantic/Westbound
- 7) SING SING GAZ - Salsoul
- 8) I WEL SURVIVE GLORIA GAYNOR - Polygram
- 9) DISCO NIGHTS (ROCK FREAKS) G.G. - Arista import
- 10) FIFTY FOUR SEA LEVEL - Capricorn
- 11) KEEP ON DANCING Gary's Gang - CBS
- 12) HEART OF GLASS Blonde - Chrysalis import
- 13) PEG MEK MANDELL - Vanguard
- 14) LET'S DANCE TOGETHER Wilton Felder - ABC
- 15) YOU'RE A STAR Aquarian Dream - Elektra
- 16) SHAKE YOUR GROOVE THING Peaches & Herb - Polygram
- 17) DANCE Paradise Express - Mercury
- 18) COMIN ON STRONG Caroline Crawford - Mercury
- 19) SAVE SOME FOR THE CHILDREN Howard Kenney - Warner Bros
- 20) AT MIDNIGHT T-Connection - TK

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—Warwick; W—WEA.

KEY

NEW New Entry

— 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)

Index

ABBA	50
AC/DC	33
BARRY MANLOW	13, 39
BEE GEES	7
BILLY JOEL	19
BLOOMIE	1, 26
BONEY M	25
BOOMTOWN RATS	40
CHERRY	14
CHEAP TRICK	44
CHIC	14
CLASH	56
CLIFF RICHARD & THE SHADOWS	5
COMMODORES	45
DON WILLIAMS	54
DICKIES	15
EARTH WIND & FIRE	12
ELECTRIC LIGHT ORCHESTRA	21
ELTON JOHN	27
ELVIS COSTELLO	47
FLEETWOOD MAC	54
GENIE	47
GEORGE HANCOCK	60
IAN DURY	18
JAMES GALWAY	39
JASPER CARROTT	58
JEAN MICHEL JARRE	16
KATE BUSH	44, 46
LONDON SYMPHONY ORCHESTRA	29, 31
MEAT LOAF	24
MARTY ROBBINS	36, 55
MIKE OLDFIELD	37
NAZARETH	16, 26
NEIL DIAMOND	16, 26
QUEEN	38
ROD STEWART	10
SHOWADDY WADDY	48
Soundtrack - original cast	49
EVITA	29
GREASE	35
SATURDAY NIGHT FEVER	35
STEVE HILLAGE	53
STIFF LITTLE FINGERS	22
TANGERINE DREAM	30
THREE DEGREES	52
THIN LIZZY	51
Various	52
20 OF ANOTHER KIND	7
ACTION REPLAY	4
DON'T WALK BEHIND	17
JEFF WAYNE'S "THE WAR OF THE WORLDS"	8
UFO	32
VILLAGE PEOPLE	32
WINGS	9

THE ALBUM CHART 1-60

This Week	Last Week	Weeks on Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Dealer
1	1	23	PARALLEL LINES BLONDIE	Mike Chapman	CHRYSALIS CD 1192	F	Deane
2	2	3	SPIRITS HAVING FLOWN BEE GEES	See Gees/Abby Galyan/Richard Karli	RSO R505 001	F	
3	3	7	ACTION REPLAY VARIOUS	Not Listed	K-Tel NE 1040	G	
★4	6	8	ARMED FORCES ELVIS COSTELLO & THE ATTRAXIONS	Nick Lowe	RASER R45 14	W	
★5	9	2	THANK YOU VERY MUCH CLIFF RICHARD & THE SHADOWS	Bruce Welch/Hank Marvin	EMI EMY 15	E	
6	4	4	GOLDEN COLLECTION MARTY ROBBINS	Not Listed	LOLUS WH 5009	G	
7	5	15	DON'T WALK, BOOGIE VARIOUS	Not Listed	CHRYSALIS CD 1192	F	
★8	7	4	STRANGERS IN THE NIGHT UFO	Tom Newman	CHRYSALIS CD 1192	F	
9	8	11	WINGS GREATEST WINGS	Paul McCartney/George Martin	EMI PTC 256	E	
10	11	13	BLOOMIE HAVE MORE FUN ROD STEWART	Rick Wadlow/Tom Dowd	IRMA R418 7	W	
11	20	28	NEW BOOTS AND PANTIES IAN DURY	Rick Wadlow/Laura Latham/Peter Jenner	STIFF S22 4	F	
12	12	10	THE BEST OF EARTH, WIND & FIRE VOL 1 EARTH WIND & FIRE	Maurice White	CBS 8234	C	
★13	NEW	1	MANLOW MAGIC BARRY MANLOW	Ron Dante/Barry Manlow	ARISTA ARV 2	F	
★14	23	5	C'EST CHIC CHIC	Bernard Edwards/Nick Rodgers	ATLANTIC K50665	W	
15	14	3	THE INCREDIBLE SHRINKING DICKIES DICKIES	John Hewitt	A&M AM4 54742	C	
16	16	15	20 GOLDEN GREATS NEIL DIAMOND	Not Listed	MCA EMTY 14	E	
17	17	35	JEFF WAYNE'S "THE WAR OF THE WORLDS" VARIOUS	Jeff Wayne	CBS 8600	C	
★18	22	10	EGUNOKE JEAN MICHEL JARRE	Jean Michel Jarre	POLYDOR POLD 5007	F	
★19	20	14	32ND STREET BILLY JOEL	Phil Ramone	CBS 8148	C	
20	15	18	EVEN NOW BARRY MANLOW	Ron Dante/Barry Manlow	ARISTA SPART 1047	F	
21	21	36	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETP 400	C	
★22	NEW	1	INFLAMMABLE MATERIAL STIFF LITTLE FINGERS	Ed Noltes	ROUGH TRADE ROUTH 1	M	
23	13	33	GREASE SOUNDTRACK	St Louis/Franco/Galen/Richardson/Gab	RSO R50 2001	F	
24	26	29	BAT OUT OF HELL MEAT LOAF	Todd Rundgren	EPIC EPIC 82419	C	
25	25	31	NIGHTFLIGHT TO VENUS BONEY M	Frank Farian	ATLANTIC HANGA 45048	W	
26	19	9	YOU DON'T BRING ME FLOWERS NEIL DIAMOND	Bob Gaudio	CBS 86077	C	
27	18	17	A SINGLE MAN ELTON JOHN	Clive Franks/Elton John	ROCKET FRANK 1	F	
★28	35	11	PLASTIC LETTERS BLONDIE	Richard Greening	CHRYSALIS RCH 1186	F	
★29	38	3	CLASSIC ROCK - THE SECOND MOVEMENT LONDON SYMPHONY ORCHESTRA	Jeff Jarrett/Dan Redmond	K-Tel NE 1039	G	
★30	30	3	FORCE MAJEURE TANGERINE DREAM	Chris Fricker/Edgar Fenech	VERGIL V211	C	
★31	40	33	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Jeff Jarrett/Dan Redmond	K-Tel NE 1009	G	
32	31	6	CRUISIN' VILLAGE PEOPLE	Jacques Morion	MERCURY 9109 614	F	
33	36	2	SOUND ON SOUND BILL NELSON'S RED NOISE	John Lacker/Bill Nelson	HARVEST H2SP 4295	E	
34	32	36	IMAGES DON WILLIAMS	Not Listed	K-Tel NE 1163	W	
35	33	36	SATURDAY NIGHT FEVER SOUNDTRACK	Various	RSO 2588 123	F	
36	28	12	INCANTATIONS MIKE OLDFIELD	Mike Oldfield	VERGIL V211	C	
37	39	5	NO MEAN CITY NIP/FAVOR	Manny Charlton	MOJOART 1095 23	F	
★38	27	12	GREATEST HITS 1976-78 SHOWADDY WADDY	Mike Hurst/Showaddywaddy	ARISTA ARV 11	F	
39	44	20	JAMES GALWAY PLAYS SOLOS FOR ANNIE JAMES GALWAY	Ralph Moore	MCA HED SFLA RL 25153	R	
40	24	14	THE SINGLES 1974-78 CARPENTERS	Karen & Richard Carpenter/Jack Douglas	A&M AM4 13748	C	
★41	NEW	1	CHEAP TRICK AT THE BUDDOKAN CHEAP TRICK	Not Listed	EPIC EPIC 86083	C	
42	45	3	VALLEY OF THE DOLLS GENERATION X	Jan Hanna	CHRYSALIS CHR 1193	F	
43	37	34	A TONIC FOR THE TROOPS BOOMTOWN RATS	Robert John Lange	ENIGMA ENY 13	F	
44	43	14	LIONHEART KATE BUSH	Andrew Powell	EMI EMS 787	E	
45	42	13	GREATEST HITS COMMODORES	Commodores/Lance Carnahan	MOTOWN S1M 12108	K	
★46	56	21	THE KICK INSIDE KATE BUSH	Andrew Powell	EMI EMC 3225	F	
47	29	4	REFLECTIONS GEORGE HANCOCK IV	Not Listed	LOLUS WH 5008	G	
48	41	14	JAZZ QUEEN	Roy Thomas Baker/Queen	EMI EMS 788	E	
49	52	11	EVITA ORIGINAL LONDON CAST	Tim Rouse/Andrew Lloyd Webber	MCA MCG 3527	F	
50	50	27	THE ALBUM ABBA	Egon Erwin Kisch/Benny Andersson	EPIC EPIC 86052	C	
51	28	18	AND AN DANGEROUS THIN LIZZY	Tony Scott/Thin Lizzy	VERDIGO 8641 807	F	
★52	NEW	1	NEW DIMENSIONS THREE DEGREES	George Miroder	ARISTA ARH 5012	A	
53	54	2	LIVE HERALD STEVE HILLAGE	Steve Hillage	VERGIL V211 3042	F	
54	56	29	REMOURS FLEETWOOD MAC	Ken Caillat/Richard Dashik/Fleetwood Mac	WARNER BRDS 83624	W	
55	53	14	GIVE 'EM ANOTHER ROPE CLASH	Tom Newman/Graeme Newberry/Mike Doffield	IRMA R418 7	W	
★57	NEW	1	20 OF ANOTHER KIND VARIOUS	Sandy Sherman	CBS 82431	C	
58	3	3	THE BEST OF JASPER CARROTT JASPER CARROTT	Various	POLYDOR PDS 1006 336	F	
59	59	15	IF YOU WANT BLOOD YOU YET GOT IT/AC/DC	George Young/Murray Young	ATLANTIC ATL 53032	C	
60	60	2	FEET DON'T FAIL ME NOW HERBIE HANCOCK	David Robinson & Friends Inc./Herbie Hancock	CBS 83491	C	

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 playlists and
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 B - Breakers
 C - Extras
 ! - Hit Picks
 ! - Station Pick
 (New adds sh)

% AIRPLAY RATING

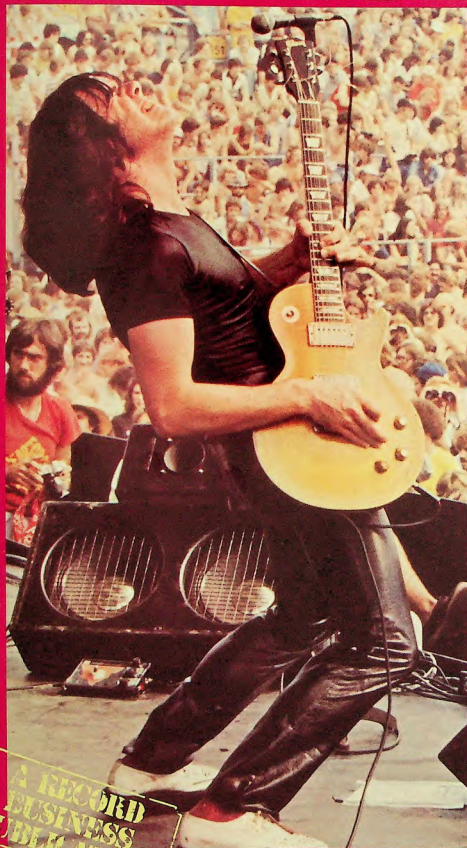
100% = maximum play on listed stations
 plus BBC's Top Of The Pops (added later)

			RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CCNY	PCCADILLIC	BMB	CITY	CITY	DOWNTOWN	METRO				
1	73	FOREVER IN BLUE JEANS NEIL DIAMOND	A	B	B	B	B	B	B	B	B	B	CBS 7047	C			
2	70	YOU BET YOUR LOVE HERBIE HANCOCK	A	A	B	C	A	A	A	A	A	A	B	CBS 7010			
3	69	WEEKEND MICK JACKSON	A	A	A	A	A	A	A	A	A	A	A	ATLANTIC K11224	W		
4*	68	HONEY I'M LOST DOOLEYS	A	B	B	A	A	A	A	A	A	A	A	GTO GT 242	C		
5*	68	HOLD THE LINE TOTO	A	A	A	A	A	A	A	A	A	A	A	CBS 8784	C		
6*	66	PAINTER MAN SONEY M	A	A	B	A	A	A	A	A	A	A	A	ATLANTIC HANSA K11255	W		
7*	63	WHAT A FOOL BELIEVES DOOBIE BROTHERS	A	A	A	A	A	A	A	A	A	A	A	WARNER BROS K17314	W		
8*	61	BLUE MORNING BLUE DAY FOREIGNER	A	A	B	B	A	B	A	B	A	A	A	ATLANTIC K11236	W		
9*	61	BLOW AWAY GEORGE HARRISON	A	C	B	B	A	B	A	A	A	A	A	DARK HORSE K17327	W		
10	59	WE'VE GOT TONITE BOB SEGER	A	A	B	B	A	A	B	A	A	A	A	CAPITOL CL 16028	W		
11	57	YOU ANGEL YOU MANFRED MANN'S EARTH BAND	A	A	B	B	A	A	B	A	A	A	A	B	B	Bronze BRO 68	F
12	56	CLOG DANCE VIOLINIS	A	B	B	B	A	A	B	A	A	A	A	JET 136	F		
13	55	ANOTHER SHIPWRECK ANDY BOWEN	A	B	B	A	A	A	B	A	A	A	A	EMI 2906	F		
14*	55	I DON'T WANNA LOSE YOU KANDIDATE	A	*	B	B	A	A	A	A	A	A	A	RAK 289	F		
15*	55	TOTALLY HOT OLIVIA NEWTON-JOHN	A	*	B	B	A	A	*	I	C	A	A	EMI 2923	E		
16	53	JUST WHAT I NEEDED CARS	A	A	*	A	A	B	B	A	A	A	A	EMI 2923	W		
17	50	AMERICAN GENERATION RITCHIE FAMILY	B	A	A	A	B	A	B	A	A	A	A	MERCURY 6007 199	F		
18*	49	LET'S FLY AWAY VOYAGE	B	C	*	I	A	A	A	B	A	A	A	GTO GT 245	C		
19	49	MAY THE SUNSHINE NAZARETH	A	A	C	A	A	B	A	B	A	B	B	MOUNTAIN NAZ 003	F		
20	48	D-D-D-DANCIN' GERARD KENNY	B	C	B	B	B	A	B	A	B	A	A	RCA PB 5136	R		
21*	45	JUST A GIGOLO VILLAGE PEOPLE	I	*	*	*	*	B	*	A	A	B	B	DJM DJS 10899	W		
22*	45	FIRE POINTER SISTERS	A	*	*	B	*	C	A	A	*	A	B	PLANET K12239	C		
23*	41	GIRL OF MY DREAMS BRAM TCHAIKOVSKY	I	*	*	*	*	*	A	A	*	B	B	RADAR ADA 28	W		
24	40	A1 ON THE JUKEBOX DAVE EDMUNDS	A	A	B	*	A	B	B	A	A	A	B	SWANSONG SSK 19417	W		
25*	40	IMPERIAL WIZARD DAVID ESSEX	I	B	B	B	A	B	B	A	A	A	A	MERCURY 6007 202	F		
26*	38	SULTANS OF SWING DIRE STRAITS	I	B	B	B	B	B	A	A	A	A	A	VERTIGO 6059 206	F		
27*	38	THIS YEAR CURTIS MAYFIELD	A	*	*	*	*	*	*	*	*	*	*	RSO/CURTOM RSO 28	F		
28*	37	POPS, WE LOVE YOU DIANA ROSS, MARVIN GAYE, ETC.	B	C	A	B	A	B	* B	C	B	A	B	A	MOTOWN TMG 1136	E	
29	37	THE GAMBLER KENNY ROGERS	B	B	B	C	B	A	B	C	A	B	B	A	UNITED ARTISTS UP 36490	E	
30*	36	RUN RUDOLPH RUN KEITH RICHARDS	A	A	*	B	B	A	*	A	B	A	B	ROLLING STONES RSR 102	E		
31	36	WHY HAVE YOU LEFT THE ONE... CRYSTAL GAYLE	B	B	B	B	A	B	B	B	B	A	B	UNITED ARTISTS UP 36494	E		
32*	35	STRANGE WAY FIREFALL	A	A	C	B	A	A	C	B	A	B	A	ATLANTIC K11218	W		
33	35	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT	B	A	B	A	A	B	A	A	B	A	B	ELEKTRA K12331	W		
34	33	YOU CAN DO IT DOBIE GRAY	B	C	B	A	B	A	B	A	A	B	A	INFINITY INF 101	C		
35	33	BRISTOL STOMP LATE SHOW	B	A	A	A	A	A	B	A	B	A	A	DECCA F13822	W		
36	32	LET'S GO DANCIN' BOOKER T. JONES	B	C	B	B	B	B	B	B	B	B	B	A	A	B	A&M SMS 7415
37	31	ATLANTIC AVENUE AVERAGE WHITE BAND	B	C	*	B	B	B	C	A	A	B	B	RCA XB 1061	F		
38	31	WE DON'T MAKE SACH OTHER LAUGH... GLADY'S KNIGHT	B	C	C	A	B	B	B	B	A	B	B	BUDDAH B065 485	A		
39	29	OUR LOVEI DON'T THROW IT ALL AWAY ANDY GIBB	B	C	*	*	A	A	A	B	A	B	B	RSO 26	F		
40*	29	WARM FEELING LINDISFARNE	B	C	B	*	*	*	A	A	B	*	*	MERCURY 6007 205	F		
41*	28	FIFTY FOUR SEA LEVEL	B	A	B	C	B	A	B	A	A	B	A	CAPRICORN POSP 28	F		
42	28	SINCE YOU'VE BEEN GONE CLOUT	B	C	B	A	A	B	A	B	A	A	B	CARRERE CAR 101	E		
43	27	CRAZY LOVE POCO	B	C	A	A	A	B	A	A	B	A	A	ABC 4240	C		
44*	27	LOTTA LOVE NICOLETTE LARSON	B	B	B	B	A	B	B	A	A	A	A	B	WARNER BROS K17303	W	
45	27	DON'T STOP THE MUSIC NEW SEEKERS	B	B	B	B	A	B	B	A	B	A	A	CBS 7040	C		
46*	27	RIKKI DON'T LOSE THAT NUMBER STEELY DAN	B	C	*	A	B	C	A	A	A	A	B	ABC 4241	C		
47*	26	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES	B	I	*	B	C	A	A	A	A	B	A	A	B	A	A&M AMS 7424
48*	24	HIGH SCHOOL HISTORY CINDY BULLENS	I	*	*	*	*	A	A	B	A	B	A	UNITED ARTISTS UP 36475	F		
49*	24	WHILE LONDON DANCES RICHARD MYHILL	B	*	*	*	B	A	A	*	A	B	*	MERCURY TANGO 6	E		
50	23	INDEPENDENT MAN ROBERTA FLYNN	B	*	*	*	*	B	A	A	A	A	A	ATLANTIC K11238	W		
51*	22	WAITING FOR AN ALIBI THIN LIZZY	B	*	B	B	I	B	*	*	*	*	*	VERTIGO LIZZY 3	F		
52	21	OH HONEY DELEGATION	B	*	*	*	*	*	*	*	*	*	*	STATE STAT 82	W		
53	21	ANOTHER LONELY MAN PATRICK JUVET	B	B	A	A	A	A	B	B	B	B	B	CASABLANCA CAN 142	A		
54	20	DANCIN' SHOES NIGEL OLSSON	B	B	A	A	A	B	A	A	A	A	A	A	B	A	BANG 14
55	20	LAST LOVE SONG CAT STEVENS	B	C	B	B	A	B	A	A	B	A	A	ISLAND WIP 6465	E		
56	20	DON'T WANT TO LIVE WITHOUT IT PABLO CRUISE	B	C	B	B	*	A	A	B	A	A	A	A&M AMS 7414	C		
57	20	YOU STEPPED INTO MY LIFE PATTI BOULAYE	B	C	B	B	*	A	A	A	*	*	*	POLYDOR POSP 37	F		
58*	20	TRASH ROXY MUSIC	B	*	*	*	*	*	*	*	*	*	*	POLYDOR POSP 32	F		
59*	20	PROTECTION GRAHAM PARKER	B	C	*	*	*	*	*	*	*	*	*	VERTIGO 6059 219	F		
60	19	AIN'T THAT ENOUGH FOR YOU JOHN DAVIS	B	*	*	*	*	*	*	*	*	*	*	MIRACLE M2	F		

