

# RECORD BUSINESS

WITH  
**RADIO WEEK**

Singles chart, 6-7; Album chart, 25; New singles, 26; New albums, 17; Disco 12; Retailing, 8; Classical, 9.

February 25, 1980 VOLUME TWO Number 49

50p

## Arista-Ariola link under NBRC banner

NBRC LTD is the name of the British record industry's newest conglomerate. It stands for the New Bertelsmann Record Company and it is the umbrella operation formed last week to run Arista, Ariola and their associated labels.

The move follows last year's acquisition of Arista by Ariola. Appointed to the board of the new company are Robin Blanchflower, Charles Levison, Andrew Pryor and Wolfgang Wegmann with Ariola Records Group president Monti Lueftner taking the chairman's position.

It is thought some redundancies will result from the move, but no details were available at press time.

NBRC Ltd will run Arista and Ariola as subsidiaries which will retain separate a&R functions and label identities, but a new marketing company will take on other functions like marketing, selling and promotion.

The as yet un-named marketing company will be one of four operating divisions of the new conglomerate. It will be headed by md Andrew Pryor and its main function will be marketing, sales and promotion for both Arista and Ariola, and their respective associated labels.

The division will also be responsible for organising manufacturing and distribution of the labels through Pye and Polygram.

Ariola remains under md Robin Blanchflower with a brief to acquire UK talent and exploit it worldwide. Blanchflower will also be responsible with Hansa and Double D for their releases.

Arista remains with md Charles Levison who is responsible for finding and developing UK talent for Arista and its

associated labels for worldwide release and the UK development of Arista (US artists. Associated labels include I-Spy, Go-Foot and Albion.

A finance and administration division has been set up to look after all the divisions of NBRC and Liam Dexter has been appointed controller. He will report to the main board of the umbrella company.

An Ariola spokesman said: "The new organisation is a unique structure creating an efficient and streamlined marketing force capable of providing a complete range of services to a number of different creative sources."

Further details of the new organisation will be announced shortly.



WHEN HEAVY band Stonehenge won Radio City's annual Battle of the Bands contest in Liverpool recently it was not even realised that the group was in fact not local but Austrian. Jet Records immediately stepped in and signed Stonehenge to a contract. The band is seen here clinching the deal with Jet md Ronnie Fowles (second left).

## RTE drops Irish IFPI chart after row over rigging

IRELAND IS once again without a national sales chart following a row among record companies over allegations of rigging.

As a result RTE, the national broadcasting system, has had to drop its high-rating top 30 show on Sunday afternoons and DJs on other programmes are unable to comment on the progress of the latest singles.

The new quarrel hinges on what are called artist/management sales. The Irish chart is compiled on wholesale figures, but artists or managers are allowed to buy bulk stocks for promotion. These sales are built in over a period of three weeks on the normal wholesale figures used to compile the chart.

The international companies claimed that the system was being abused by local managements and artists with the result that the recent meeting of the Irish Federation of Phonographic Industries, the umbrella organisation of all the companies, broke up in disarray.

The IFPI is now examining new ways of compiling a satisfactory chart and a meeting will be held this week to discuss the situation. However a new chart is not expected before the end of March at the earliest.

The chart compilation itself up to now has been supervised by the MCPS. The only other chart is compiled over a fortnight from retail enquiries by the *Hotpress* magazine, a national rock paper.

## BPI plays down court setback

BPI INVESTIGATORS are playing down the impact of an Appeal Court ruling last Friday which threatens to hamstring their anti-piracy activities.

In previous actions against counterfeiters and bootleggers, the BPI has been able to obtain 'Anton Piller' orders carrying an obligation on pirates to disclose their suppliers and customers.

This clause was thrown into doubt last Friday when Mike Lee, Sue Gomburg and Video Information Centre of Kensington were allowed their appeal against orders requiring them to provide Rank Film Distributors and other copyright holders with the names and addresses of customers for allegedly pirate films plus documents relating to illicit films sent out or the whereabouts of all illicit copy films or masters known to them.

The decision was based on the well-established legal principle that 'no-one is bound to incriminate himself', and means that dealers can refuse to answer questions or disclose documents relating to their suppliers or customers.

At press time Rank Film Distributors had not decided to go to the House, but had been given leave to appeal.