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CITY	PCCADILLIC	BMB	CITY	DOWNTOWN	METRO
TO	A Featured 50	A Live	B Top 36	A Live	Totop 30	Hit 30	Playlist	Top 30	Playlist	Singles
AIRPLAY	B Additional	5+ plays	B Live	B Live	Climbers	Extras	Extras	Breakers	Hit Picks	Singles
	C	1-4 plays	Extras	Extras	Personality Picks	Extras	Extras	Breakers	Hit Picks	Singles
			Featured Singles	Climbers	Personality Picks	Extras	Extras	Breakers	Hit Picks	Singles
RATINGS	I Record of the Week		Powerplay/Twoplay	People's Choice	Current Choice			Presenter Picks	Hit Picks	Singles

HEAVY METAL

THE MUSIC THAT REFUSED TO DIE



A RECORD
BUSINESS
PUBLICATION

CONTENTS

Heavy Metal—where it came from, where it's going.

FEATURES

Led Zeppelin

Black Sabbath

Thin Lizzy

Rush

Kiss

UFO

Top 50 bands

Discography

Industry marketing

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Metal shows mettle

HEAVY METAL is, strictly speaking, almost indefinable. Perhaps that's because it's such an evocative phrase it transcends mere definition and enters into the area of automatic association.

Metal to most minds means overwhelming mega-volume, guitar heroics, apocalyptic subject matter, heavy artillery drum solos, tons of equipment, rabid-looking musicians, even more rabid-looking audiences – grossness in every aspect and in every sense of the word.

Actually that's not too far off the mark. But, in addition, and in contradiction to the massed ranks of professional detractors, of heavy metal, it's not such a bad thing either.

After all we are dealing here with rock and roll, which in the final analysis surely becomes something else when the brassiness and grossness is removed. Rock necessarily has to be loud and over the top to be rock.

The real rockers are Thin Lizzy, Led Zeppelin, Black Sabbath, Motorhead and the massed heavy metal armies who – in most cases – are denied airplay by the electronic media and column inches in the printed media, unless it's for yet another bout of vilification, and yet manage to sell out concert halls over the country and sell albums in the millions year after year.

So, what is heavy metal? Doug Smith, manager of Motorhead and European representative of the Leber-Krebs stable of American heavy metal giants, characterises it as a field of music popularised by larger than life people dealing with heroic concepts.

Reasonable, actually, considering the sort of people who play metal and the way they play it. In the programme notes for the last Motorhead tour, however, it was suggested that metal was simply "all about being loud".

That's fair, too – although it doesn't make for exceptions like one of Led Zeppelin's best numbers being the gentle, acoustic 'Stairway To Heaven', nor Nazareth taking to playing an acoustic version of J.J. Cale's 'Cocaine' on their last tour, nor indeed the great Blue Oyster Cult achieving some kind of airplay success finally with the almost passive 'Don't Fear The Reaper'.

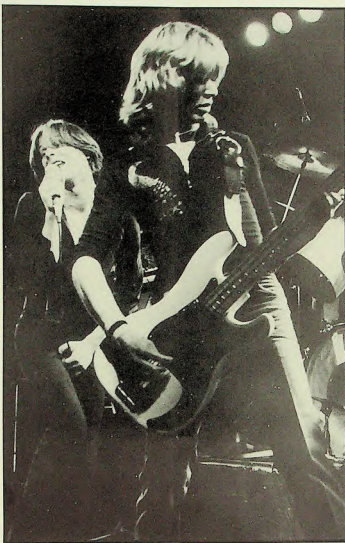
Phonogram a&R chief Rodger Bain suggests that heavy metal is "All down to the riff, really".

This, perhaps, is more like it. The riff has its place in almost every style of music, even classical, but only heavy metal has taken it and elevated to overwhelming God-like status.

In addition, the riff as cornerstone of heavy metal, has its justification in history, too.

Heavy metal as a style happened along in the mid-Sixties immediately after the urban, white blues boom. The blues, itself totally riff-orientated, held a quite remarkable sway over this country around 15 years ago.

Progressive rock emerged from the blues boom and hidden within that were



MARSEILLE: young and loud – part of the new wave of heavy metal

the first seeds of heavy metal. Eric Clapton quit John Mayall's Bluesbreakers in 1966 to join Cream who could be seen as one of the first metal orientated bands.

The following year Jimi Hendrix made the British singles charts with 'Hey Joe' – a seminal heavy metal record – having paid his dues with any number of soul, blues and r&b bands.

In the States, from about '64 to '67, the kids in high schools were reacting to the British invasion led by the Beatles by forming their own bands which were characterised at the time as punk bands – not to be confused with the eponymous

British equivalents of the last couple of years.

Their music was undorned and aggressively simple as exemplified by the Kingsmen's 'Louie Louie', the McCoy's 'Hang On Sloopy' and so forth.

With the popularity and increasing availability of hallucinogenic drugs in the States in '66 it was but one short step to acid rock and, like progressive rock in Britain, this, too contained embryonic versions of heavy metal.

Basically, the scene was set on both

sides of the Atlantic for the rougher, tougher and rockier musicians to decide to stop pussyfooting around and get heavy. The year they did this was 1969.

Two notable events – one specific, one general. In September 1969 a Birmingham blues band called Earth decided to change its name and its musical style. The four members of the group had written a song which clearly defined their musical direction and they decided to give themselves the same name as the song. It was called 'Black Sabbath'. More of that later.

On a more general level in America from '69 – '71 there grew up a trend towards outdoor festivals. The festivals required a lot of bands to fill a day-long, (or two- or three-day long) bill and they gave the opportunity to a lot of artists to play full sets. In addition, given the environment of festivals and the various other distractions on site, logic demanded that the louder and more aggressive bands would by and large get the most attention.

Therefore, in this period people like Johnny and Edgar Winter, ZZ Top, Black Oak Arkansas, Alice Cooper and the stunning (literally) Grand Funk Railroad – heavy metal workers to a man – held sway. In addition one should include in that list the Amboy Dukes who boasted a young man called Ted Nugent on lead guitar.

Back to Black Sabbath, just for a moment. Now they were by no means the first of the heavy metal bands. They were pre-dated on record, for example, by such notables as Led Zeppelin and Deep Purple, but it was Sabbath who gave heavy metal a genuine and unequivocal image and set it on the course that has led us to today – for better or worse.

The band's career is covered in greater detail elsewhere but it's worth noting one thing here. Their debut album was a classic which has and it still having a strong effect on bands on both sides of the Atlantic. It's notable that more than a few of the punk bands of the last couple of years have cited the album *Black Sabbath* as a seminal influence.

And that leads us nearly into 1979, just about a decade later. Heavy metal still remains underground in various ways. Airplay is confined to the ghetto sections of the BBC and the independent locals, approving press coverage is rare.

However heavy metal, once introduced, has never failed to maintain its popularity among record buyers and concert goers. While its essential strength has been obscured from time by such ephemera as glam rock, teenybop and punk, nevertheless it has always been there, gathering new fans daily. Now, with the various musical crazes out of the way metal is really beginning to show its mettle.

And, finally, as to that elusive definition maybe its sufficient to just say: metal is metal and if you fail to recognize it when you hear it then take your ear-plugs out.

'Rock has to be loud and over the top'



Black Sabbath

BLACK SABBATH is the definitive heavy metal band and as such has been the subject of more insult, scorn and derision than almost any other band.

However, since the band changed its name from Earth to Black Sabbath and released its first album, of the same name, in 1970 it has remained unwaveringly loyal to its own brand of heavy metal – almost industrial – rock.

The Sabbath style is based on immense volume, slow, thundering riffs, manic vocals and nuclear powered drumming. To see Sabbath in concert is to be witness to a phenomenon – part of which is the total identification audiences feel with the band.

The Sabbs had recorded their first album before embarking on a German tour in 1970 – and when they came back after a dozen or so weeks they found the album haring up the charts. A second album titled *Paranoid* and a single of the same name both charted again later that same year and Sabbath was established not only in this country but all over the world, especially the States.

By dint of constant touring and regular album releases Sabbath consolidated its success and reached an early peak in 1973 with a classic album, *Sabbath Bloody Sabbath*.

This collection, a mixture of thunderous music and occult concepts, is without fear of contradiction THE definitive heavy metal album and it is significant, perhaps, that it took the band some years to recover its artistic and commercial pace following this release.

The band itself has remained constant in personnel – Ozzy Osbourne (vocals), Bill Ward (drums), Geezer Butler (bass) and Tony Iommi (lead guitar). There have only been two hiccups in the team – back in the early days when Iommi joined Jethro Tull for two weeks and early last year when Osbourne quit and then rejoined a couple of months later.

Last year, in fact, marked the renaissance of Sabbath as a major metal force.

The band made the singles charts for the first time in years with 'Never Say Die', played a nationwide British tour which was a sell-out and then charted with an excellent album, also titled *Never Say Die*.

Albums: *Sabbath Bloody Sabbath* (Phonogram 8174 A 005); *Technical Ecstasy* (Vertigo 9102 750); *Sabatage* (9199 001); *Never Say Die* (9102 751).

THE TOP 12

TWELVE OF the best heavy metal bands in the world – some chosen because they're recognised giants, other because they're the most promising of the newer bands coming through – but all of them picked for the power and style of their music.

IN TERMS of sheer volume and consciously overwhelming nastiness Motorhead ranks alongside Black Sabbath. In musical style, though, Motorhead tends more to rock and roll than the ponderous, nuclear explosion style.

In classic pared-down heavy metal style Motorhead is a three-piece boasting Eddie Clarke on guitar, Phil (Philthy Animal) Taylor on drums and the intangible Lemmy on bass guitar and exceedingly gruff vocals.

Lemmy founded Motorhead in 1975, having departed from Hawkwind which was going through one of its periodic moments of upheaval at the time. Alongside Robert Calvert Lemmy had been the front-man in Hawkwind and had gathered a strong following among the public and an excellent over-the-top reputation in the media.

Having quit Hawkwind in the States he returned to the UK and instantly recruited two sidemen. The three recorded an album for United Artists, the label which Hawkwind had been signed to, but it hasn't been released to this day. Taking this disappointment in his stride Lemmy decided to get a couple of different musicians instead – his present compatriots Taylor and Clarke and together they recorded *Motorhead* from Chiswick.

Since then the band has been signed to Bronze and the first album for that label, *Overkill*, will be released imminently. Howard Thomson, former a&R man at Bronze and now with CBS, has opined that it will be the most important heavy metal album since Black Sabbath's debut – which gives you some idea of its quality and power.

On stage Motorhead is something of a revelation. The band puts out sheer

unadorned speed and aggression and the audiences react in the same way as at Sabbath gigs – total, approving identification.

Lemmy himself, the cornerstone of the band, is a Ted Nugent style larger than life character. Incidentally Lemmy dismisses Nugent as not being loud and reviles the American for wearing earplugs. What's the point, asks Lemmy, of having all that volume if you can't hear it?

He's been gigging professionally for 15 years and back towards the beginning of his career he was bassist with the Rockin' Vicars, reputedly the first Western band to play behind the Iron Curtain. In Yugoslavia the band was entertained to dinner by President Tito.

Subsequently Lemmy was roadie with Jimi Hendrix, bassist in Sam Gopal and, of course, a member of Hawkwind.

As for Clarke, he boasts a career lasting 15 years including a two-year stint with Curtis Knight, while Taylor – 23 years old – dismisses his previous outfits and says that Motorhead is his first real band.

Motorhead represents the British new wave of heavy metal, and looks ready to make a huge impact over the next year. Late last year the band played an extensive British tour, most dates of which were sold out and which climaxed at the Hammersmith Odeon. The odds are on Motorhead to be playing two or three nights at Hammersmith in a row before the year's out. Basically a strong, simplistic band combining all best elements of heavy metal.

Albums: *Motorhead* (Chiswick CWK 3008)

Motorhead



Kiss

IN THE States Kiss is unbelievably huge. If a band wasn't that successful surely it wouldn't have the temerity to name any of its albums *Double Platinum*. Just imagine the embarrassment of selling less than a million copies of that.

But, by the time that album was released – it's the band's ninth – there was little danger of their bringing out a flop. To sum up some of Kiss's achievements, the band has just made its own movie *Kiss Meets The Phantom Of The Park*: it is featured in a regular comic book published by Marvel, the same people who put out *Spiderman* and *The Incredible Hulk*: Kiss was voted number one band in the world by Americans in a Gallup Poll in 1977 – and so on, leaving out the half dozen or so albums that have gone platinum. Significantly Kiss' rise came after the band was spotted by television director Bill Aucoin, their present manager.

It was the visually orientated Aucoin who put Kiss into their full make-up – never seen in public without it – and encouraged them to build up readily identifiable and separate stage personas. "It took three years to break Kiss," says Aucoin, "but now they are very big business in the United States. Per year it's a multi-, multi-, multi-million dollar turnover business. Outside of America it's growing and this is certainly something we intend to encourage in both Britain and the rest of Europe".

Musically Kiss is a strong and aggressive band and despite whatever cynicism one might feel towards their costumery and make-up, altogether it really does make them somehow rather different to the rest of the heavy metal field.

Meanwhile the release of four solo albums by guitarist Paul Stanley, bass player Gene Simmons, drummer Peter Criss and lead guitarist Ace Frehley has already done much to promote renewed interest in Kiss.

Albums: *Casablanca CAL 2006* Hotter Than Hell (CAL 2007); *Dressed To Kill* (CAL 2008); *Alive* (CAL 5001); *Destroyer* (CAL 2009); *Rock And Roll Over* (CALH 2001); *Love Gun* (CALH 2017); *Kiss Alive II* (CALD 5004); *Double Platinum* (CALD 5005).

Solo albums: *Gene Simmons* (Casablanca NBLP 7120); *Ace Frehley* (NBLP 7121); *Peter Criss* (NBLP 7122); *Paul Stanley* (NBLP 7123).

THIN LIZZY



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Ted Nugent

TED NUGENT scores as a heavy metal artist on four counts—he's a guitar hero, he's loud, he's fast and he is much, much larger than life.

The *Motor City Madman*—a self-applied sobriquet—is spectacularly successful at self-publicity, never missing a chance to tell interviewers that he is the best guitarist in the world, as well as the loudest, and that he kills all his own meat. For example: "I was always the best at everything I did" he once intimated. "You take guitar playing for granted but I'll out run, out shoot and out hunt anybody. I am great."

Nugent is also a superb guitarist having been playing for upwards of 15 years. Born in Detroit he began his musical career with a local outfit called the Lourds who played the heavier end of the Beatles and Stones repertoires. He moved to Chicago where he helped form the Amboy Dukes. Back in Detroit after leaving high school Nugent and the Dukes secured a recording deal with Mainstream.

The Dukes cracked the national charts in 1968 with "Journey To The Centre Of The Mind" culled from the album of the same name, the band's second.

The Dukes went through a variety of personnel changes and record labels—from Mainstream to Polydor to Frank Zappa's Discreet and finally in 1976 to Epic. The same year he switched management to the Leber-Krebs organisation. In the meantime, having disbanded briefly, the Amboy Dukes somehow became simply Ted Nugent. The latter metamorphosis is reasonable



enough since it is and always has been Nugent himself that has been the main attraction.

His showmanship, for example, is paramount, having been brought to the fore in the famous guitar battles in which he earned his daily crust in 1970.

It took a long time for a lot of his country and for all Europe to recognise Nugent as the metal giant he is—and significantly it was concert appearances that did the trick. In '76 he went on the road in the States with Aerosmith—to the really big arenas—and converted wholesale complete areas of that country. Early '77 saw Britain and Europe falling under his sway.

Albums:-

Ted Nugent (Epic EPC 81196)
Free For All (EPC 81397) **Cat Scratch Fever** (EPC 82010) **Double Live Gonzo** (EPC 88282)
Weekend Warriors (EPC 83036).

Nazareth

JUST A few months ago Nazareth expanded to a five piece with addition of talented guitarist Zal Cleminson, formerly of the Sensational Alex Harvey Band. But for the previous nine years Naz consisted of Dan McCafferty (vocals), Pete Agnew (bass), Manny Charlton (lead guitar) and Darrell Sweet (drums).

Agnew, McCafferty and Sweet played for years in a band called the Shadettes for years, based in Dunfermline in Scotland, before Charlton joined them in 1969 whereupon they switched their name to Nazareth.

Interestingly the band remained semi-pro until after the release of its first album, *Nazareth*, in 1971 which was marked with a reception in a Soho strip club. Since, however, the band has been one of the most hard-working around touring extensively in Europe, the States and Canada.

Nazareth has always been a hard-rocking band and it was the stage act that contributed more than somewhat to the band's first big break-through—'Broken Down Angel' which made the top ten singles in 1973.

This initial success was reinforced by follow-ups 'Bad, Bad Boy', which helped to project the mean sexy image they nurtured on stage, and 'This Flight Tonight'.

Recently McCafferty enthused to RB about the success of the band's most recent tour and the action it had received

THE TOP 12

on the current single 'May The Sunshine' and album *No Mean City*, dismissing at the same time any suggestion that Naz's style of music had gone out of style recently, only to enjoy a resurgence just now.

"The fact is" he proclaimed "his style has never gone out of fashion. Not among the public anyway. The problem is that Britain is the most trend-conscious country in the world."

Albums:-

Nazareth (*Mountain TPOC 5001*)
Exercises (TOPS 103) **Razamanaz** (TOPS 104) **Loud 'N' Proud** (TOPS 105) **Rampant** (TOPS 106) **Hair Of The Dog** (TOPS 107) **Greatest Hits** (TOPS 108) **Close Enough For Rock And Roll** (TOPS 109) **Play 'N' The Game** (TOPS 113) **Expect No Mercy** (TOPS 115) **No Mean City** (TOPS 123).

Solo albums:-

Dan McCafferty (TOPS 102)



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Robin Trower

ROBIN TROWER the band consists of four people – Trower himself on lead guitar, James Dewar (vocals), Bill Lordan (drums) and Rustee Allen (bass). Together the band is a perfect exemplification of a group honoured almost everywhere but in its native land.

Trower, of course, has enjoyed success – to a considerable degree – in the UK, but it has seldom approached the acceptance he and his band enjoys in the United States. The result has been that Trower has concentrated mainly on America and Britain has been somewhat neglected.

Robin Trower started his professional career with the Paramounts, a Southeast r&b band of the early Sixties. He joined Procol Harum in 1967 and remained with that outfit for four years in which he finally exercised his dominance on *Broken Barricades*. Notably on that collection was 'Song For A Dreamer' which was a tribute to Jimi Hendrix.

Quitting Harum, Trower formed Jude which featured Frankie Miller on vocals, James Dewar on bass and Clive Bunker from Jethro Tull on drums.

The band split and, retaining Dewar, Trower brought in Reg Isadore on drums with Dewar doubling on vocals. The band became the Robin Trower Group.

From '73 to '75 Robin Trower recorded three albums. Isadore was replaced after the first, *Twice Removed From Yesterday*, by Bill Lordan and it was with him in the line-up that Trower achieved his major success with *Bridge Of Sighs* and *For Earth Below*.

In '76 Trower brought in another member of the band, Rustee Allen, who took over bass to allow Dewar to concentrate full-time on vocals. The move was inspired by the band's extensive live work and the pressure it put on Dewar.

Looking back '75 and '76 were peak years for Robin Trower in this country since the band devoted much attention to touring here – needless to say this reflected strongly in album sales.

Albums:
Twice Removed From Yesterday (Chryslis CHR 1039) *Bridge Of Sighs* (CHR 1057) *For Earth Below* (CHR 1073) *Robin Trower Live!* (CHR 1089) *Long Misty Days* (CHR 1107) *In City Dreams* (CHR 1148) *Caravan To Midnight* (CHR 1189).



Thin Lizzy

THIN LIZZY is living proof that a band can survive endless personnel changes, accidents and illnesses and live down a hit single early in its career that was a limp rock treatment of a traditional Irish song.

Survive is an inadequate word to describe Lizzy's career since 'Whiskey In The Jar' vaulted the band into prominence in Britain after they took the traditional migratory route from Ireland.

Thin Lizzy is now one of the major bands in the UK and it really seems only a matter of time before the States falls as well.

One might be forgiven for thinking that Thin Lizzy is Phil Lynott, singer, bass guitarist, main writer and founder of the band. But drummer Brian Downey has been there from the beginning too, while guitarists have been in and out of the band at a rate of knots.

Formed in Dublin in 1970 Thin Lizzy quickly outgrew the local club scene and the following year found Lynott, Downey and then guitarist Eric Bell in London where they signed a recording contract with Decca. The band made three albums for that company and towards the end of its stay there Lizzy made the charts with 'Whiskey In The Jar'. However, follow-ups such as 'Randolph's Tango' while musically superior were less successful commercially.

In between leaving Decca and joining Phonogram and the Vertigo label the Lizzy's shed Eric Bell and gained two guitarists in his stead – Scotsman Brian Robertson and Californian Scott Gorham. In addition, on debut Vertigo album *Night Life*, the guitar work was augmented by Gary Moore – previously and subsequently associated with the Lizzies.

Through a combination of constant touring and astute management Thin Lizzy gradually began to earn a good reputation. But there were, of course, plenty of ups and downs on the way. The band's albums, for example, failed to achieve a consistently high standard

THE TOP 12

of musicianship or production – until 1977 when *Bad Reputation*, produced by Tony Visconti, was unleashed and which cracked into the top five.

That was the last seal of approval needed for Thin Lizzy to be regarded as a top British band. They backed it up with two nights at the Wembley Empire Pool and with the success of the live double album *Live And Dangerous*.

Meanwhile Brian Robertson had left the Lizzies returned and left again for a final time. His replacement is Gary Moore. Robertson and Gorham together developed a fascinating twin lead guitar style made all the more interesting by the difference in their individual styles. It will be interesting to see how Moore shapes up as a partner to Gorham – but if his solo album *Back On The Streets* is anything to go by he should have little problem in stamping his personality on the band.

Next month will see Thin Lizzy releasing a new album and there will be a tour to follow. Judging by the last concert series it should be a spectacular and exciting jaunt.

Albums:-
Night Life (Vertigo 6360 116) *Fighting* (6360 121) *Jailbreak* (9102 008) *Johany* *The Fox* (9102 012) *Bad Reputation* (9102 016) *Live And Dangerous* (6641 807).



Rush

RUSH MADE its impact on this country in the most laid back of manners but this Canadian power trio is now widely regarded as being a major heavy metal outfit – and it is certainly in the forefront of the new wave of heavy bands.

Formed in Toronto in 1970 by singer and bass guitarist Geddy Lee, lead guitarist Alex Lifeson and drummer John Rutsey this line-up recorded just one album, *Rush*, in 1973 before Rutsey left.

His replacement was fellow Toronto native Neil Peart who, while an outstanding and tasteful drummer, was more importantly a writer of epic skill who shunted the band onto a new course which could be described as the Led Zeppelin school of heavy metal.

Peart was and still is heavily influenced by Ayn Rand, a Russian born American resident writer whose work is considered by many to be right wing. Her major work was *Anthem* published in 1938 and a track of the same title appears on Rush's second album *Fly By Night*.

As far as the band's rise to prominence is concerned it happened in a fairly straightforward way in North America. Quite simply Rush toured incessantly, gradually building up a following.

In Britain the story is a little more intriguing. The band's first four albums were made available by Phonogram on limited edition import only.

They all achieved respectable sales due to isolated pockets of approval in the music press and by word of mouth among metal fans.

On the strength of this the band was brought into this country for a short tour in the middle of 1977 – a successful jaunt which stimulated album sales, encouraging Phonogram to release them and convinced everyone concerned a fuller tour would be in order early in 1978.

In common with most other metal bands it is the Rush stage show that is the clincher as far as most floating voters are concerned. The light show is easily the best on either side of the Atlantic and the band makes enough noise for a twelve piece band, let alone a mere trio.

Albums:-
Rush (Mercury 9100 011) *Fly By Night* (9100 013) *Caress Of Steel* (9100 018) 2112 (9100 039) *All The World's A Stage* (6672 015) – live double *A Farewell To Kings* (9100 042) *Hemispheres* (9100 059)

• These are the first three albums. *Rush, Fly By Night* and *Caress Of Steel*, are also available as a package titled *Archives* (6641 799).



KISS

Rush



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Whitesnake

FOUR YEARS ago David Coverdale found himself emerging from relative obscurity to become lead singer with one of the biggest bands in the world—Deep Purple. Previously experienced only at a club level Coverdale was playing at the California Jam in front of well over half a million within the first half a dozen gigs he played with Purple. If that was the most public audition ever staged Coverdale certainly passed with flying colors.

Four albums and two years later Purple split and Coverdale went on to pursue a solo career. He recorded two albums in this period and then came to the conclusion that rock and roll cannot "be written in your living room", as he says. In other words Coverdale wanted to get out in the road—with a band.

First recruit was Mickey Moody who had co-written some of Coverdale's solo efforts. Bernie Marsden joined next, to make up a formidable guitar team with Moody, after bumping into Coverdale backstage at a Frankie Miller gig. Neil Murray, bassist with Colossus II and National Health, joined next followed by drummer Dave Dowle.

The band played a back to the roots tour at smaller venues throughout the country which proved an immense success. However, Coverdale felt that the band needed a permanent keyboard player—Pete Solley filled in temporarily at the beginning.

Then Coverdale found himself in the company of former Purple partner Jon Lord—rated as one of the top keyboard players in the world. "We were passing notes to each other basically the same thing—Lordy had to join the band", recalls Coverdale. And so he did, cementing another partnership as well, with Bernie Marsden who had been guitarist with Paice, Ashton, Lord—an interesting outfit that recorded one album called *Malice In Wonderland* before splitting up.

In October last year the band embarked on its first headlining tour of the UK which proved to be an enormous success and demonstrated to Coverdale that finally former Purple fans are now accepting him and his new band for what they are today—not what they used to be in a previous band.

The band has recorded just one album but this alone amply demonstrates that it is a fiery, aggressive, musically fulfilling outfit which promises to have a long and successful future.

Albums:

David Coverdale—Whitesnake (Purple TPL 3509) Northwind (Purple TPL 3513); Whitesnake—Trouble (EMI International INS 3022).

UFO

THIS YEAR is breakthrough time for UFO in this country. The band has recently completed a sell-out tour of the UK and in addition the latest album, significantly a live set, *Strangers In The Night* is the biggest selling yet.

In common with most other heavy metal outfits UFO has gathered its considerable army of fans through constant touring in this country, and abroad.

The band is excellent on stage and in the studio. In fact, it remains a mystery as to why the UK has taken so long to pick up on the band in a big way. Germany and Japan were enthusiastic about UFO almost from the word go while the States picked on the band two years ago with the album *Lights Out* which spent six months in the American chart, peaking in the top 30.

Mogg formed UFO with bassist Pete Way and drummer Andy Parker nearly a decade ago. The three remain members of the band today along with key board player and guitarist Paul Raymond and lead guitarist Paul Chapman.

The first album in 1971 was completed in three days. A winner in Ger-

Van Halen

VAN HALEN is a four-piece Los Angeles-based band formed in 1974 made its debut appearances in the UK last year as support to Black Sabbath, winning encore after encore.

A sellout headline appearance at London's Rainbow last year following a Chart album indicated that Van Halen had caught to perfection the prevalent mood among British metal fans.

The band consists of Dave Lee Roth (lead vocals), Michael Anthony (bass), Alex Van Halen (drums) and Edward Van Halen (guitar). The four had been playing in high school bands before joining together as Mammoth in '74. Switching the name, because someone else had the original one.

They graduated to opening act for outfits such as Santana and UFO. Then LA rock entrepreneur Rodney Bingenheimer booked the band into Hollywood's Starwood. Mo Ostin and producer Ted Templeman of Warner Bros were in the audience and Van Halen were signed to record.

Incidentally, just before this Kiss' Gene Simmons had seen Van Halen and given the band enough money to record its original demo tape.

A second album is set for release in April, and on Van Halen's UK return will undoubtedly confirm it as one of the biggest of the new bands.

Albums:-
Van Halen (Warners K56470).



THE TOP 12

many and Japan, it finally sold a million worldwide, and UFO toured Japan.

Three years were to go by before UFO landed another recording contract, this time with Chrysalis in 1974.

Just before this UFO set off for a German tour, on the eve of which the then lead guitarist, Bernie Marsden, quit. Somehow UFO also found itself on tour without amplification equipment as well. Borrowing gear and a lead guitarist—Michael Schenker from the support band Scorpions UFO completed the tour, and hung onto Schenker. He worked wonders for UFO, tightening up the sound and giving it a new, sharper edge.

Unfortunately Schenker literally disappeared on the eve of the band's biggest American tour last year and UFO recruited Paul Chapman, from Lone Star, to deputise. A few months later he returned without every really explaining much about what he had been doing and slipped back into the band.



When the same thing happened again, Schenker was permanently replaced by Chapman. It's too early yet to assess Chapman's full impact on UFO. It's worth pointing out that he appears on the latest album as does Schenker and its difficult to tell where one leaves off and the other takes over. In addition Schenker was a major writing partner in UFO and it now appears that much more of this load will fall on Phil Mogg.

Nevertheless UFO is now an established name in this country and is undoubtedly destined for more and more success.

Albums:-

Phenomenon (Chrysalis CHR 1059) Force It (CHR 1074) No Heavy Petting (CHR 1103) Lights Out (CHR 1127) Obsession (CDE 1182) Strangers In The Night (CJT 5)

Led Zeppelin

IF BLACK Sabbath is the most representative heavy metal band, Led Zeppelin has to be the richest and the most successful. And yet, in many ways, Zepp remains an underground outfit, largely due to conscious efforts on the band's part.

The band has never appeared on television, never released an official single, releases an LP roughly every 18 months. Live appearances, other than in the States, are as rare as a heatwave in December.

Obviously this has paid off to a remarkable degree—all of the band's album have gone platinum and *Led Zeppelin IV* became something of a permanent fixture in the US Top 200 having racked up something like a five-year stay there.

When the Yardbirds split in July 1968, guitarist Jimmy Page was left recording and touring commitments. Page contacted John Paul Jones, to come in on bass, and on the recommendation of a friend, John Bonham (drums) and Robert Plant (vocals) from Birmingham's Band Of Joy. The band recorded its first album in 30 hours, headed for Scandinavia to fulfil those gig commitments and then headed for the States, to support Vanilla Fudge. Following the release of *Led Zeppelin in the States* in February '69 the band returned to do a headlining tour. Two months after release the album was at number eight in the charts and remained in the top twenty for six months.

Led Zeppelin II was released in October '69 and was a blockbuster on both sides of the Atlantic.

From there, in a commercial sense, it was onward and upward for Zeppelin who still remain untouched at the top of the heavy metal tree despite the infrequency of tours and albums—or perhaps, as suggested earlier, because of that.

The band has dabbled in almost every style of music—folk, soul, rock and roll and reggae—but it is surely as a powerhouse outfit that it remains supreme.

On stage the four are unbeatable with Robert Plant the best front man rock has ever seen and Jimmy Page doing a pretty heroic job on guitar.

What else is left to do? Does total success breed loss of interest? Hopefully not, because Zeppelin in full flight is a sight to behold.

Albums:-

Led Zeppelin (Atlantic K40031) Led Zeppelin II (Atlantic K40037) Led Zeppelin III (Atlantic K50002) Led Zeppelin IV (Atlantic K50008) Houses Of The Holy (Atlantic K50014) Physical Graffiti (Swansong SSK 89400) Presence (SSK 59402) The Song Remains The Same (SSK89402).



ROBERT PLANT of Led Zeppelin



STATUS QUO: they had to get out on the road and build up a following

IT'S ONE thing to release an album — it's quite another for the public to buy it. That's where the marketing man comes in. It's his task to ensure that the public are aware of the album and the artist. Through his advertising campaign he must also attempt to convince the record dealer that the album is worth stocking, preferably in depth, and as a further refinement he has to make sure that the right kind of people know about the album.

Marketing heavy metal is not an easy task, since the majority of the media is not altogether well-disposed to this style of music. It is rarely, if ever, programmed on daytime radio, it only occasionally crops up on television, the rock press — with a few committed exceptions — tends to disregard it and the national papers are much more pop-oriented. So how does a marketing manager go about playing his part in breaking a heavy metal band? *RB* spoke to three major record companies, all of whom have strong involvement with heavy metal.

Phonogram's Tony Powell is a great believer in the theory that heavy metal fans prefer discovering new bands and new albums for themselves.

"The bands have to get out on the road and build up a following from live appearances," he says staunchly. "Status Quo did it, Thin Lizzy did it and so did Black Sabbath. I don't honestly think a lot of advertising and a lot of push from the record companies will convince people to buy heavy metal or hard rock albums unless the public has seen the band for itself."

Powell offers as a prime example the story of Rush's rise to success in this country. He was involved right from the beginning, when as American product manager at the time he heard vague reports about the reaction Rush was getting in the States.