Said BPI spokesman Richard Robson: "We are hopeful this ruling will not affect records, and it certainly doesn't affect the basic Anton Piller order which still allows investigators to enter premises and take away evidence of record piracy.

"It is very unfortunate that this ruling has taken place and it is bound to make things more difficult for the BPI, but the anti-piracy team generally try to make sure they capture all possible operators in a particular ring by using simultaneous raids, so hopefully the effect of the new ruling will not be too great, even if it is allowed to stand by the House of Lords."

**RADIO CITY**  
**AND SELLING**  
**SPROGYRA**  
**WAR**  
**I'LL TAKE CARE OF YOU /**  
**THE WORLD IS A GHETTO** MCA 557  
**RUPERT HOLMES**  
**'HIM'** MCA 565  
**TOM PETTY** MCA 559  
**'REFUGEE'** MCA 559  
**JIMMY SMITH** MCA 562  
**'VOLCANO'** MCA 562  
**'THAT'S THE WAY**  
**THE MONEY GOES**  
MCA Records  
Distributed by CBS

## Discs down, tape up in '79

A STEADY decline in the album market and a sudden downturn in singles sales are the main trends highlighted by the BPI's full-year survey of 1979, published last week.

But cassette sales remained buoyant with an increase of almost three million units against 1978 sales, although the value of the market increased by just three percent in 1979 — which could indicate rising sales of budget price product in the healthy developing sector of the music market.

Commenting on the album sales totals — down by 11.5 million units on the previous year's figure of 86 million, BPI director general John Deacon said: "The continued debilitating effect of home taping is doubtless responsible for most of this loss.

"It cannot be argued that price increases have seriously affected album sales since the average price of LPs increased by 14 percent during the year against an increase of 17 percent in the retail price index."

The trade value of the album market at £161.5 million was also lower than 1978 when the value was £163.2 million.

Singles sales were more than three million units down in the last quarter on 1978 against the similar period of 1978, although total sales for the year were very slightly up and showed a 25.5 percent increase in value, at £53.8 million.

This trend is expected by Deacon: "A large proportion of this value increase is probably due to the popularity of specially packaged 45s, but whatever the cause, the effect has been to add nearly £11 million to the value of the market.

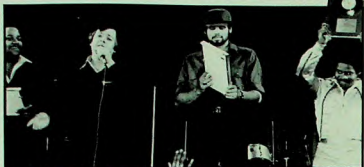
"The sudden downturn in the singles market, though disturbing, might be regarded as a levelling-off consequent upon the return to more normal levels of consumer interest in disco music."

The BPI statistics show the 8-track tape market is in its death throes. Unit sales declined from 584,000 in 1978 to a paltry 73,000 in 1979 — down 87.5 percent with a value of £137,000.

## Lightning sets new label

LIGHTNING IS launching a new label called Gallery following the 1979 success of the Scope operation which is now going over to an exclusively reggae policy. Handled via WEA, the Scope label scored hits with Errol Dunkley and Janet Kay.

First signings to Gallery are John Hardman whose 'Little Comfort In The Night' (GA2) is out on February 22 and new Portsmouth band Shy release a debut single 'Girl' (GA1) on St. Valentine's Day.



GULLIVERS DJ Graham "Fatman" Canter dishes out the silver discs, on behalf of Pye Records, to the Sugarhill Gang for the single 'Rappers Delight'. Pictured at the presentation, which took place at the recent Venue concert, are (left to right) Henry Jackson, Canter, Michael Wright and Guy O'Brien.

## Strong RCA catalogue now set for mid-price

RCA RECORDS is launching a new mid-price back catalogue label called International and has lined up first releases in March featuring Elvis Presley, Harry Nilsson, Mario Lanza and Floyd Cramer — all at £2.99.

The label will be overseen by Lee Simmons, formerly with the RCA sales force, who intends to cover as broad a musical range as possible. Forthcoming releases include Sam Cooke, Willie Nelson, Tommy Dorsey, Glen Miller and Waylon Jennings material.

Each International release will be a single album packaged in the original sleeve wherever possible and immediately available in cassette form. RCA's marketing campaign includes special dealer discounts on a sliding

scale according to the number of units ordered, plus browser cards and media advertising in Radio and TV Times among other publications.