When Phonogram's American label Mercury signed them pressure was exerted by America to release the album over here. Neither Powell nor Nigel Grainge, then head of *a&r*, were too enthusiastic, but decided to make it available on import. "Interest started growing slowly but surely," recalls Powell. Old Grey Whistle Test put it on the air as a mystery spot, Alan Freeman started playing it on Radio 1 and then all these letters started pouring into the company asking for more information

Metal springs up — from underground

about the band.

"By this time Rush was into the second album so we did the same thing — except that once sales reached a certain point we switched to British release. This went on for three years and by the end of it the mail we were getting was incredible."

With Rush established on an 'underground' level Phonogram set about establishing them on a broader front. A Rush tour helped a great deal — and this also started people talking about them, a key factor. "I know that in the early days of Rush the first album was being passed from hand to hand among fans and I still believe that sort of 'underground' feeling is very important for this type of band. People don't want to be hit over the head with heavy record company promotion, they want to make up their own minds," claims Powell.

Underground

"Proof of that was on the Black Sabbath tour last year. I expected that the audience would be made up of the same old faces that I used to see eight or nine years ago. Instead the majority consisted of kids of 14 and 16. Now where were those people weaned on Sabbath? It certainly wasn't the radio so it must have been word-of-mouth.

"To sum up there are no short cuts with the sort of band we are talking about — unless you are extremely lucky. With a new band you have to resign yourself to the fact that it is going to take, literally, years for them to become established.

"So really a lot of it is a question of forcing yourself to take your time. But once a band breaks through they tend to last for a very long time — so patience gets its just reward in quite a few cases."

Colin Burn, general manager of EMI's Licensed Repertoire Division,

agrees. Burn should know, having been involved with one of the biggest heavy metal bands ever, Deep Purple, and is now working on, among others, Whitesnake — the band formed by former Purple singer David Coverdale and featuring ex-Purple keyboard player Jon Lord.

However, Burn points out that while live concerts are very important they are not necessarily a passport to commercial success. "People who go to concerts do not automatically buy records — perhaps that's because of the present financial situation plus the cost of going to concerts and buying albums.

"But obviously you can't ignore the live situation and if a band builds up a following by doing that kind of thing we as a record company are more than willing to support them.

"It's interesting that audiences seem to be getting younger. That indicates that the hard rock and heavy metal groups are reaching people they've never reached before which in turn indicates that the music remains as fresh and exciting as it ever was.

"The Deep Purple catalogue is more proof of a whole variety of facets involved in heavy metal music — the compilation album *24 Carat Purple* still achieves very healthy sales every month. If it's good heavy metal it seems to just go on and on in terms of sales.

"Deep Purple still seems to be amazingly strong and I think the odds are that in the current musical climate Whitesnake will become a very successful band.

"I think heavy metal will remain strong, perhaps largely because of the fact it still maintains a certain 'underground' image. People like to find out for themselves about new bands.

"Whitesnake, for example, went on a 'back to the roots' tour of smaller halls in out-of-the-way places. The grassroots

reaction was tremendous, as it was to a subsequent major tour.

"I have complete confidence in the future of Whitesnake and bands like them, particularly in the light of successes that other bands have achieved recently — such as Rush. There's always room for exciting and hard-hitting bands — because that's the music a lot of the public really want to hear."

On a more specific level Keith Lewis, marketing director at Chrysalis, agrees with the necessity of touring but points out that both tours and marketing action around tours have to be very carefully placed.

"Aside from London, where there seems to be enough people to support almost any kind of music, heavy metal fans are very much concentrated in the industrial areas in the Midlands and the North," he says.

"When we have a band on tour I like to make sure that there are posters all over the place advertising live appearance and also the product that it has available at the time. In addition we make sure that there are plenty of badges, t-shirts and posters of bands like UFO available for audiences to buy.

"This kind of approach is made all the more important by the lack of coverage of heavy metal acts in the majority of the media. There are some exceptions, of course, but in the main I think that the problem is heavy metal is not a particularly exciting kind of music for a reporter to write about. Essentially the audience is there to listen to the music and enjoy themselves — and not much more than that.

"Of course we advertise in the rock papers because they are important in their own way — but one would hesitate to concentrate a campaign on just that.

Establishment

"Another essential area is to convince the record dealer that he should order your albums — so window displays, poster packs and so on are important. They demonstrate that you as a record company are interested enough in the band to spend money on them and he in turn will reflect this interest by becoming enthusiastic about the music himself.

"Basically, though, there is no magic ingredient in the marketing mix for a heavy metal band. You just have to make sure you cover all the outlets and all the areas you should be doing and then let the music do the rest. After all that's really the most important thing.

"It's certainly worked for us in the past and, for example, we're now enjoying the fruits of that style of approach with UFO. It's taken them about five years to break through to becoming a major act which is about the right sort of timing for a heavy metal band. And the best thing about taking it in a steady manner like that is you know you have the band established on a broad base and that their success is not a flash in the pan."

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AC/DC

Don Scott (vocals), Angus Young (guitar), Cliff Williams (bass), Malcolm Young (guitar), Phil Rudd (drums).

Originally based in Australia the band made its debut appearance in the UK in 1976. Immediately grabbed audiences with the stylish, raunchy vocals of Scott and the amazing schoolboy persona of Angus Young who still remains the band's strongest visual asset. Very rocky, very dirty.

Albums:-

High Voltage (Atlantic K50257) Dirty Deeds Done Cheap (K50323) Let There Be Rock (K50366) Powerage (K50483) If You Want Blood You've Got It (K50532).

AEROSMITH

Steven Tyler (vocals), Joe Perry (guitar), Brad Whitford (guitar), Joey Kramer (drums), Tom Hamilton (bass).

Boston-based American outfit, signed to CBS six years ago. Enormous following in the States has never been emulated here surprisingly since the band is good-looking, sharper than a razor and fronted by the startling Steven Tyler, himself an asset to any band.

Albums:-

Get Your Wings (CBS 80015) Toys In The Attic (80073) Rocks (81379) Draw The Line (82147) Live Bootleg (88225).

THE BABYS

John Waite (lead vocals, bass), Michael Corky (rhythm guitar and keyboards), Wally Stocker (lead guitar), Tony Brock (drums).

Good-looking band tending more towards the rock end of heavy metal. Currently concentrating on the States where its slightly AOR style is gaining more acceptance than here. Nonetheless a quantity output guaranteed good record company support from Chrysalis.

Albums:-

The Babys (Chrysalis CHR 1129) Broken Heart (CHR 1150)

BAD COMPANY

Paul Rodgers (vocals), Boz Burrell (bass), Mick Ralphs (guitar), Simon Kirke (drums).

Formed from the remains of two bands - Free and Mott - The Hoople. Made a sterling start with first album, which included hit single 'Can't Get Enough'. Raunchy, bluesy outfit. Signed to Zeppelin's Swan song label in October last year - first album from there due soon.

Albums:-

Bad Company (Island ILPS 9279) Straight Shooter (ILPS 9304) Run With The Pack (ILPS 9346) Burning Ship (ILPS 9441)

BETHNAL

George Csapo (vocals, keyboards, violin), Everton Williams (bass), Nick Michaels (guitar), Pete Donning (drums).

British band originally lumped under New Wave tag when it emerged from five years of obscurity with debut album for Phonogram. But Bethnal has always been a basically heavy band - although lighter side shows through occasionally. Second album vast improvement on first.

Albums:-

Bethnal (Vertigo 9102 020) Crash Landing (Vertigo 9102 029)

THE TOP 50

HALF A ton of heavy metal - 50 of the best bands from the past, the present and the future. All 50 entries for the bands conclude with a list of recommended albums - in catalogue-listed order. And all 50 bands are well worth a listen.



AEROSMITH in action

BLUE OYSTER CULT

Eric Bloom (vocals, guitar), Donald 'Buck Dharma' Roesser (guitar, vocals), Joe Bouchard (bass), Albert Bouchard (drums), Allen Lanier (keyboards, guitar). Classic metal outfit, originally known as the Soft White Underbelly. Formed in 1970 with *Crawdaddy!* rock critic Sandy Pearlman offering a great deal of advice on style and approach. Used to be renowned for being the American answer to Sabbath but mellowed out more recently.

Albums:-

Blue Oyster Cult (CBS 64904) Secret Treaties (80103) Tyranny And Mutation (65331) On Your Feet Or On Your Knees (88116) Agents Of Fortune (81385) Spectres (86050) Some Enchanted Evening (86074)

BOSTON

Tom Scholz (guitar, keyboards), Brad Delp (vocals), Barry Goudreau (guitar), Sib Hashian (drums, percussion), Fran Sheehan (bass, percussion). Technocrat American band formed by guitarist Tom Scholz who remains the mainstay of the band. Represented well musically by the hit single 'More Than A Feeling'.

Albums:-

Boston (Epic EPC 81611) Don't Look Back (Epic EPC 86057)

THE BOYZZ

Diry Dan Buck (lead vocals), Kent Cooper (drums), Dave Angel (bass), Gil Pini (guitar), Michael Tafajva (guitar), Anatole Halinovich (keyboards). Formed in 1974 in the American mid-West the Bozzz only recently recorded their debut album on Epic here and Cleveland International in the States - same label as Meatloaf. Tough and dirty the Bozzz have adopted a Hell's Angel persona to tighten up their aggressive image. Promising new band.

Album: Too Wild To Tame (Epic EPC 82995)

BUDGE

Burke Shelley (bass, vocals), Tony Bourge (guitar), Steve Williams (drums). No nonsense Welsh trio, augmented on stage by guitarist Myf Isaacs. Currently

resident in Canada. Very loud, very tough.

Albums:

In For The Kill (MCA MCF 2546) Bandolier (MCF 2723) Never Turn Your Back On A Friend (MCG 3513) Best of Budge (MCF 2766) If I Were Britannia I'd Waive The Rules (A&M AMLH 68377) Impeccable (AMLM 64675)

CHAMPION

Garry Bell (lead vocals, guitar), Willie Bath (bass vocals), Damon Butcher (keyboards), Geoff Britton (drums, percussion), Clem Clompton (guitar, vocals). New band formed from the remains of Rough Diamond who, in turn, was formed from ex-members of a whole number of outfits. Highly experienced outfit, strong rockers when the mood takes it.

Album:

Champion (Epic 83179)

CHEAP TRICK

Rick Nielsen (vocals), Robin Zander (vocals, guitar), Bun E. Carlos (drums), Tom Peterson (bass). Slightly more main stream at first than most heavy metal outfits Trick nevertheless was appealing through excellent touches of humour. Latest album sees them heavier than ever and still doing the tongue in cheek stuff. Fine band.

Albums:

In Colour (Epic EPC 82214) Heaven Tonight (Epic EPC 82679) Live At The Budokan (Epic EPC 86083)

CREAM

Eric Clapton (guitar, vocals), Ginger Baker (drums), Jack Bruce (bass, vocals). Prototype heavy trio formed in 1966 and disbanded 1970. Fine band made up of true virtuosi, rated highly at the time although history has tended to diminish its importance - rather unfairly. Short but fertile career in which the band made its influence strongly felt both sides of Atlantic.

Albums:

Cream (2384 067) Disraeli Gears (2394 129) Best Of Cream (2394 131) Wheels Of Fire I (2394 136) Wheels Of Fire 2

(2394 137) Live Cream (2394 154) Live Cream Volume 2 (2394 155) Goodbye (2394 178) Cream 2 (2479 701) Heavy Cream (2659 022) Wheels Of Fire (double) (2671 109)

DEEP PURPLE

Ritchie Blackmore (drums), Ian Paice (drums), Jon Lord (keyboards), Les Burrell (guitar), Nicky Simper (bass), Rod Evans (vocals). Above is the original line-up but the Purple most remembered was probably the Mark II version in which Roger Glover and Ian Gillan replaced Simper and Evans. Folded in '76 after eight years of continuous commercial success. One of the biggest and most entertaining metal bands around Purple maintains a tremendous hold on rock fans today.

Albums:

Book Of Taliesyn (Harvest FHLV 751) Deep Purple (FHV 759) Live Concert (FHV 767) In Rock (FHV 777) Fireball (FHV 793) Machinehead (Purple TPSA 7504) Who Do We Think We Are (TPSAA 7515) Made In Japan (TPSP 351) Burn (TPS 3505) Stormbringer (TPS 3508) 24 Carat Purple (TPSM 2002) Shades Of (Harvest FSHM 2016) Powerhouse (Purple TPS 3510) Come Taste The Band (TPSA 7515) Made In Europe (TPSA 7517) Singles (Harvest SHFM 2026) Mark II Singles (Purple TPS 3514).

DETECTIVE

Michael De Barres (vocals), Michael Monarch (guitar), Tony Kaye (keyboards), Bobby Pickett (bass), Jon Hyde (drums). Straight ahead American based rock and roll outfit signed by Led Zeppelin's Jimmy Page to the Swan song label. Des Barres is from Silverhead, outrage rockers from the past, Monarch from Stepentown and Tony Kaye from Yes, Monarch a sideman with Bowie.

Albums:

Detective (Swansong SSK 59405) It Takes One To Know One (SSK 59406) ELP

Keith Emerson (keyboards), Greg Lake (bass, vocals), Carl Palmer (drums). Startling variable band but often so close to metal as makes no difference. All three members are brilliantly accomplished musicians with a penchant for re-working classical works. Quiet of late but with a track record to be proud of.

Albums:

Emerson, Lake And Palmer (Manticore K43503) Tarkus (K43504) Trilogy (K43505) Brain Salad Surgery (K53501) Welcome Back My Friends (K63500) Pictures At An Exhibition (K35501) Works (K8009) Works II (K50422) Love Beach (Atlantic K50552)

FOREIGNER

Lon Gramm (vocals), Mick Jones (guitar), Ian MacDonald (guitar, keyboards), Al Greenwood (guitar, synthesizers), Ed Gagliardi (bass), Dennis Elliot (drums).

Not entirely metal but still the sort of band you'd like to see. Jones set up the band in New York three years ago with fellow English ex-patriate MacDonald. Strong rockers and the best track so far has to be 'Hot Blooded' from the second album.

Albums:

Foreigner (Atlantic K50356) Double Vision (K50476)

FREE

Paul Rodgers (vocals), Paul Kosoff (guitar), Andy Fraser (bass), Simon Kirke (drums).

Pioneers of metal-orientated music dominated by the brilliant but sadly-fated Kosoff. Blues influenced, the band formed in 1968 with encouragement from blues doyen Alex Komer. Split in 1971, reunited next year and eventually broke up finally with Rodgers and Kirke going to Bad Company, Kosoff to Back Street Crawler and Fraser to Sharks.

Albums:

Tons Of Sobs (Island ILPS 9089) **Free** (ILPS 9104) **Fire And Water** (ILPS 9120) **Highway** (ILPS 9138) **Live At Last** (ILPS 9192) **Free At Last** (ILPS 9192) **Heartbreaker** (ILPS 9217) **Free 'N' Easy** (Rough 'N' Ready ILPS 9453) **The Free Story**—available cassette only (ZCID 104)

RORY GALLAGHER

Rory Gallagher (guitar, vocals), Ted McKenna (drums), Gerry McAvoy (bass). Gallagher is living proof that not only can white men sing the blues (Irishmen at that) but can do a superb job of it too. Noted first and foremost for his brilliance as a guitarist Gallagher is also a fine singer.

Albums:

Rory Gallagher (Polydor 2388 044) **Deuce** (2383 076) **Live In Europe** (2383 112) **Blueprint** (2383 189) **Tattoo** (2383 230) **The Story So Far** (2383 276) **The Best Years** (2383 414) **Rory Gallagher** (2384 066) **Rory Gallagher Live** (2384 079) **Irish Tour '74** (2659 031) **Against The Grain** (Chrysalis CHR 1098) **Galling Card** (CHR 1124) **Photo-Finish** (CHR 1124)

GENERATION X

Billy Idol (lead vocals), Tony James (bass), Bob Andrews (guitar), Mark Luff (drums).

Originally very much part of the New Wave but since graduated to metal — as evinced by its second album. Idol is a classic metal front man and collectively the band is convincing power outfit.

Albums:

Generation X (Chrysalis CHR 1169) **Can't Get To You** (CHR 1193)

GILLAN

Jan Gillan (lead vocals), Colin Toms (keyboards, flute), Steve Byrd (lead guitar), John McVie (bass), Pete Barnacle (drums).

Latest band formed by former, and outstanding, lead singer with Deep Purple. Gillan's been through a variety of bands since his departure from Purple but this latest outfit looks his most promising.

GOLDEN EARRING

Barry Jay (vocals), George Kossmans (guitar), Rinus Gerritsen (bass), Cesar Zuiderwijk (drums), Eeko Gelling (guitar).

Dutch band formed in the mid-Sixties which achieved immense success in its country by 1968. Among the first of the European bands to achieve success in the UK, largely on the strength of the single 'Radar Love'.

Albums:

Contraband (Polydor 2310 491) **Switch** (2406 117) **To The Hilt** (2480 330) **Golden Earring** (2482 329) **Golden Earring Live** (2625 034).

GRAND FUNK RAILROAD

Mark Farner (guitar, vocals), Mel Schacher (bass), Don Brewer (drums).

Now defunct, in its time this power trio was about the hottest thing around in the States. Ten platinum albums to its credit and success achieved without an inch of press coverage or barely a minute of airplay.

Albums:

Live Album (Capitol EST DW 1/2) **Caught In The Act** (EST FP 15)

HAWKLOARDS

Robert Calvey (vocals), Dave Brock (guitar), Harvey Bainbridge (bass), Steve Swemells (Keyboards), Martin Griffin (drums).

Latest incarnation of Hawkwind of which Calvert and Brock are solo survivors. As one of the old Hawkwind album titles suggests these boys are truly masters of the universe — highly spacey, highly entertaining, usually heavy, always worth seeing and listening to.

Albums:

Hawkwind (Sunset 50374) **Space Ritual Alive** (United Artists UAD 60037) **In Search Of Space** (UAG 29202) **Doremi Fa So La Ti Do** (UAG 29364) **In The Hall Of The Mountain Grill** (UAG 29672) **Warrior On The Edge Of Time** (UAG 29766) **Masters Of The Universe** (UAG 30025) **Roadhaws** (UAK 29919) **ASTOUNDING SOUNDS, AMAZING MUSIC** (Charisma CDS 4004) **Quark, Strangeness And Charm** (CDS 4008) **The Hawkloards** (CDS 4014).

JIMI HENDRIX

Most influential guitarist in history of rock. First with Experience and later with Band Of Gypsies recorded the greatest rock, metal and every other branch of music one can think. Still unsurpassed.

Albums:

At The Isle Of Wight (Polydor 2302 016) **Hendrix In The West** (2302 016) **The Cry Of Love** (2302 023) **Smash Hits** (2310 268) **Electric Ladyland Part 1** (2310 271) **Electric Ladyland Part 2** (2310 272) **Loose Ends** (2310 301) **Crash Landing** (2310 398) **Midnight Lightning** (2310 415) **Jimmy Hendrix**

(2343 080) **Jimi Hendrix Volume 2** (2343 086) **Band Of Gypsies** (2480 005) **The Essential Jimi Hendrix** (2612 034) **Electric Ladyland** (2657 012) **Are You Experienced/Axis: Bold As Love** (2683 031)

JAPAN

David Sylvian (vocals, guitar), Rob Dean (lead guitar), Steve Jansen (drums), Richard Barbier (keyboards), Mich Krum (bass, sax).

Relatively new, good-looking and young. Visually very much exponents of the glam rock style, musically very tough.

Albums:

Adolescent Sex (Ariola AHAL 8004) **Obscure Alternatives** (AHALH 8007)

JETHRO TULL

Ian Anderson (vocals, flute, guitar), Martin Barre (guitar), John Evan (keyboards), Barriemore Barlow (drums), John Glascock (bass), David Palmer (keyboards).

Tull's inclusion could cause raised eyebrows about metal purists but Anderson and the boys have had their moments — particularly in the early days and also on *Too Old To Rock 'N' Roll*.

Albums:

Thick As A Brick (Chrysalis CHR 1003) **A Passion Play** (CHR 1040) **This Was** (CHR 1041) **Stand Up** (CHR 1042) **Benefit** (CHR 1043) **Aqualung** (CHR 1044) **Warchild** (CHR 1067) **M.U.**, **The Best of** (CHR 1078) **Minstrel In The Gallery** (CHR 1082) **Too Old To Rock 'N' Roll: Too Young To Die** (CHR 1111) **Songs From The Wood** (CHR 1132) **Repeat The Best Of Vol II** (CHR 1135) **Heavy Horses** (CHR 1174) **Living In The Past** (CJT 1) **Bursting Out** (CJT 4)

JUDAS PRIEST:

Robert Halford (vocals), Glenn Tipton (guitars), KK Downing (guitars), Ian Hill (bass), Les Binks (drums).

Hard working British band currently seeing the fruits of its constant touring. Lately blossomed into a much harder outfit particularly on stage where Halford has taken to brandishing a whip and

coming on strong (but jokingly) with the macho-bongbo style.

Albums:

Sin After Sin (CBS 82008) **Stained Class** (82430) **Killing Machine** (83135)

KANSAS

Kerry Livgren (keyboards, guitar), Steve Walsh (keyboards, lead vocals), Rich Williams (guitar), Phil Ehart (drums), Dave Hoem (bass, backing vocals), Robbie Steinhardt (violin, lead vocals).

The symphonic end of the heavy metal spectrum. Occasionally too overtly conscious of their collective musical skills but generally a tight and exciting outfit.

Albums:

Kansas (Epic EPC 81074) **Song For America** (EPC 80740) **Lefterover** (EPC 81728) **Point Of Know Return** (Krischner KIR 82234) **Two For The Show** (KIR 88238)

LYNYRD SKYNYRD

Ronnie Van Zandt (vocals), Steve Gaines (guitar), Allen Collins (guitar), Gary Westingham (guitar), Leon Wilkeson (bass), Billy Powell (keyboards), Artemus Pyle (drums).

Archetypal southern boogie band but heavier than most. More than promising career cut off by plane crash which killed half the band.

Albums:

Pronounced . . . (MCA MCG 3502) **Second Helping** (MCG 2547) **Nuthin' But A G Thang** (guitar), Leon Wilkeson (bass), Billy Powell (keyboards), Artemus Pyle (drums).

First and Last (MCG 3529) **MAGNUM** Tony Clarkin (lead guitar, vocals), Richard Bailey (keyboards, flute), Ken Gorn (drums), Wally Lou (bass, vocals), Bob Catley (vocals).

New band formed two years ago in the home of British heavy metal. Birmingham, Loud and exciting the band is well placed to lead the second generation of metal bands.

Album:

Kingdom Of Madness (Jet LP210)

MAHOAGANY RUSH

Frank Marino (lead guitar, vocals), Jimmy Ayob (drums), Paul Harwood (bass).

Chiefly known for Marino's unswerving belief that he is the reincarnation of Jimi Hendrix. Nonetheless a raunch filled American band yet to fulfil its potential in this country.

Albums:

Mahogany Rush IV (CBS 81417) **World Anthem** (81978) **Fire** (8261)

MARSEILLE

Paul Dale (vocals), Beil Buchanan (guitar), Andy Charters (guitar), Steve Dinwoodie (bass), Keith Knowles (drums).

Young and newly formed band from Liverpool. One of the new wave of British heavy metal bands Marseille also goes a bundle on overt male chauvinism. First album due in the spring this year on Mountain.

MEAT LOAF

Heavy metal with a sense of humour as demonstrated perfectly on the, thus far, only Meat Loaf album, which itself is something of a four de force.

Album:

Bat Out Of Hell (Epic EPC 82419).

ROBERT HALFORD of Judas Priest



GARY MOORE

An admirable guitarist whose seemingly unconvincing ability to steer clear of commercial success in the past has now been conquered by joining Thin Lizzy, replacing Brian Robertson.

Album:
Back On The Streets (MCA MCF 2853)

999

N&A Cash (vocals), John Watson (bass), Pablo Labratin (drums), Guy Days (guitar).

New Wave? Heavy Metal? One would plump for the latter, although the band might not agree. Nevertheless all the ingredients are there in this British band. Loud, hard-driving and rhythmic.

Albums:
999 (United Artists UAG 30199) Separates (UAG 30209)

QUEEN

Freddie Mercury (vocals, keyboards), Brian May (guitar), John Deacon (bass), Roger Taylor (drums).

Made initial impression as the last of the glam-rock bands but quickly proved its musical worth—particularly May's sterling guitar work.

Albums:
Queen (EMI EMC 3006) Queen II (EMA 767) Sheer Heart Attack (EMC 3061) A Night At The Opera (EMTC 103) A Day At The Races (EMTC 104) News Of The World (EMA 784) Jaws (EME 788).

TREVOR RABIN

South African born, now British based. A new addition to the hard rock and metal ranks but made impressive start with debut album on which he played all instruments bar drums, wrote all the songs and produced as well.

Album:
Trevor Rabin (Chrysalis CHR 1196)

RAINBOW

Richie Blackmore (lead guitar), Ronnie James Dio (vocals), Cozy Powell (drums), Bob Daisley (bass), David Stone (keyboards).

Most successful of the Deep Purple off-shoot bands largely due to Blackmore's strong personal following. Constant personnel changes have hindered expected rise to dominance, however.

Albums:
Rainbow Rising (Polydor 2490 137) Ritchie Blackmore's Rainbow (2490

141) On Stage (2657 016) Long Live Rock 'N' Roll (POLD 5002).

BOB SEGER

Bob Seger (vocals, guitar, keyboards), Drew Abbott (guitar), Robyn Robbins (keyboards), David Teegeard (drums), Chris Campbell (bass).

Don't let the new mellow Seger fool you. Not too long ago he was loud, rough and ready although it was to be admitted throughout his career he has had his quiet side too.

Albums:
Mongrel (Capitol CAPS 1010) Ramblin' Man (CAPS 1013) Live Bullet (ESTSP 16) Beautiful Loser (EST 11378) Night Moves (EAST 11557) Stranger In Town (EAST 11698)

SHOOTER

Dave Mathew (vocals, guitar), Steve St Clair (guitar, vocals), John Tove (drums, percussion), Stephen Shires (keyboards, guitar, vocals), Simon James Dunn (bass, vocals).

New, young and exciting British band hailing from the same stable as David Coverdale and Whitesnake. Plenty of potential.

Album:
Shooter (EMI International INS 3020)

STARCASTLE

Terry Luttrell (vocals), Steve Hagler (guitar, keyboards), Matthew Stewart (guitar), Herb Schildt (keyboards), Gary Sreter (bass), Steven Tassler (drums).

American outfit which made an impressive start with *Starcastle* and maintained its style until third album *Citadel*.

Albums:
Starcastle (Epic EPC 81347) Fountains Of Light (EPC 81665) Citadel (EPC 82232) Real To Reel (EPC 82916)

STARZ

Michael Lee Smith (vocals), Ritchie Ranno (guitar), Joe X. Duke (drums), Bobby Massano (guitar), Orville Davies (bass).

American outfit managed by the same people who managed Kiss. Less extravagant than Kiss but highly powerful, aimed more at mid-tens than sub-tens.

Albums:
Attention Shoppers (Capitol EST 11710) Colossus Rock (EST 11861)

STATUS QUO

Francis Rossi (guitar, vocals), Rick Parfitt (guitar, vocals), Alan Lancaster (bass, vocals), John Coghlan (drums).

Fifteen years old, Quo has all the

hallmarks of a band which will go on forever. Kings of boogie, masters of the riff and prime exponents of the three chord anthem Quo might be characterised as light metal.

Albums:
Pledriver (Vertigo 6360 820) Hello (6360 098) Live (6641 580) Quo (9102 001) On The Level (9102 002) Blue For You (9102 006) Rockin' All Over The World (9102 014) If You Can't Stand The Heat (9102 027)

STRIFE

John Reid (lead guitar, vocals, harmonica), Gordon Rowley (bass), Paul Ellison (drums).

Classic heavy metal power trio, much neglected by record buyers but an active and aggressive live act. Recorded first album after three years of constant gigging.

Album:
Rush (Chrysalis CHR 1063)

STYX

Dennis De Young (vocals, keyboards), Chuck Panozzo (bass, vocals), John Panozzo (drums, vocals), Tommy Shaw (guitar, vocals), Gary Young (guitar, vocals).

American technically-orientated band, strong on vocals. Improving by leaps and bounds culminating with an excellent album in *Pieces of Eight*.

Albums:
Equinox (AGM AMLH 64559) Crystal Ball (AMHL 64604) The Grand Illusion (AMHL 64637) Pieces of Eight (AMHL 64724)

TEN YEARS AFTER

Alvin Lee (guitar, vocals), Chick Churchill (organ), Leo Lyons (bass), Ric Lee (drums).

Blues orientated band, formed in 1966 and which peaked too soon after blistering performance of 'Going Home' at Woodstock in '68 which remains one of the high points of the film of the event.

Albums:
A Space In Time (Chrysalis CHR 1001) Rock & Roll Music To The World (CHR 1009) Recorded Live (CTY 1049) Goin' Home (CHR 1077) Sssh (CHR 1083) Criedwood Green (CHR 1084) Watt (CHR 1085) The Classic Performances Of Ten Years After (CHR 1134)

BERNIE TORME BAND

Bernie Torme (lead guitar, vocals), Phil Spalding (bass, vocals), Mark Harrison (drums).

Formed 18 months ago and fronted by Dubliner Torme. Among the front runners of new heavy bands. First album due this year but check the Torme EP (Jet 137) as an indicator of style.

PAT TRAVERS BAND

Pat Travers (guitar, keyboards, vocals), Mari Costing (bass), Pat Thrall (guitar, guitar synthesizer), Tommy Aldridge (drums).

Formed by Travers four years ago and dominated by him since then—which is no bad thing since he's an excellent technoflash guitarist and an impressive singer.

Albums:
Pat Travers (Polydor 2383 395) Makin' Magic (2383 436) Putting In Straight (2383 471) Heat In The Street (POLD 5005)

URIAH HEPP

Ken Hensley (keyboards, guitars, vocals), Trevor Bolder (bass), Mick Box (guitar), John Lawton (vocals), Lee Kerlake (drums).

Heavy Metal survivors having formed in 1969 and gone through a whole series of bass players, drummers and singers.

When David Byron quit/was fired a couple of years ago, having been very much a figure head in the band and a classic metal vocalist, Hepp were used to this sort of thing and didn't bat a collective eyelid.

Albums:
Very 'Eavy Very 'Umbie (Bronze BRNA 142) Salisbury (BRNA 152) Look At Yourself (BRNA 169) Demons And Wizards (BRNA 193) Magician's Birthday (BRNA 213)

Uriah Heep Live (BRSP 1) Sweet Freedom (BRNA 245) Wonderworld (BRON 280) Return To Fantasy (BRNA 335) Best Of (BRON 375) High And Mighty (BRNA 384) Firefly (Brna 483) Innocent Victim (BRON 504) Fallen Angel (BRNA 512)

MAX WEBSTER

Kim Mitchell (lead guitar, vocals), Terry Watkinson (keyboards, vocals), Gary McCracken (drums), David Myles (bass, vocals).

Formed in the early Seventies this Canadian quartet—with 'fifth member'—Pye Dubois on lyrics—was originally signed to Mercury but switched to Capitol in '78.

Album:
Mutiny Up My Sleeve (Capitol ESY 11776)

HAWKLORDS

ASTOUNDING CDS 4004

QUARK STRANGENESS AND CHARM CDS 4008

HAWKLORDS CDS 4014

Marketed by Chrysalis Records and Epsa. Available through Phonodisc.

Motörhead

OVER

KILL



'OVERKILL' the album & single

Produced by Jimmy Miller

BRON 515

BRO 67

On Tour

24th March St. Alban's City Hall
26th March Newcastle City Hall
27th March Edinburgh Odeon
28th March Glasgow Apollo
30th March Cambridge Corn Exchange

31st March Friars, Aylesbury
1st April Lyceum
2nd April Portsmouth Guildhall
3rd April Derby Assembly Rooms
4th April Sheffield City Hall
5th April Liverpool Empire

7th April Birmingham Odeon
8th April Leicester De Montfort
9th April Hanley Victoria Hall
10th April Bristol Colston Hall
11th April Manchester Free Trade
12th April Bradford St Georges Hall



Metal bounces back

"HEAVY METAL has always been very, very strong and very popular despite what the critics have said - even in the early days of Black Sabbath there were literally hundreds of thousands of heavy metal fans. They may not have known it but that's what they were".

Thus speaks Rodger Bain, head of a&r at Phonogram. Bain is eminently well-placed to take this view of metal since, besides his current position which involves him with Rush, Sabbath, Lizzy and others, in his full-time producer days he worked with Sabbath and Budgie and more.

Bain says that he has been seeing signs of the current upsurge of interest in heavy metal for at least the past 12 months, if not longer. "Even while the punk thing was flaring up I could see that a lot of this was really heavy metal. In fact, to generalise, punk was metal with different hair cuts".

Part of the resurgence in metal is down to the vacuum left by the deflation of punk, according to Bain. "It happens every time a new trend rises up and dies. There's a gap left. And when there's no market trend people turn naturally to the type of music they know and love. Which indicates that a lot of people love heavy metal.

"Interestingly enough in America people have always maintained the same level of popularity whereas here I believe we are a lot more trend-conscious. You could say that Britain is now falling back in line with the musical mood of the major markets of the world - because metal has always been enormous in Germany and Japan as well.

"Despite this I believe that British heavy metal has retained its own distinctive flavour. American metal is, in the main, more technical and more concerned with dressing up music but British metal has always been ballsier and dirtier. I think macho is perhaps the right word here.

"I suppose the first real evidence that a lot of people had of a renewed interest in metal was last year when Black Sabbath came back after being quiet for so long with a chart album, a hit single and a sell-out tour. For me that was an immensely satisfying thing because I've always regarded them as among the best heavy metal bands in the world.

"This sort of thing will influence new bands as well because logic suggests musicians just starting out will tend to imitate the successful bands of the time. "But I've already seen a few British bands who are up and coming and who have a lot of heavy metal about them.

"It's also interesting because the new bands have also been influenced by the new wave-punk outfits. They are definitely heavy metal bands but the songs are slightly different - the subject matter tends to be different and perhaps even more basic than the original metal bands.

"More than that I think that we owe a debt to the punk bands because they helped get people back into the habit of



BOB SEGER: made a living for years without recording success

going to live concerts and that sort of grass-roots interest gives the whole business a kick up the backside.

"In addition the people who supported the punk bands must have inevitably found that they wanted a little more sophistication - which may be the wrong word in this context. The heavy metal bands offer that degree extra of sophistication because despite what many people say there really are a lot of musically worthwhile metal outfits.

"At the moment most of the new metal bands are coming out of America but I expect to see more British bands in this field in the near future - really it's almost inevitable".

Bain's counterpart at Chrysalis is Roy Eldridge. He says: "The company has a strong leaning towards heavy metal and what used to be called progressive bands since it really grew out of the efforts of two bands who fit loosely into this

category - Jethro Tull and Ten Years After.

"To me heavy metal and hard rock is like disco to an extent in that in both fields there is constant demand from the public but similarly that constant has peaks and troughs.

"Chrysalis has been involved in hard rock and metal from the early days onwards and it's a market we are keen to keep. We've done well with Robin Trower and the Babys and we are doing extremely well at the moment with UFO.

"Internationally heavy metal is an enormously important market but recently in the UK we have had two major problems in this area. One is finding the bands to sign and two is selling them to the public.

"Certainly we are actively looking for heavy metal bands and the hard-rockers but the going has been tough. Part of the problem here has been lack of exposure of this kind of music on British radio. As far as I am concerned I believe that it is radio that has kept the American market active while in this country it has been going through those peaks and troughs I was talking about earlier.

"I realise that radio stations have their problems and I can sympathise with their belief that heavy metal doesn't make good daytime listening but I can't help wishing that there was more exposure in this field all the same.