Also announced at RCA's six monthly sales meeting last week was the 'Worth A Mention' campaign offering a discount on a selected list of back catalogue. As well as current RCA product the push will extend to licensed LPs like five Nazareth albums. On orders of more than 25 units dealers receive a five percent discount and on 40 units the discount is ten percent.

## RCA Classical scheme revived

RCA RECORDS is re-launching its 'Retailers Classical Action' scheme offering three different levels of discount up to 15 percent on orders of 150 titles.

The scheme has now been fully computerised, so once a retailer has registered and decided on what package he wants — 50 titles giving five percent discount, 111 titles giving ten percent or 150 titles offering 15 percent — he can order through normal channels without any extra paperwork.

In addition they benefit from special display and point-of-sale material, equivalent cassette discounts and advertising in *Gramophone* magazine.

## Vinyl to go up

THE COST of vinyl is expected to climb by as much as eight percent from the beginning of March — but record companies claim that it will have no immediate effect on the price of records.

The increase is due to recent jumps in the price of crude oil, and Tom Dirken, from the PVC manufacturing company Duffley, estimates that the price of vinyl, currently just over £500 a ton, will rise by about £40 a ton.

However, Ramon Lopez, EMI Records managing director, told *Record Business*: "This increase in the cost of vinyl was fully anticipated when we increased our retail prices last summer and will therefore not result in any immediate increases."

And Phonogram managing director, Ken Maliphant, commented: "We don't intend to put up our retail prices because of this increase in PVC. But there can be no guarantee in this business any more and I expect we will be reviewing our prices during the summer."

John Fruin, WEA Records managing director, added: "As far as we are concerned, we will absorb the increase in vinyl — so long as it is only eight percent. We will probably have to review the situation early summer however."

## Oord: We need aid from acts

ANTI-PIRACY campaigner for the IPI Gerry Oord is meeting record company executives next week in a bid to raise more money from artists towards his fighting fund.

In his first year, Oord raised between £50,000 — £100,000 from non-record industry sources — mainly publishers. But the music business recession has cut the amount of donations to the fund and new sources of finance are needed.

Now Oord is meeting aZer men in an attempt to find a way of convincing artists that they are being hurt by the illicit record trade.

Donations could come in the form of a small percentage anti-piracy clause in superstar contracts with a reasonable ceiling, charity concerts in aid of the fund, or even special compilation albums with all proceeds going to the fund.

"1980 will be a priority year for involving artists in the anti-piracy field," said Gerry Oord. "Piracy is hurting them as much, if not more, than the rest of the music business, yet at the moment they do not make a big contribution to fighting the problem. I hope my meetings with aZer men this week will go some way to changing the situation."

## Old soul EPs from Stax & Atlantic

WEA IS releasing a series of ten prestigious EPs on the March 7 containing tracks from the Atlantic and Stax soul catalogues of the early and mid-sixties.

The series is entitled Atlantic Masters and the EPs will retail at £1.60 each. The 40 titles include million sellers from Otis Redding Sam And Dave, Wilson Pickett, Joe Tex, Rufus Thomas, Solomon Burke and Booker T and the MGs.

The EPs come in a special black and silver bag with the original Atlantic black and silver logo. All the tracks appear in their original mono or stereo form from new American copy masters. Press advertising and possible radio spots will support the series.

## A JEANS five, to get rock boxed set

A JEANS five album box set, which will only be available via mail order, is being put together by jean manufacturers Levi-Strauss as part of its involvement in the Rainbow 50th anniversary celebrations.

The set, which will contain two retrospectives, one new wave, one heavy metal and one soft rock album featuring over 70 tracks, is being compiled by CBS Records' special product division with various cuts being leased from other record companies.

Consumers purchasing a pair of

Levi jeans will be able to obtain the set at £11.99. Otherwise, the set will mail out at £16. Details of mail order companies handling the box set and the artists to be featured will not be finalised until later this week.

Levi, which is underwriting the Rainbow anniversary concerts between April 1 and 8, has lined-up a heavy in-store campaign for the box set in clothing outlets. It should be available by the beginning of April.

## MULLINGS

AFTER THE shareholder's meeting on February 25, the betting is that Decca, in the immediate future, will be run by a small committee. Who said a Gang Of Four? . . . Sir Edward Lewis, the company's founder who died on January 29, left £1,101,430 net in his will published last week . . . many rumours circulating regarding the future of Essex Music but a sell-out is firmly discounted by md David Platz . . . nice touch from EMI last week - their rejoinder to the pervasive Titanic joke which did the rounds last year is a badge picturing the said vessel and saying 'you can't keep a good ship down' following an excellent final quarter of '79 for the company . . . and meanwhile, LRD redundancy victim Julian Moore is the latest to risk his neck in dealer-land. He is in partnership with his sister Charlotte at the Centaville Records store in funky Peckham and hopes to add another outlet in East Molesey soon . . .

WHATEVER HAPPENED to the punk ethos? Reports from around town indicate that it's harder getting through to the hi/q of Johnny Rotten and PIL, than finding skin left in a West Coast superstar's nostrils. Telephones and front doors will apparently only be answered if the correct code is given. Could this have been brought on by the recent bust or are old punks simply a new wave of elitist hippies? . . . Indeed, the problem of contacting the band now seems to have extended to its own record label, Virgin . . . but Virgin's publicity supremo and mouthpiece for the stars, Al Clark, is currently blissfully unaware of such hassles. He's holed for yet another month in a tacky Los Angeles motel, getting the right atmosphere to write the book on Raymond Chandler that he's been promising . . . how ironic that EMI's tv albums manager Brian Berg bade farewell to LRD with a number one album - *The Last Dance*. Berg is now back at Manchester Square but the LP was planned by Jim Howett, one of those made redundant . . .

THOSE 50s and 60s rock composers par excellence Leiber and Stoller are the latest to have one of those Ned Sherrin 'tribute' musicals written around them. It opens at London's Round House for three weeks from April 9 before going West and is presented by Carlin Music and Chrysalis Records in association with H. M. Tennent and The Round House . . . during a recent Singapore trip, Len Wood was concerned at being able to buy a pirate tape version of *The Wall* for £1 . . . word is that ELO's publishing may be heading in the direction of April Music - which figures, after CBS paid out lots of green 'uns for the Jet label . . . spotted by the national press, those features on wonderboy Richard Branson should also have mentioned that he's a partner in the firm that runs those incredibly popular Space Invader slot machines . . .

FORMER BLACK Sabbath singer Ozzy Osborne, who is currently forming his own HM band, has now established a wine bar close to his Midlands home - but word has it that his wife, in her managerial capacity, has already banned him from . . . a whip-round among the staff at Phonogram furnished Valentine Day newbies Phil Lynott and Caroline Crowther with a wedding present of a tantalus - which, since you ask, is a decorated Victorian cocktail cabinet. How apt . . . and the week's other rock wedding saw Boomtown Rat Pete Briquette getting spliced to Akron artiste Jane Aire . . . a recent deal with Robert Stigwood gives EMI Films worldwide distribution of *Times Square* but RSO has the soundtrack album rights . . . just before Christmas, WEA advertised for three salesmen and received no less than 960 applications . . .

THE FIRST Stuff Little Fingers album for Chrysalis has a nice self-deprecating touch from the label - the sleeve displays a rejection letter the band received from the same company thanking the lads for their tape but regretting that Chrysalis was not the company to assist them in furthering their careers. The letter is dated April 1, 1978 but is shown unsigned to spare the blushes of an a&er man who has since left but is still in the business . . . after the hou-ha about an inflammatory interview that *Sounds* printed with *The Only Ones*, label CBS says that it will be keeping the band.

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Subscriptions c/o RBP Ltd., Oakfield House, Perrymount Road,

Haywards Heath, Sussex RH16 3DH.

Published by Record Business Publications Ltd., Hyde House, 13

Langley Street, London WC2, set by TypeMatters (London) Ltd., and

printed by Garrod and Lofthouse Ltd., Bedford. Registered at the

Post Office as a newspaper.

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## Wynd-Up gets Topic and Metrosound

MANCHESTER WHOLESALER Wynd-Up Records continues its expansion with the signing of deals to distribute Metrosound accessories and the specialist folk label Topic.

Wynd-Up will have exclusive distribution of Metrosound styli and will handle Metrosound's other accessory lines along with various UK wholesalers. Most Metrosound product was previously handled by Selecta.

Likewise, the Topic label has been handled by Selecta for the last 13 years. Wynd-Up will now have exclusive distribution of all Topic product, and it will be actively promoted by sales staff. Topic has negotiated its own pressing deal.

The Metrosound agreement is effective from March 1 and the Topic deal is effective immediately.