"Another problem for the new bands is the lack of venues. There need to be more clubs and pub gigs of a whole variety of sizes through which a band can graduate learning its trade as it goes until it reaches the concert hall level. They have this in America as well, but not here.

"People like Ted Nugent and Bob Seger were able to make a living for years in the States without a great deal of record success but that's very much not the case in this country.

"For the new bands it must be very disheartening. We get a few in here and really it can become quite depressing when you start talking to them about the gig situation. However I hope they still keep trying and hope they still keep coming through.

"As far as the hard rock acts that we already have, well we're happy with UFO. They have worked unbelievably hard and we've done our part too as it's more than satisfying to see them get the success they deserve. They are proof that heavy metal bands have to be nurtured and allowed to grow at their own pace.

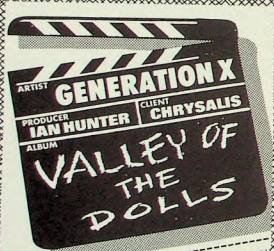
"One of our newest signings is Trevor Rabin and we have a lot of confidence in him. His first album has done the ground work and we look forward to success with him.

"But as I said before it's difficult for the new bands. With luck and with this growing interest in metal which we have been seeing over the past few months we should be seeing more bands of this type coming through from this country".

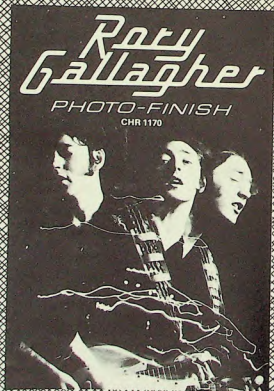


"STRANGERS IN THE NIGHT"

CJT 5



...NEW ALBUM - CHR 1193 - AVAILABLE NOW
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 ...NEW ALBUM - CHR 1193 - AVAILABLE NOW



1 Which member of Black Sabbath once joined Jethro Tull for a fortnight?

2 What's the name of the band recently formed by ex-Thin Lizzy guitarist Brian Robertson?

3 Motorhead's Lemmy was once roadie for which famed American guitarist?

4 Which north American city does Rush come from?

5 Which noted British band was Robin Trower a member of between 1967 and 1971?

6 Which American band, noted for its stunning stage act, stars in its own comic book?

7 Who was lead guitarist with American psychedelic band Amboy Dukes and who now leads a band simply named after him?

8 Van Halen made its debut tour of Britain last year. Which British band did Halen support?

Win the new Lizzy album!

HEAVY METAL fans—this is your chance to win a copy of the long-awaited new Thin Lizzy album *Black Rose* released by Phonogram on the Vertigo label in April.

All you have to do is put your answers to the following 15 questions in the space provided, and then send to Record Business, Heavy Metal Contest, 13 Langley Street, London WC2.

Entries must be received by Monday, March 26. The first twelve entries opened on that day will win a copy of Thin Lizzy's *Black Rose*. The judges' decision is final and no correspondence can be entered into. The winners' names will be published in the April 2 issue of Record Business.



9 Only one member of Nazareth has recorded a solo album. Which one?

10 Two members of Whitesnake played in a short lived band which recorded an album called *Malice In Wonderland*. Who are they and what was the name of the band?

11 Blue Oyster Cult had an equally colourful original name. What was it?

12 Who is UFO's present lead guitarist and whom did he replace?

13 Led Zeppelin was going to be called the New Yardbirds originally. Which famous drummer suggested the name change?

14 Only two members of Deep Purple were with the band from beginning to end. Who?

15 Now pursuing a solo career, he was lead singer with Uriah Heep before going on to join a band called Rough Diamond. Who is he?

ARE YOU KEEPING IN TOUCH?

Capital, Luxembourg, Thames Valley, Pennine and Tees are among the radio stations which use Record Business. So do Granada TV, London Evening News and Black Echoes. Why?

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WHITESNAKE



PLAY GUIDE

DAY ACTION FOR THE COMING WEEK



OLIVIA NEWTON-JOHN

TOP NEWSPINS: Strongest New Entries

TOTALLY HOT/Olivia Newton-John (EMI)
 JUST A GIGOLO/Village People (DJM)
 GIRL OF MY DREAMS/Bram Chaikovsky (Radar)
 RUN RUDOLPH RUN/Keith Richards (Rolling Stones)
 THIS YEAR/Curtis Mayfield (RSO)

Charts

Records in the Singles Chart Top 30 (see page 29) excluded

Some Radio 1 plays unavailable at time of going to press. Some ratings are therefore estimated on available information and last week's airplay.

shown in bold type)

			LUXEMBOURG RADIO 1	CAPRI CLAYDE	PICCO CLAYDE	DOWNTOWN	HALLAM	BEACON	VICTORY	SWANSEA	ORWELL	RADIO 210	PLYMOUTH SOUND
61	★	19											
62	★	19											
63		19											
64		16											
65	★	15											
66	★	15											
67		15											
68	★	14											
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117	★	8											
118		8											
119		8											
120	★	8											

	10TH	BEACON	TIES	TRENT	VICTORY	PENNING	SWANSEA	ORWELL	RADIO 210	PLYMOUTH SOUND
Top 40	Fun 40	A List	Playlist	Playlist	A List	Double Play	Playlist	Top 40	Top 30	A List
New Releases	High Flyers	B List	Instrumentals	Instrumentals	B List	Single Play	Instrumentals	Newspays	Alternative Chart	B List
Presenter Picks	Personality Picks	C List								
	Station Hit		People's Pick		New Releases	Triple Play	Presenter Picks	Presenter Picks		

THE NEW SINGLES

Scheduled for release
March 2

This Week's Releases: 88
Last Week's Releases: 84

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

ARTIST/TITLE A SIDE/B Side/Label

Artist/Title	Label	Cat. No.	Gimmicks
AFTER THE FIRST ONE RULE FOR YOU (CBS)			
ANNE MURRAY I JUST FALL IN LOVE AGAIN (To be confirmed) (Capitol)	CBS 7052	C	■
BAJ LITTLE MOTHER-IN-LAW (Response)	CL 16069	E	A
BARNEY MANLOW READY TO TAKE A CHANCE AGAIN (Sweet Life) (Arista)	SR 525	F	
BILL WITHERS DON'T IT MAKE IT BETTER (Love Is) (CBS)	ARIST 242	F	
BIRNHOUSE & RASTRICK BAND LORD OF THE DANCE (Debbies Tune) (Logo)	CBS 7052	F	
	GO 337	C	
BRUCE WOODLEY BOBBY BAD (You're The Circus) (Epic)	EPIC 7116	C	
BUZZCOCKS EVERYBODY'S HAPPY NOWADAYS (Why Can't I Touch It) (United Artists)	UP 36499	C	■
CHAKA KHAN LIFE IS A DANCE (Some Love) (Warner Bros)	KIT200	E	
CHARLES JAGGERON THE TRAIN (Passionate Bitches) (Capitol)	EPIC 7144	E	
CHERRY TREE VOICES (Surrender) (Epic)	GO 014	C	
CHRIS BALDWIN BLOW OUT THE CANDLE (The Singer Not The Song) (Gold)	GO 014	C	
CUNTS MAYFIELD THIS YEAR (This Year Instrumental) (RSO/Capitol)			
D.B. SOURCE SHE'S NOT A DISCO LADY (Cala) (Arista)	RSO 28	F	
D.E. PURPLE BLACK NIGHT (Strange Kind Of Woman) (Harvest)	FR 13826	S	
DEE NEGRARY VOODOO VOODOO (Love Was A Secret) (Magnet)	HAR 5179	E	12"
DEE ELECTRIC BELLS CYCLOCORN (Agitated) (Rough Trade)	MAG 143	E	
DE NOOK WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN (Dooley Jones) (Capitol)	RT 008	N	■
	CL 16029	C	
DIAN DIAMOND MYSTERY DANCE (Western Avenue) (MCA)	MCA 409	E	
EDDIE & THE HOT RODS POWER AND THE GLORY (Awards One) (Hepnuts Two) (Island)	SP 5474	E	
ELECTRIC LIGHT ORCHESTRA SHOWDOWN (Roll Over Beethoven) (Harvest)	HAR 5179	E	12"
FATAL MICROBES GIRLS THE FATAL MICROBES MEET THE POISON GIRLS (EP) (Small Wonder)	WEENY 3	B	12"
FLASH & THE PAN CAJON (Hole In The Middle) (Ensign)	ENY 21	F	■
FREEMAY I LOVE THE MUSIC (Sarah Gil) (Decca)	F13824	S	■
GALAXY BOOK OF RULES (Disco Boogie) (Sidekick)	SID 103	L	
GEORGE DUKES PARTY DOWN (Road To It) (Epic)	EPC 7149	C	12"
GUNSON BROTHERS CUBA/CUBA (Club Version) (Island)	WIP 6483	E	12"
HOMER MORDEOR THE CHASE (Love's Theme) (Casablanca)	CA1144/CAN 144 (127)	F	12"
GAMBLIN BOHANNON CUT LOOSE (The Boat Part 2) (Mercury)	9198 002	E	
HOLLES SOMETHING TO LIVE FOR (Song Of The Sun - The Air That I Breathe) (Polydor)	POP 35/POPSA 35 (12")	F	12"
HUSKSLIPS THE MAN WHO BUILT AMERICA (Long Weekend) (Juno)	DIJ 10988	C	(Yellow)
JAKE SULLO SARY NO MORE (Show Me How) (Pye)	7N 46182	R	
JAMES BARRIE I JUST FALL IN LOVE AGAIN (DREAMIN') (You Look Like An Angel) (RCA)	PB 5146	R	
JAMESON BAIN SEVEN DAYS OF SUNDOWN - IT'S A CRIME (Catcher In The Eye) (GGH)	GBH 901	C	
JIMMY RILEY LOVE THANKS & PRAISE (Feeling Is Believing) (Attack)	TACK 1	B	12"
JOHN CONLEE ROSE COLOURED GLASSES (I'll Be Easy) (ABC)	ABC 4243	C	
JOHN DENVER DOWNHILL STUFF (To be confirmed) (RCA)	PB 1479	R	F
JOHN JULLIFFE FOLLOW THE WIND (Dream Love) (RCA)	XPRES 9	F	
JOHN WILLIAMS ROMANCA (Cavalina) (Cuba)	BUG 80	R	
JOHNNY PEARSON & HIS ORCHESTRA MISTY SUBJECT (First Love) (Rampage)	RAM 39	S	
KATE BUSH WOLF (Half House) (EMI)	EMI 2911	E	■
KEN HOLLOW ME AND THE ELEPHANT (Love Has Overtaken Me) (EMI)	EMI 2699	E	■
KERRY LYNCH PUT YOUR FAITH IN LOVE (It's) (Sahli)	SAT 141	L	
KWEEPER CAN YOU READ MY MIND (Love Theme From SUPERMAN/How Can I Get To Know You) (A&M)	AMS 7421/AMSP 7421 (12")	C	12"
LEW LEWIS LUCKY SEX (Night Talk) (Low) (A&M)	LEW 1	C	
L.E.X. GAMES PEOPLE PLAY (Don't You Knock Upon My Door) (Warner Bros)	K17341	L	
LINN KEEP REACHING FOR LOVE (Night Train) (Atlantic)	K11235	L	
MACHINE THERE BUT FOR THE GRACE OF GOD (Got Your Body Ready) (RCA)	PB 1456/PC 1456 (12")	R	12"
MAGAZINE RHYTHM OF CURELTY (TV) (Virgin)	VS 251	C	
MANDY PERMYNDO DO YOU WANT MY LOVE (Do You Want My Love Part 2) (Magnet)	MAG 142	E	12"
MANISH BOYS I PITY THE FOOL - TAKE MY TIP (You've Got A Lot of Lusting Body Loves That Way) (EMI)	EMI 2925	E	12"
MANTUS (DANCE IT) FREESTYLE RHYTHM (Dance It) Freestyle Rhythm Part 2 (Atlantic)	LV 19	W	12" only
MICHAEL PRICE TOO MUCH LOVIN' (Miami Dance) (Logo)	GO 348	G	
MONOCHROME SET HE'S FRANK (Apparition) (Rough Trade)	RT 005	N	
NEEM DON'T SAY BRICKS (Hanging Of An O' (Radar)	ADA 27	W	
NICKY & THE BOTS NEVER BEEN SO STUCK (Limbo Walk) (Small Wonder)	SMALL 32	F	■
NIGHTSMET JET SET (Dream) (Zoom)	ZUM 9	F	■
NOVA BOSTONI CAN'T SAY NO (MCA)	MCA 407	E	■
OLYMPICS WESTERN MOVIES - PRIVATE EYE (Everybody Needs Love - Well) (EMI)	EMI 2924	E	■
PATRICK FITZGERALD ALL SEWN UP (Har-ners) (Small Wonder) (Polydor)	2659 091	F	■
PAUL EVANS WHAT'S A NICE GUY I LIKE ME (Doing In A Place Like This) (Build An Ark) (Spring)	POSP 39	F	■
PETER BLAKE BOOGIE BREAKOUT (Rock'n Roll Lady) (Arista)	ARIST 241	F	■
PETER CRISS YOU MATTER TO ME (Hooked On Rock And Roll) (Casablanca)	CAN 139	F	■
PETER LAURENCE MULBERRY DOWN (Am No Longer) (Arista) (Arista)	AHA 527	F	■
PETER & THE PEOPLE OVER THE WORLD (Tread Love Tendrils) (Phillys)	WIP 6484	E	■
PROBIE SNOW POETRY MAN (San Francisco Bay Blues) (Shelby)			
PROBIE SNOW IN MY LIFE (Random Time) (CBS)	CBS 7175	C	
PLAYERS ASSOCIATION TURN THE MUSIC UP (Goin' To The Disco) (Playgram)	VS 5011	A	12" ■
PROMISER SHE'S YOUR MINE (A Girl To Do) (EMI)	EMI 2921	E	
RACEY SOME GIRLS (Spirits) (Chance) (RCA)	RAC 291	E	
RICKY JAMES HIGH ON YOUR LOVE (Sweetie City Band Hit 77) (only) (You And I) (Motown)	TMG 1137	E	12"
ROCKY SHARPE & THE REPLAYS IMAGINATION (Got It Made) (Chiswick)	CHS 110	L	
SADIE NINE TAKE IT EASY (Movie Eyes) (Pye)	VS 46158	A	
SEX PISTOLS SOMETHING ELSE (Fragile) (In The Riggin) (Virgin)	VS 240	C	
SPINXZ COLD CITY - RED & BLACK (Solarians) (Shun) - Platform 3 (Rough Trade)	RT350 2	N	
SPINETS THE SPORTS EP (EP) (Sih)	TREB 102	S	
STEVE TEMPO BREAK IT TO ME GENTLY (In On Fire) (Rialto)	ARE 7	W	
STRANGEWAYS WASTING TIME (The Sounds Of Fear) (Rialto)			
TAVERES NEVER HAD A LOVE LIKE THIS BEFORE (Never Had A Love Like This Before) (Instrumental) (Capitol)	POSP 36	F	
TRAVIS PENDERGAST LIFE IS A SONG (WORTH SINGING/Cold, Cold World) (Philadelpia International)	12CL 16032	E	12" only
THE CEES ESTASY (Ecstasy) (Disco Man) (DJM)	PIR 7151	C	
TINA TURNER ROCK TOOT (UNDISPUTABLE ROCK'N'ROLLER) (Fire Down Below) (United Artists)	DJM 10988	C	
TUESDAY'S CHILDREN BOOGIE WOMAN (Boogie Woman) (Instrumental) (Pinnacle/Freddie)	UP 36485	C	
WALLBOW & TRAVERSERS BIG TIME AMERICAN GIRL (Turn Out The Light) (United Artists)	PN 75	P	
WALL NINE TAKE IT EASY (American Girl) (Turn Out The Light) (United Artists)	UP 36501	C	
WHITESNAKE TIME IS RIGHT (For Love) (Live Version) (EMI International)	SMALL 13	L	
XANADU WHEN THE LIGHTS WENT OUT (Take Another Look) (MAM)	NT 578	E	
	MAM 185	E	12"

Index

ALL SEWN UP P
BABY IT'S YOU P
BIG TIME AMERICAN GIRL W
BLACK NIGHT D
BLOW OUT THE CANDLE D
BOBBY BAD P
BOOGIE BREAKOUT P
BOOGIE WOMAN T
BOOK OF RULES G
BOSTON G
BREAK IT TO ME GENTLY G
CALIFORNIA G
CALL ME G
CAN YOU READ MY MIND K
(LOVE THEME FROM SUPERMAN) K
COLD CITY G
CUBA G
CUT LOOSE D
CYCLOCORN D
DANCE IT) FREESTYLE RHYTHM M
DON'T IT MAKE IT BETTER M
DONT LIT BRICKS M
DON'T IT MAKE IT BETTER M
DOWNHILL STUFF M
ECSTASY T
EVERYBODY'S HAPPY NOWADAYS T
FOLLOW THE WIND J
GAMES PEOPLE PLAY J
GIVE THANKS & PRAISE J
HE'S FRANK J
HIGH ON YOUR LOVE (SWEET) J
I JUST FALL IN LOVE AGAIN J
I JUST FALL IN LOVE AGAIN (DREAMIN') J
I LOVE THE MUSIC F
I PITY THE FOOL M
IMAGINATION M
IN MY LIFE M
JET SET N
KEEP REACHING FOR LOVE L
LEE IS A DANCE L
LEE IS A SONG WHO SINGING L
LITTLE MOTHER IN LAW L
LORD OF THE DANCE L
LUCKY SEVEN L
ME AND THE ELEPHANT K
MISTY SUBJECT K
MULBERRY DOWN D
MYSTERY DANCE D
NEVER BEEN SO STUCK R
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NEW WAY A
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POWER AND THE GLORY P
PUT YOUR FAITH IN LOVE P
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RHYTHM OF CURELTY J
ROMANCA J
ROCK TOOT UNDISPUTABLE ROCK'N'ROLLER J
ROSE COLOURED GLASSES J
SAY NO MORE J
SEVEN DAYS OF SUNDOWN R
SHE'S NOT A DISCO LADY D
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SOME GIRLS D
SOMETHING ELSE D
SOMETHING TO LIVE FOR M
TAKE IT EASY S
THE CHASE S
THE FATAL MICROBES MEET F
THE MAN WHO BUILT AMERICA F
THE SPORTS EP (EP) S
THE TRAIN S
THERE BUT FOR THE GRACE OF GOD M
TIME IS RIGHT FOR LOVE T
TOO MUCH LOVIN' T
TURN THE MUSIC UP T
VOODOO VOODOO D
WASTING TIME D
WASTING TIME D
WESTERN MOVIES D
WHAT'S A NICE GUY LIKE ME X
WHEN THE LIGHTS WENT OUT X
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN K
WOW D
YOU MATTER TO ME K

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MCA 417
(formerly Eagle EGL 004)

c/w
The Streets I Have Walked

by **STU STEVENS**

This record is already breaking in the midlands and receiving considerable airplay on Radio 2 and commercial stations.