## Merchandising

CBS RECORDS is to extend its TV campaigns for the Johnny Mathis LP *Tears and Laughter* and the Nolans album *The Nolan Sisters*.

The Mathis album, which has now



CELEBRATING THE recent signing of Mick Jackson to CBS Records are (left to right) Peter Knight, of Global Music, Lorraine Trent, CBS disco promotion manager, and Jackson, whose first single for CBS is 'You Don't Light My Fire'.

been tested in the Westward area, will go national from March 2 for four weeks. And the Nolans album, which has already run in ATV, has been extended to the Granada and Anglia areas for a two week run.

CAPITOL RECORDS has scheduled marketing campaigns to back release of the new Bob Seger LP *Against The Wind* on February 29 and the new Knack LP *But The Little Girls Understand* during March.

The Seger campaign will feature trade, consumer and national press advertising,

window displays and flyposting in major cities. For the Knack campaign, consumer press advertising and up to 500 window displays have been lined up.

POLYDOR RECORDS has lined-up an extensive marketing campaign to support the release of the debut Random Hold album *The View From Here*. It will take in advertising throughout the music consumer press and *Time Out*. The band is also currently on a UK tour with Peter Gabriel.

A LIMITED edition, of the new UK Subs three-track single titled 'Warhead' (GEMS 23) will be released this week on brown vinyl. All copies will be available in a special picture bag.

THE FIRST 5,000 of the new Slaughter LP *Bitz Back* will retail at the special price of £3.99, and promotional back-up from DJM Records will include trade and consumer music press advertising and a major poster campaign, which will coincide with the band's UK tour. The album is out on March 14.

## Ins & Outs

CONIFER RECORDS has taken on former Selecta salesman Bill Holland to cover the London area. Holland can be reached on 0438-67644. Also working for Conifer on a freelance basis covering the South and West is another ex-Selecta man Alan Woodley, whose phone number is 0276 64838.

GEORGE JONES, formerly head of RCA's telephone sales department, has been promoted to national accounts manager reporting to Dave Harmer. Bill Lamb joins RCA to take over telephone sales and will be based at West Bromwich.

## Deals

STIFF RECORDS has signed American three-piece band Dirty Looks. Their debut single 'Lie To Me' (BUY 66) was released on Friday.

GEM RECORDS has finalised a worldwide deal, excluding Italy, for release of the single 'Women Without Love' by the

## Rod to share 'Ole Ola' royalties

ROD STEWART has resolved a High Court copyright dispute over the song 'Ole Ola' that he dedicated to the Scotland world cup squad in 1978.

The American Interworld Music Group had claimed the song was an unauthorised arrangement of 'Mulhera Brasileira', a copyright it owned. On the Riva record of 'Ole Ola' the song was credited to Stewart and Phil Chen.

Mr. Justice Oliver was told last week that it had been agreed that 'Ole Ola' was an arrangement of 'Mulhera Brasileira' and now Riva Records and Riva Music, Stewart's co-plaintiffs in the action, would be jointly registered with Interworld as owners of the 'Ole Ola' copyright and share equally past and future royalties.

By consent the judge stayed all further proceedings. Interworld agreed to pay £800 towards the plaintiff's costs.

three girl Irish group Sheeba. It will be available in the UK on April 24.

A NATIONAL distribution deal has been firm up by Relay Records for the new label Channel. First release will be the single 'Baby Come Back (Home)' (CH 1) by Nite Watch.

INSTRUMENT MANUFACTURER Hohner London has signed a deal with Music Sales for exclusive distribution of its range of music and tuition publications.

NEW INDEPENDENT label Castle Records releases its first single on February 29 - 'If I Were King' by heavy metal outfit Vardis. Distribution is through Pinnacle, Bullet and Small Wonder.

NEON MUSIC has acquired the publishing rights to 'Two Blues', the theme music to the new BBC TV programme *Jazz*, which has just begun a six week run.

MIKE NASH, previously singer with rock and roll band The Rocking Devils, has signed to the Orchid label. He will be in the studio shortly to record two singles and an album is expected before the end of the year.

COVENTRY BASED promotion company, Magnum Associate Promotions, has been contracted by Din-Disc to work on the new single and LP and forthcoming concert tour by Orchestral Manoeuvres.

DINOSAUR DISCS is the name of a new label formed by David Skillin and Micky Stubbs - former members of CBS band Home - and the first release will be 'AEIOU' by Pedit and the Lions (DD 001) out on February 29. Distribution will be through Pinnacle with some copies going out through Dinosaur which is based at 01-736 0257.

The label has plans for a follow-up EP and album and hopes to open a Dinosaur Discs record store in the London area in November-December 1980.

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# THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

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

**AIRPLAY RATING**  
100% maximum ratio play plus BBCL's Top Of The Pops

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

Action  
Of  
The  
Week



BLONDIE

This Week	Last Week	Wks on Chart	Title/Artist	Label/Cat. No.	D	Genre Use		
1	1	6	68	99	COWARD OF THE COUNTY KENNY ROGERS	○ UNITED ARTISTS UP 614	E	
★	2	32	2	48	79	ATOMIC BLONDIE	○ CHRYS. CHS 2410/122410	F
★	3	4	6	38	73	AND THE BEAT GOES ON WHISPERS	SOLAR SO 12-1	R
★	4	3	6	34	34	CAPTAIN BEAKY KEITH MICHELL WITH CAPTAIN BEAKY & HIS BAND	POLYDOR POSP 106	F
★	5	13	3	33	71	I CAN'T STAND UP FOR FALLING DOWN ELVIS COSTELLO	F-BEAT XX 1	W
★	6	10	4	32	83	SO GOOD TO BE BACK HOME AGAIN TOURISTS	LOGO TOUR 1	R
★	7	8	4	32	95	CARRIE CLIFF RICHARD	EMI 5006	E
★	8	2	6	32	61	THE SPECIAL A.K.A. LIVE! (EP) SPECIALS	○ 2 TONE CHS TT 7	F
★	9	5	6	29	74	SOMEONE'S LOOKING AT YOU BOOMTOWN RATS	ENSGEN ENY 34/3412	F
★	10	7	4	29	77	ROCK WITH YOU MICHAEL JACKSON	EPIC EPC 8206	C
★	11	31	4	27	72	TAKE THAT LOOK OFF YOUR FACE MARTI WEBB	POLYDOR POSP 100	F
★	12	6	11	26	35	I'M IN THE MOOD FOR DANCING NOLANS	● EPIC EPC 8068	C
★	13	17	6	25	85	BABY I LOVE YOU RAMONES	SIRE SIR 4031	W
★	14	11	10	22	79	I HEAR YOU NOW JON & VANGELIS	POLYDOR POSP 96	F
★	15	26	4	22	77	GAMES WITHOUT FRONTIERS PETER GABRIEL	CHARISMA CB 354	F
★	16	20	6	21	47	RIDERS IN THE SKY SHADOWS	EMI 5027	E
★	17	30	2	20	14	AT THE EDGE STIFF LITTLE FINGERS	CHRYSALIS CHS 2406	F
★	18	42	3	20	73	TOGETHER WE ARE BEAUTIFUL FERN KINNEY	WEA K79111	W
★	19	25	3	19	58	ALL NIGHT LONG RAINBOW	POLYDOR POSP 104	F
★	20	60	2	19	56	SO LONELY POLICE	A&M AMS 7402	C
★	21	9	4	19	74	SAVE ME OUEEN	EMI 5022	E
★	22	15	11	18	18	BABE STYX	○ A&M AMS 7489	C
★	23	23	7	16	71	THE PLASTIC AGE BUGGLES	ISLAND WIP 6540	E
★	24	27	4	16	21	TOUCH TOO MUCH AC DC	ATLANTIC K11435	W