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116	★	7 ROCK 'N' ROLL FANTASY BAD COMPANY
117	★	7 HAVEN'T WE COME A LONG WAY ERIC CARMEN
118	★	7 THE MAN FROM OUTER SPACE STU STEVENS
119	★	7 I'LL PUT YOU TOGETHER AGAIN HOT CHOCOLATE
120	★	7 STRAIGHT TO THE BANK BILL SUMMERS
		7 BOOGIE TOWN FLB

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ALBUM REVIEWS

Top 60

BARBRA STREISAND: Greatest Hits Vol. 2 (CBS 10012)

A Greatest Hits package from Streisand should really qualify for a tv campaign. The lady is not exactly the most prolific hitmaker for a Vol. 2 to contain a solidgold selection. The album contains three surefire tracks, the 'A Star Is Born' theme, 'You Don't Bring Me Flowers' with Neil Diamond and 'The Way We Were', but the remaining seven tracks, quality notwithstanding, could have been replaced in part by better-known titles to make one really surefire prospect. The album will do well, but its potential is likely to remain unfulfilled.

SKIDS: Scared To Dance (Virgin V2116) Prod: David Batchelor

An echoey, fragmented sound takes the edge off what is otherwise a power pop style of delivery. It adds some class but also takes some of the power from the music and the album gets monotonous and annoying after a while, as if the listener is somehow being distanced from the music. The currently successful single should help sales through.

Best of the rest

ROGER CHAPMAN: Chappo (Acrobat SPART 1083) Prod: David Courtney

...long overdue return to recording by the possessor of one of the most distinctive rock and roll voices around. Chapman uses it well on this album, a varied collection of good rock and tasty ballad. Extra-special track is his reworking of Tim Hardin's 'Hang On To A Dream' - which was surely written for Chapman. Chappo should go a long way in establishing Chapman as a solo artist.

TANYA TUCKER: TNT (MCA MCG 3530) Prod: Jerry Goldstein

...since becoming a country sensation in her early teens Tanya Tucker has failed to make success stick in the way she would have wanted and she has been restless in Britain at all. This is the latest in a line of stylistic changes and producers and she has landed in a rock-with-country-edges bag, a sort of Linda Ronstadt mixture. Tanya's voice is more mature than ever but the arrangements and backing on this selection of well-chosen songs sound quite a bit pedestrian for comfort.

KATHERINE HOWE: Dragonfly (Ariola ARL 5013) Prod: Richard Hewson

...first album for two years from the British singer/songwriter. It sees Ms Howe in a variety of moods ranging from country rockers such as 'Mark My Word' to the more typical softer melodies like 'Move On Over', leaded as her new single by Ariola. She encourages comparisons with such artists as Carly Simon, but it's hard to see the album achieving more than an moderate sales.

Top 40



STIFF LITTLE FINGERS: Inflammable Material (Rough Trade) Prod: Geoff Travis/Mayo Thompson

Several Northern Irish bands have emerged from the punk boom but few have worn their convictions so firmly on their sleeves. The lyrics here are directed both at the authorities and the purveyors of sectarianism. It's primal punk, driven by those 1977 techniques, a pounding beat, attack, energy and tension. The singer shouts and bays while buzzsaw guitar and bass often thunder along in tight unison. Stiff Little Fingers has been getting a lot of press and some airplay.

DOUBLE DELIGHT (Warwick WW 5049)

A feature of the 1978 singles charts was the consistent presence of duets and although there is nothing of such recent vintage here, the proven affection of British record buyers for male-female vocal combinations augurs well for this tv-promoted collection. Some marvellous vintage hits are featured, among them 'It Takes Two' by Marvin Gaye and Tammi Terrell, 'Mockingbird' by Charlie and Inez Foxx, 'I Got You Babe' by Sonny and Cher, 'Swinging On A Star' by Big Dee Irwin and Little Eva and 'Private Number' by William Bell and Judy Clay.



VARIOUS ROCKABILLY-Philadelphia Rock 'n' Roll (Roller Coaster ROLL 2001)

John Beecher's Roller Coaster label, operating from the depths of New Malden, has been carving itself a niche in the collectors' market for a while now, via some excellent 45s and EPs. This first album is a compilation of mid-50s rockers from the Philadelphia Arzee label, and despite the almost desperate obscurity of everything on it from the average punter's point of view, will score immediately with the specialists (in fact a sizeable market - see Tony Martin's assessment of same in RB last year). Careful compilation, authoritative sleeve notes and tasteful packaging, while the cuts - unknown or not - are all great rockers.

MARTY ROBBINS: Golden Collection (Lotus WH 5009)

Robbins has been a major country music name these 20 years or more, but he remains something of a strange choice as a contender for mass sales generated by tv promotion. However, the same remarks could earlier have been applied to Slim Whitman, now a cert album chartmaker. Album contains two of his big ones, 'Devil Woman' and 'El Paso' and familiar songs like 'My Blue Heaven', 'Streets Of Laredo' and 'Billy The Kid' plus a selection of Robbins' own easy-paced songs which are not so Nashville-slanted as to appeal only to the dedicated country fans.

COUNTRY PORTRAITS (Warwick WW 5057)

A 20-track sampler of top quality country material due for tv treatment. Country music has not so far been widely promoted on the smallscreen and its sales potential remains unproven, but the music has its fans to be sure and if the campaign succeeds in triggering their interest then a best-seller is in prospect. Pretty well every track has been a hit in its time and some are classics like 'The Most Beautiful Girl', 'Distant Drums', 'Stand By Your Man' and 'Big Bad John'.

MEAL TICKET: Take Away (Logo 1008) Prod: Dave Mackay)

A satisfying set of mostly self-penned material from Meal Ticket, generally in a country-tinged rock bag. The problem is that the band is lodged right outside of public awareness, without any recognisable image or ready-made market. Until it conquers this either with a hit single or an album so strong that it takes the rock media by storm, sales are going to be only to a diehard band of supporters.

EDDIE MONEYS: Life For The Taking (CBS 83159) Prod: Bruce Botnick

Hard-rocking second album from New York's most famous ex-cop. Money's voice is masculine and musclebound in a Bob Seger kind of a way, with the first side of the LP dominated by rockers like the title track and 'Rock And Roll The Place' and side two more rock/disco oriented with some nice horn fills showing a possible widening of the singer's repertoire in the future. Solid all the way through and bound to be a reasonable seller.

VARIOUS: BBC Space Themes (BBC RH 324) Prod: Various
It was way back in 1953 that Jet and Lemmy encountered weightless adventure on a weekly basis. Millions tuned their wireless sets to the show. That was *Journey Into Space*, the predecessor to *Quatermass*, *The Sky At Night*, *Doctor Who*, *Blakes 7* and *A For Andromeda* and all the other instantly recognisable space themes dreamed up by the BBC over the years. Now sci-fi fans can buy an album collection and listen to them in the comfort of their own homes in living stereo.

T-CONNECTION: T-Connection (TK TKR 82546) Prod: Cory Wade

A good import seller for a while in the disco market, this very strong rhythm package from the disco-funk sextet could well stir up some noise on UK release too. One big exception will probably depend upon the success of the current single 'At Midnight' (included here), which CBS is currently pushing hard via 12 inch promotion. Word-of-mouth via the discos will certainly help the album's chances in any case, while at least one other out - 'Saturday Night' - sound to have strong singles potential.

VARIOUS ARTISTS: 20 of Another Kind (Polydor POLS 1006)

Excellent pump sampler from a selection of top acts, some of them licensed from labels other than Polydor for the occasion. Heading the collection are The Jam with 'In The City' and 'A Bomb in Wadour Street' and Sham 69 with 'Borstal Breakout' and Sham 69 with 'Unltd'. Other top singles come from The Adverts, Stiff Little Fingers, Plastic Bertrand and The Lurkers. Punk fans will have the singles already but the album should sell well with those who want a really top punk sampler.

MELBA MOORE: Melba (Epic EPC 83269). Prod: Gene McFadden and John Whitehead

Multi-talented actress and singer Melba Moore adds another accomplished chapter to an already fine career. The album is smooth and disco influenced but with a leavening of soulful ballads that show off her voice, which is excellent. This is her debut album for Epic and with the marketing power of a major behind her she should be able to make her voice and face better known. Star tracks: 'Hard Not To Like You and Happy'.

DUFFO: Duffo (Beggars Banquet BEGA 5) Prod: Duffo

For a deliberately outrageous, loony Australian attempting to mimick early Bowie in appearance and sound like a parody of Tommy Steele, Duffo has come up with a surprisingly plausible album. Tracks such as 'Rise In Your Levis', 'Give Me Back Me Brain' and 'Record Jerk' give an indication of the drift of the humour, with the catchy lyrics set to a series of simple boppy rock 'n' roll numbers. However he did not exactly set the world on fire during the short lived T'Charabanc Tour and the album will probably go the same way.

Reilly's wholesale success

WYND-UP managing director Colin Reilly leaves you in no doubt at all that as far as he's concerned there's no business like the record business, for his office at the company's Prestwich headquarters is adorned with a collection of rare and obviously highly-treasured old gramophones – some of them Thomas Edisons dating back to 1902 – all in working condition.

Proudly displayed there, too, are the cylinders for the older machines – and the early gramophone records of the time for the "newer" models.

All of which goes to show how swiftly you can move from one extreme to the other here – for just a few steps away from Colin Reilly's office, with its relics of a gone but fondly-remembered past, is the super-sophisticated, computerised wholesale record distribution system which has helped to make Wynd-Up, now a part of the giant NSS Newsgents group, the considerable force it is today.

A distribution system, in fact, which guarantees next-day delivery of orders received before 3.45 p.m. (and same-day delivery on Mondays and Fridays to the Manchester city centre), from a stock carrying 45 different lines – or, put another way, a stock comprising some half-a-million singles, between 100,000 and 125,000 LPs, and about 25,000 cassettes of a total value in the region of £105 million.

It's also a wholesale operation which can be said to have had its beginnings the moment Colin Reilly walked into Salford restaurant for lunch some years ago – and heard the manager complaining bitterly about the late delivery of some market produce.

Reilly, 34 years old, joined the Salford City Police Force as a cadet when he was 16.

He could well have had a brilliant career in the force (he certainly made a good start by winning the Duke of Edinburgh's Gold Award), but it was less than easy to provide for a wife, a daughter, and a mortgage on £16 a week. So he began working part-time for a neighbour who manufactured occasional furniture – and then he joined full-time.



COLIN REILLY, with (left), Leslie O'Meara and (right) Nigel Raggett, with one of the collection of rare gramophones

It was his first experience of man-management on the commercial side – he did the hiring and firing, made up the wages, looked after the invoices, and handled some selling, too.

"It awakened in me," he says, "an aptitude for business."

Then he and his wife, Dorothy, a trained florist opened a flower shop. In next to no time at all they had three shops. Business boomed.

"But it had occurred to me," says Colin Reilly, "that some days my vans weren't full coming out of the market where we bought our flowers.

"Then I went into the restaurant in Salford for lunch and heard the manager complaining about the late delivery of his order. After my lunch I told him I couldn't help overhearing his conversation, and I asked him what was the problem.

"He said he wanted the produce from the market delivered by 8 a.m. I told him I'd do it. And I did. That's how the wholesale side of our business was born.

"For three or four years I 'phoned that man every night between 11.30 p.m. and midnight for his night. I was in bed, and very often I'd nod off while he went away to get the order."

His first step into the record business was when he bought an empty shop next door to his first flower shop. There was just one problem – he didn't know what to do with it. Then he looked around the area and discovered that the one business missing was – a record shop.

Soon he had three record shops, three flower shops, and the wholesale fruit and vegetable business. It was a time for decision – which way to go?

"I was working 80 hours a week," he says, "and it was too much. I made the decision to concentrate on records." For six months Colin Reilly served behind the counter in the Prestwich shop.

"Having had an eye for the wholesale fruit and vegetable business," he says, "it became very obvious to me there was an opening for the same wholesale approach in records.

"So we started our wholesale record business from the back of the Prestwich shop, working there for two years until eventually even the gents' toilet was racked! Then we moved to much larger premises in Sackley Park. We stayed there for two years, and then opened our business here on August 29 last year.

"We set up as wholesalers because the industry was crying out for the sort of service we could provide. I certainly didn't worry about competing with the big manufacturers because, let's face it, their management teams are made up of people just like me."

"I spent some time being told to go away, but I'm not one to take no for an answer.

"Now here we are today, enjoying the full co-



WYND-UP'S trade counter with Yvonne Allen and Mike Cameron

operation of all the companies, carrying 45,000 different lines. We don't just carry the top 60 albums and the top 75 singles. We are a wholesale record distribution company carrying the entire catalogues of all the companies with which we are involved.

"We have stuck to our original concept of being, in the main, a regional wholesaler serving principally the north-west and the north-east. But we are involved, too, with several multiples and that means distribution on a nationwide scale. Our juke box operation, too, covers the entire country.

"There are many small retailers who find it totally uneconomical to deal with the manufacturers. We're the answer. And we can also be very useful to the multiple which doesn't have trained staff, or the expertise in buying, or in running a department. We run alongside the manufacturers, but don't compete with them.

Two of the biggest steps forward taken by Colin Reilly's Wynd-Up operation occurred last year. In the early part of the year, plans were laid for the move to the present premises – and the introduction of the highly sophisticated computerised system.

And in June last year, Wynd-Up was bought by NSS Newsgents Ltd., and is now an important and integral part of that group. Colin Reilly remained as Wynd-Up's managing director, and continued to be solely responsible for the running of the company as before. He also joined the NSS main board.

"I came here in January last year to look at these premises which were up for sale – and bought them right away. They were just what I'd been looking for. I wanted to stay on the north side of Manchester – we're only a mile away here from where we used to be – and we're adjacent to the M62.

"The building – it was a dairy at one time – cost £34,000. And we spent another £34,000 refurbishing it. We've got about 15,000 sq. ft. here.

"The Datsaab computer cost £100,000 and became operational in October. The difference it has made has been unbelievable."

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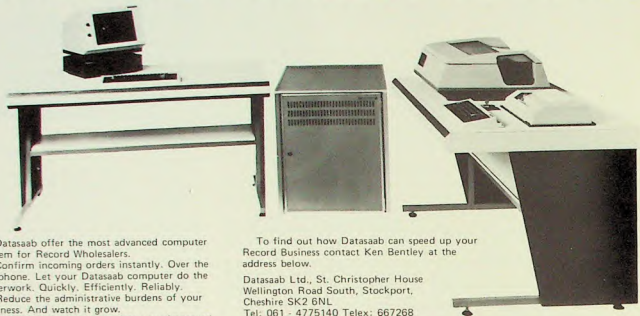
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THE WYND-UP STORY

BERNARD PATCHETT, Wynd-Up's warehouse manager, has long since been reconciled to the fact that on Friday afternoons the place is going to be like a madhouse. What he hadn't bargained for was that Mondays would become just as frantic.

"On a Friday," he says, "we would expect to shift 350 different orders - all of them for delivery on Saturday morning."

"Now we're doing as many orders here on a Monday as we used to do on a Friday. In those days, we worked until 7.30 or 8 p.m. These days we are doing 50 per cent more business - and finishing at 6.30 p.m."

"The computer, of course, has made all the difference. Without the computer, we wouldn't have coped over the Christmas period last year."

Bernard Patchett, a warehouse manager for Decca in Manchester for 13 years, joined Wynd-Up in April, 1978. Besides his responsibilities for the warehouse, he also heads the three-man buying team of Dave Whelan (singles), Alan Townley (LPs), and Paul Brown (tapes).

In his office, there is closed circuit television - and



BERNARD PATCHETT: expects to shift 350 orders on a Friday

Madhouse on a Monday too thanks to the new computer

a constantly chattering printer for ever spewing out sales invoice forms, each one of which carries on it every single piece of information likely to be of interest to buyer and seller alike.

That information, in fact, couldn't be more complete and comprehensive. It shows, amongst other things, dealer prices, recommended retail prices, total retail prices - and VAT.

The whole process starts not far from Bernard Patchett's office in the telesales room where 10 lines are operated by a team of girls headed by Pat Kilner, telephone sales manageress.

Each girl has a Visual Display Unit in front of her, and the first thing she does on taking a call is to type out the caller's account number. The name and address of the caller's company comes up on the screen, together with details of out-of-stock records, and records ordered but not yet received, so that individual order situations can immediately be brought up to date.

The Wynd-Up operator then takes the order, repeating back the record number and quantity required, at the same time typing it out on the VDU keyboard.

Perhaps the most remarkable aspect of this swift and sophisticated operation is that the computer - a

Swedish Datasab about as big as the family 'fridge' - re-arranges the order so that time is saved by the man who later goes from bay to bay to pick out the required records.

The computer, in fact, prints out the quickest route from one bay to the next - putting them in numerical order, that is. It saves time - and the wear and tear on the picker's legs.

What it means, in effect, is that a four-page order containing a total of some 120 records can be 'picked' in about ten minutes.

But the work of this remarkable computer doesn't end there. At the end of each working day it gives vital, up-to-date information on Wynd-Up's own stock supplies.