★	25	19	7	15	39	LIVING BY NUMBERS NINE MUSIK	GTO GT 261	C
★	26	90	2	15	68	HANDS OFF ... SHE'S MINE THE BEAT	GO FEET FEET 1	F
★	27	12	13	15	36	IT'S DIFFERENT FOR GIRLS JOE JACKSON	○ A&M AMS 7493	C
★	28	29	4	15	67	SINGING THE BLUES DAVID EDMUNDS	SWANSON SSK 19422	W
★	29	24	6	14	57	JANE JEFFERSON STARSHIP	GRUNT FB 1750	R
★	30	18	10	14	30	7 TEEN REGENTS	RIALTO TREB 111	A
★	31	36	3	14	68	ON THE RADIO DONNA SUMMER	CASABLANCA NB 2236	A
★	32	16	14	14	55	THREE MINUTE HERO THE SELECTER	2 TONE CHS TT8	F
★	33	21	7	14	44	UNDERPASS JOHN FOX	METAL BEAT VS 318	C
★	34	49	5	12	79	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE	CASABLANCA CAN 175	A
★	35	■	1	12	28	ALABAMA SONG DAVID BOWIE	RCA BOW 5	R
★	36	14	8	13	19	MY GIRL MADNESS	○ STIFF BUY/BUYIT 62	C
★	37	50	2	12	24	I'VE DONE EVERYTHING FOR YOU SAMMY HAGAR	CAPITOL CL 16120	E
★	38	43	3	10	46	TURNING JAPANESE VAPORS	UNITED ARTISTS BP 334	E
★	39	46	4	9	46	TV FLYING LIZARDS	VIRGIN VS 325	C
★	40	37	3	10	24	RIGHT IN THE SOCKET SHALAMAR	SOLAR SO 12-2	R
★	41	34	6	9	48	BUZZ BUZZ A DIDDLE IT MATCHBOX	MAGNET MAG 157	A
★	42	56	5	8	51	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN	ARISTA ARIST 323/13232	F
★	43	22	12	10	10	GREEN ONIONS BOOKER T & THE MGS	ATLANTIC K10109	W
★	44	35	4	9	18	MAYBE TOMORROW CHORDS	POLYDOR POSP 101	F
★	45	■	1	9	12	RUNNING FREE IRON MAIDEN	EMI 5032	E
★	46	65	2	9	15	FAN MAIL DICKIES	A&M AMS 7504	C
★	47	91	2	8	26	STOMP BROTHERS JOHNSON	A&M AMS/AMSP 7509	C
★	48	59	4	6	63	ROSIE JOAN ARMATRADING	A&M AMS 7506	C
★	49	39	7	8	24	TOO HOT KOOL & THE GANG	MERCURY KOOL 8/812	F
★	50	68	2	7	35	HOT DOG SHAKIN' STEVENS	EPIC EPC 8090	C
★	51	84	2	7	26	CUBA - BETTER DO IT SALSA GIBSON BROTHERS	ISLAND WIP/12WIP 6561	E
★	52	38	13	7	5	PLEASE DON'T GO KC & THE SUNSHINE BAND	○ TK TRR 7558	C
★	53	66	2	5	59	ANOTHER NAIL IN THE HEART SQUEEZE	A&M AMS 7507	C
★	54	28	15	7	11	BRASS IN POCKET PRETENDERS	● REAL ARE 11	W
★	55	85	2	7	5	HOLDIN' ON TONY RALLO & THE MIDNITE BAND	CALIBRE CAB/CABL 501	A
★	56	63	3	7	*	BAD MANI! COCKNEY REJECTS	EMI 5035	E
★	57	92	2	5	37	WORKING MY WAY BACK TO YOU - FORGIVE ME, GIRL DETROIT SPINNERS	ATLANTIC K11432	W
★	58	33	13	6	9	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA	○ MOTOWN TMG 1159	E
★	59	61	2	6	5	RHYTHM TALK JOCKO	PHILINT PIR 8222/138222	C
★	60	88	2	6	*	TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN	ATLANTIC K11437/11437T	W