"Ten years ago," says Colin Reilly, "the hardware for a computer like this would have filled a large office. Now it's no bigger than a 'fridge. It's a miracle!"

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BUYERS Alan Townley (right) of Dave Whelan

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3. LUCKY STARS: John Travolta/Olivia Newton-John (Polygram)
4. LUCKY STARS: John Travolta/Olivia Newton-John (Polygram)
5. SHARDLIN: Frankie Miller (International)
6. SHARDLIN: Frankie Miller (International)
7. SANDY: Boney M. (A&M) (Herald)
8. SANDY: Boney M. (A&M) (Herald)
9. PRETTY LITTLE ANGEL EYES: Showaddywaddy (Arista)
10. PRETTY LITTLE ANGEL EYES: Showaddywaddy (Arista)
11. ARTURUS PARK: Queen Summer (Capitol)
12. ARTURUS PARK: Queen Summer (Capitol)
13. KAT BOTTICORN GIRLS: Queen Summer (Capitol)
14. KAT BOTTICORN GIRLS: Queen Summer (Capitol)
15. BABY GOLDSTONE (Lined Arista)
16. BABY GOLDSTONE (Lined Arista)
17. Vivaldi: Electric Light Orchestra (Arista)
18. Vivaldi: Electric Light Orchestra (Arista)
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RECORD BUSINESS

Setting up the NSS record link

NIGEL RAGGETT had spent some 10 years as graphic artist, photographer, and lithographer with a Manchester printing firm when Colin Reilly, a friend of many years, asked him if he'd be interested in managing Wynd-Up's first record shop in Salford.

"On Day One it made a profit," says Nigel, 33, and now purchasing director of Wynd-Up's wholesale record distribution company. Besides his responsibilities on the buying front, with the help of services manager John Champion, the setting up and efficient operation of record departments in NSS shops. Of the 410 NSS shops, 32 sell records. Once the department has been established, John Champion pays regular visits to check that everything is running smoothly. The 32 NSS branches selling records are spread nationally - from Manchester southwards.

Although the majority of the Wynd-Up wholesale operation is centred on the north-western and the north-eastern regions of the United Kingdom, the association with the NSS chain of shops means that deliveries are mounted on a nationwide basis.



DATASAB COMPUTER with operator Alan Philips



TELESALES ROOM with Yvonne Allen (foreground), Lesley Asplen and Sheila Knagg

Think dinking!

LESLIE O'MEARA, Wynd-Up's sales director, remembers clearly the day a customer walked in and asked them to "dink" the records he had ordered.

"We didn't even know what the word meant!" recalls O'Meara. But, of course, they soon found out - and the Wynd-Up juke box operation was under way. To such effect, that today they are shifting 25,000 singles - and more - each week to over 100 juke box operators in all parts of this country and abroad (notably Holland, Germany, and Sweden).

Leslie O'Meara, 34 years old, joined Wynd-Up 2½ years ago after working for Decca for 13 years as a sales rep in the Manchester area. It was his father, John O'Meara, who was the architect of the Selecta distribution system.

"The customer who wanted his records dinked also asked for title strips as well," says Leslie O'Meara, "and that, too, was something new for us."

"Anyway, we arranged the printing of the title strips - and we got ourselves a hand-dinking machine. And the juke box business grew - and grew."

ever-increasing business made it necessary for us to buy a second machine. And now we have two printing presses as well for the strips."

Buyers working on a knife-edge

IF ANYONE suggests that Wynd-Up's Dave Whelan, Alan Townley and Paul Brown are working on something of a knife's edge then, perhaps, the three gentlemen concerned will be the first to agree.

They are the buyers. Dave Whelan buys the singles, Alan Townley, the LPs and Paul Brown, the tapes.

They are only too aware of two facts of life. In no way does the company want to be over-stocked. And in no way does the company want to be caught, as it were, short.

"There's really no secret about it," says Dave Whelan, who is 25 and joined Wynd-Up two years ago, "it's just a question of keeping on top of everything."

It sounds straightforward enough. But, inevitably, the buyers sometimes come unstuck. Take the Nick Gilder single which was very, very big in the States. Dave Whelan felt sure in his own mind that it would take off here. It didn't. And he bought 5,000 (does anyone want to buy a Nick Gilder single?).

But against one not-so-hot buy can be stacked many, many mammoth sellers. Like the 130,000 copies of Boney M's 'Mary's Boy Child' which Wynd-Up cleared around the Christmas, 1978, period.

For a new single from, say, Abba, or Queen, or the Bee Gees, then the initial order would be in the region of 25,000.

"Our work starts long before the record appears in the charts," eh says. "We have to have faith in the record, faith in ourselves - and try to sell it once we have bought it!"

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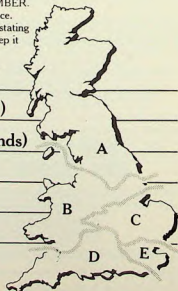
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EMI Records (UK),

Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.

THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No.1 Sales

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

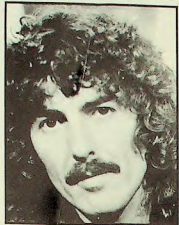
The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average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

Action Of The Week



LENE LOVICH: Her Lucky Number's 10

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Debut Use	
1	1	6	113 81	HEART OF GLASS BLONDIE	● CHRYSALIS CHS 2275	F	
★2	3	3	96 86	TRAGEDY BEE GEES	▽ RSO 27	F	
3	2	5	64 89	CHIQUITITA ABBA	● EPIC EPC 7030	C	
★4	6	4	59 89	OLIVER'S ARMY ELVIS COSTELLO & THE ATTRACTIONS	RADAR ADA 31	W	
5	5	6	44 79	I WAS MADE FOR DANCIN' LEIF GARRETT	SCOTTI BROTHERS K11202 W	F	
6	14	5	42 76	I WILL SURVIVE GLORIA GAYNOR	POLYDOR 2095 017	F	
7	4	7	42 66	WOMAN IN LOVE THREE DEGREES	ARIOLA ARO 141	A	
8	8	5	37 65	CONTACT EDWIN STARR	20TH CENTURY BTC 2396 A	A	
9	9	7	29 53	MILK AND ALCOHOL DR.FEELGOOD	UNITED ARTISTS UP 36468 E	E	
★10	34	3	27 73	LUCKY NUMBER LENE LOVICH	STIFF BUY 42	E	
★11	20	3	27 13	INTO THE VALLEY SKIDS	VIRGIN VS 241	C	
12	11	7	26 23	KING ROCKER GENERATION X	CHRYSALIS CHS 2261 F	F	
13	10	5	26 53	THE SOUND OF THE SUBURBS MEMBERS	VIRGIN VS 242	C	
★14	51	2	24 62	CAN YOU FEEL THE FORCE REAL THING	PYE 7N 46147	A	
15	7	12	23 32	DON'T CRY FOR ME ARGENTINA SHADOWS	▽ EMI 2890	E	
16	13	4	20 70	GET DOWN GENE CHANDLER	20TH CENTURY BTC 1040 A	A	
17	16	6	20 30	TAKE ON THE WORLD JUDAS PRIEST	CBS 6915	C	
★18	23	4	18 84	GET IT DARTS	MAGNET MAG 140	E	
19	15	5	18 81	AIN'T LOVE A BITCH ROD STEWART	RIVA 18	W	
20	12	12	17 29	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS	● STIFF BUY 38	E	
★21	36	10	16 35	SHAKE YOUR GROOVE THING PEACHES & HERB	POLYDOR 2066 992	F	
★22	28	4	13 11	BAT OUT OF HELL MEAT LOAF	● EPIC EPC 7018	C	
23	24	11	12 17	COOL MEDITATION THIRD WORLD	ISLAND WIP 6469	E	
24	18	16	12 27	MY LIFE BILLY JOEL	▽ CBS 6821	C	
★25	32	3	12 74	HEAVEN KNOWS DONNA SUMMER	CASABLANCA CAN 141	A	
26	27	4	12 65	DON'T STOP ME NOW QUEEN	EMI 2910	E	
★27	83	2	12 35	I WANT YOUR LOVE CHIC	ATLANTIC LV 16	W	
28	17	12	11 10	CAR 67 DRIVER 67	▽ LOGO GO 336	R	
★29	65	2	11 57	KEEP ON DANCIN' GARY'S GANG	CBS 7109	C	
★30	40	3	11 69	STOP YOUR SOBBIING PRETENDERS	REAL ARE 6	W	
31	30	5	10 69	YOU BET YOUR LOVE HERBIE HANCOCK	CBS 7010	C	
★32	33	5	10 75	WEEKEND MICK JACKSON	ATLANTIC K11224	W	
★33	35	6	10 69	MAY THE SUNSHINE NAZARETH	MOUNTAIN NAZ 003	F	
34	31	5	10 71	HOLD THE LINE TOTO	CBS 6784	C	
★35	48	4	10 61	WHAT A FOOL BELIEVES DOOBIE BROTHERS	WARNER BROS K17314	W	
★36	42	4	9 73	HONEY I'M LOST DOOLEYS	GTO GT 242	C	
★37	62	2	9 51	JUST WHAT I NEEDED CARS	ELEKTRA K12312	W	
38	21	3	10 11	BABY OF MINE ALAN PRICE	JET 135	C	
★39	64	2	7 61	CLOG DANCE VIOLINSKI	JET 136	C	
40	38	5	6 73	(OUR LOVE) DON'T THROW IT ALL AWAY ANDY GIBB	RSO 26	F	
41	19	15	9 8	Y.M.C.A. VILLAGE PEOPLE	☆ MERCURY 6007 192	F	
42	37	5	6 68	WE'VE GOT TONITE BOB SEGER	CAPITOL CL 16028	E	
43	29	8	8 25	THIS IS IT DAN HARTMAN	BLUE SKY SKY 6999	C	
44	26	6	9 3	DOCTOR DOCTOR UFO	CHRYSALIS CHS 2287 F	F	
45	22	13	8 10	SEPTEMBER EARTH WIND & FIRE	CBS 6922	C	
46	44	5	6 38	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT	ELEKTRA K12331	W	
47	39	12	7 9	JUST THE WAY YOU ARE BARRY WHITE	20TH CENTURY BTC 2380 A	A	
48	25	12	6 13	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN	▽ EMI 2879	E	
★49	NEW	1	5 45	BLUE MORNING BLUE DIVA FOREIGNER	ATLANTIC K11236	W	
50	43	13	6 8	YOU NEEDED ME ANNE MURRAY	CAPITOL CL 16011 E	E	
51	41	7	5 21	DESTINY JACKSONS	EPIC EPC 6983	C	
★52	59	3	4 49	AMERICAN GENERATION RITCHIE FAMILY	MERCURY 6007 199 F	F	
★53	NEW	1	6 7	EVERYTHING IS GREAT INNER CIRCLE	ISLAND WIP 6472 E	E	
54	47	15	6 *	LE FREAK CHIC	▽ ATLANTIC K11209	W	
★55	66	2	1 77	FOREVER IN BLUE JEANS NEIL DIAMOND	CBS 7047	C	
★56	78	2	4 20	FIFTY FOUR SEA LEVEL	CAPRICORN POSP 28 F	F	
★57	NEW	1	1 70	PAINTER MAN BONEY M	ATLANTIC HANSA K11255 W	W	
58	49	13	5 6	MIRRORS SALLY OLDFIELD	BRONZE BRO 66 E	E	
59	58	6	2 61	AIN'T THAT ENOUGH FOR YOU JOHN DAVIS & THE MONSTER ORCHESTRA	MIRACLE M2 A	A	
60	54	10	4 10	COULD IT BE MAGIC BARRY MANILOW	ARISTA ARIST 229 F	F	



GEORGE HARRISON - BLOW AWAY (DARK HORSE K17327)

Taken from his first album in more than two years, this easy paced ballad is tailor made for the MOR/Rock fraternity. Similar feel to Clapton's more recent work and with saturation airplay already, this looks a good bet for chart honours.

VILLAGE PEOPLE - JUST A GIGOLO/ I AIN'T GOT NOBODY (DJM DJS 10899)

Not the authorised follow-up to 'Y.M.C.A.' but a track off their second album *Macho Man* before their move to Phonogram. Obviously released to cash in on the David Bowie film of the same name, it's a vibrant disco romp which sees the group at their most camp.

KANDIDATE - I DON'T WANNA LOSE YOU (RAK 289)

Not an immediate as 'Don't Wanna Say Goodnight', but with airplay - which it will surely receive - certain to register in a big way. Some sweet

CLASH - ENGLISH CIVIL WAR (JOHNNY COMES MARCHING HOME) (CBS 7082)

Second cut from *Give 'Em Enough Rope* is the traditional tune updated in no uncertain terms in typical Clash style. Although most fans will have the album and the record will receive little or no airplay, except a short chart run.



OLIVIA NEWTON-JOHN - TOTALLY HOT (EMI 2923)

Title cut from her current album is a funky jerker, which will be hard pressed to make Top 20 let alone match her success of the past few months. Forgettable song and predictable arrangement, but the catchy title hook just about saves it.

DANA - SOMETHING'S COOKIN' IN THE KITCHEN (GTO GT 243)

Plagued with a throat ailment which looked likely to end her career, Dana returns at last with a new image, judging by her appearance on the pic perfect. Barry Blue's production is simple, as usual, and the excellent vocal arrangement hides what is basically an ordinary song, but with enough catchy ideas and sweetening to maintain the listener's interest this should see Dana chartbound once again.

KEITH RICHARDS - RUN RUDOLPH RUN (ROLLING STONES RSR 102)

Richards' first solo venture onto vinyl is a hard driving rocker which shows him to be more adept with his fretwork than his tonsils. A minor Yuletide hit for the duckwalking Chuck Berry back in 1963, this version missed out Stateside at Christmas and likely to do the same here.

RUMOUR - FROZEN YEARS (STIFF BUY 43)

The Rumour's first year of Stiff takes several listened to hard spins, so unless radio stations are prepared to persevere with the cut it is unlikely to get beyond the already committed. Excellent production, and it's good to see a record company turning out such consistently strong product.

LINDISFARNE - WARM FEELING (MERCURY 6007 205)

Lindisfarne at their best with a clear, crisp and catchy melody that registers on first hearing. Acoustic guitar with a predominant harmonica solo throughout, the band sound as if they have been listening to an obscure US group of a few years back called Mason Proffit. Strong contender for airplay, but its sales chances are debatable.

Zappa: faultless professionalism

Artist: FRANK ZAPPA
Venue: Hammersmith Odeon (3,480)
Promoter: Harvey Goldsmith
Tickets: £5 to £4
Audience: Former freaks on Zappa pilgrimage
Current product: album *Sheik Yerbouti* (CBS 88339) (C)

THE LEGAL hassles involving WEA and his new label CBS are obviously having little effect on Zappa's live performances. At Hammersmith last weekend, he turned out a technically faultless show that smacked of true professionalism and delighted an audience converted to his skills years ago.

Exercising tight control over his new band - four guitarists, four excellent vocalists, two keyboard players and two percussionists in all, Zappa sauntered through a set lasting almost three hours and taking in most of his musical range.

He appeared as the cynical comedian with a disco spoof and 'Jumbo, Go Away', the master of jazz/rock with

Artists: MCGUINN, CLARK & HILLMAN

Venue: London, The Venue (600)
Tickets: £3
Audience: A fair mixture, including aging hippies and West Coast Wimps

Current product: Album *McGuinn, Clark & Hillman* (Capitol E-ST 11910)
Single 'Surrender To Me' (Capitol CL 16065) (E)

Reunions have a habit of being, at best, decidedly boring. But on four consecutive nights at the Venue, three pioneers of West Coast music came to prove that they were going to be anything but. Fears that they might be a disorganised and unrehearsed rabble were immediately dispelled with a competent display of musicianship and some dazzling five-part harmony; with the help of the trio's two back-up musicians-John Sambatero on guitar and Greg Thomas who drummed throughout with a broken elbow.

Artists: LIAR
Venue: London, Hammersmith Odeon (3,480)

Promoter: Peter Bowyer
Tickets: £3 to £1.50
Audience: Hardy metal diehards

Current product: Album *Set The World On Fire* (Bearsville 55524) (W) ALTHOUGH WEA's frantic efforts with massed picture discs haven't paid off so far in terms of chart position, Liar looks set to become a medium-sized draw on the UK rock circuit and could well build one of those strong followings that eventually ends up in star status - just look at Judas Priest if you need an object lesson in how to hang in there and succeed.

As support to UFO - another exam-



a mass of material from his forthcoming album, a series of brilliant instrumentals and, of course, a version of 'Peaches In Regalia'. Perhaps the only criticism was that at times his lyrics appeared bland, but that was more than adequately overcome by the music itself.

TIM SMITH

Roger McGuinn remains very much the focal point - standing centre stage smiling benignly at the audience on occasion - although his contribution to the present line-up is less than that of Clark and Hillman. However when, half-a-dozen songs into the set he struck out the opening chords of 'Turn Turn Turn', followed by 'Chestnut Mare', his past contributions more than made up for the present.

This though is where the band's problem lies, for as long as their audience expect the old material, the new will obviously take second place. Fortunately several of their new songs were greeted with enthusiasm notably Clark's 'Backstage Pass', McGuinn's 'Don't You Write Her Off' and the first single 'Surrender To Me'. Certainly one of the best received concerts so far this year, but, judging by the present trends of the market, the band will be unlikely to turn live success into record sales.

DAFYDD REES

ple of how to be big by surviving - on quite the nastiest night of the year, Liar managed to get the kids jumping into the orchestra pit for the encore, and put on a show full of flash, an apt preparation for the bill topper to come.

Numbers like 'Five Knuckle Shuffle' and the last single 'Set The World On Fire' - also the album title track, got the crowd going with the help of a little twin guitar harmonising a healthy helping of high-pitched but beefy vocal posing and some of that walking out on the ramps towards the audience. There's little new to report as far as music goes, but around albums number two or three, the band could be shipping vinyl.

JOHN HAYWARD

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22/23 Glasgow Apollo
25 Liverpool Apollo
26 Sheffield Empire
28 Aberdeen City Hall

RCA
Records and Tapes