## Spartan groves

LEADING DISTRIBUTOR Spartan Records has launched a major expansion programme which features the formation of a new operations division and plans for computerising sales, finance and distribution.

The new division, which is headed by Pat McDonnell, will embrace distribution, manufacturing requirements, stock control and an expanded telephone sales department. Spartan hopes to computerise its operation by June.

The company's finance division has also been expanded with the appointment of Abby Jallow as credit controller. In addition, there have been various changes in field sales staff which include the appointment of Mike Denton as field sales manager.

Spartan has recently signed several new labels to its roster. Among them are the reggae label A.C.G. Movement 24, whose acts include C.S. Man Band, the People Unite label and Vendetta Records.

## HMV sale

THE 36-strong HMV chain is running a massive record sale until March 8. Offers include the Beatles *Abbey Road* picture disc at £2.50, *Supertrem's Breakfast In America* at £3.50, Barry Manilow's *Trying To Get The Feeling at £2.50* and Abba's *The Album* at £2.95.

## TV GUIDE

Albums to be advertised this week on television

### NATIONAL: ALL REGIONS

GOLDEN GREATS Guy Mitchell Warwick RP 5066  
JUST FOR YOU Des O'Connor Warwick WW 5071

### ANGLIA

STRING OF HITS Shades EMJ EMC 3310

### ATV

BEAT STEADY Soundtrack Warwick WW 5078  
GOLDEN COLLECTION Charley Pride K-Tel NE 1056  
STRING OF HITS Shades EMJ EMC 3310  
GREATEST HITS KC & The Sunshine Band TKR 83385  
GET HAPPY Elvis Costello F-beat XLPL1

### BORDER

SUNBURN Soundtrack Warwick WW 5078

### STING OF HITS Shades

EMJ EMC 3310

### GRANADA

SUNBURN Soundtrack Ranco RTL 2044

STRING OF HITS Shades EMJ EMC 3310

GREATEST HITS KC & The Sunshine Band TKR 83385

F-beat XLPL1

### HTV

STRING OF Callaghan & Life Warwick WW 5090

SUNBURN Soundtrack Ranco RTL 2044

STRING OF HITS Shades EMJ EMC 3310

GREATEST HITS Rolls Royce Whtfield RRTV1

### SCOTTISH

SUNBURN Soundtrack Ranco RTL 2044

GOLDEN COLLECTION Charley Pride K-Tel NE 1056

### SOUTHERN

GOLDEN COLLECTION Charley Pride K-Tel NE 1056

BEAT STEADY Soundtrack Warwick WW 5078

### TRIDENT

SUNBURN Soundtrack Ranco RTL 2044

GOLDEN COLLECTION Charley Pride K-Tel NE 1056

GREATEST HITS KC & The Sunshine Band TKR 83385

THE WANDERERS Soundtrack GEM GEMP 103

GREATEST HITS Rolls Royce Whtfield RRTV1

### WESTWARD

STRING OF Callaghan & Life Warwick WW 5090

STRING OF HITS Shades Ranco RTL 2044

EMJ EMC 3310



PYE STAFF celebrate release of the Fabulous Doves LP *Think Pink*, which is initially available in a giant two foot square sleeve, at Virgin's Oxford Street megastore. Left to right: Eddie Foster, Pye's marketing services manager, Tony Darrell, creative manager, Graham Betts, press officer, John House, A&R director, David Griffen, business affairs manager, Trevor Eyles, sales director, Bryan Justice, Blueprint label manager, and Derek Honey, managing director.

## Observation Post Discounting reduces choice

UNLIKE GROCERIES, or even to some extent toys, records are non-essential. But as with groceries and toys I distrust and dislike excessive discounting.

Why? Because the basic problem with discounting is that in the long run it leads to fewer outlets and consequent lack of choice.

As a man from Argos put it in a TV interview, why should he care about small toy shops. They are specialists who can cater for specialist tastes and deal in accessories while Argos march on, selling basic popular toys at high discounts.

The problem with this argument is that without a slice of the popular market and a share over a reasonable range of goods, there is insufficient business to meet the small retailers overheads - so he withdraws. The customer then finds he can't buy other than basic product.

Similarly, as multiples muscle suppliers into giving bigger bulk discounts than they perhaps can afford, so the manufacturer is squeezed and the range and availability of specialised product is reduced. The manufacturer also finds that as the smaller specialists are pushed out he no longer has outlets for the more esoteric, and often more profitable, sections of his catalogue.

In the long run it's the customer who suffers and, in the final analysis, will have to pay more for less.

As non-essential, record sales are tied very closely to money supply. I know that in the weeks I get my electricity or gas bill my customers get theirs and I'm in for a poor week. No amount of discounting will attract in customers to spend money earmarked for essentials.

They either can or cannot afford records at any particular time. If they can't they can afford a record then they tend to buy it with little regard to cost - that is goes for kids too.

If there were no discounting I believe sales volumes would remain much the same. They could even increase since more retail outlets would be in a position to stock in greater depth and take risks in breaking new products. In fact, while

some pundits are saying that records are too expensive and current prices are caused by declining sales, today's rrp's are relatively lower than five, ten or 20 years ago taken against the average inflation factor.

There are, it appears, two main reasons for discounting. Firstly, to corner the available market in the stronger selling lines - discounts seem to affect only chart albums and singles stocks are limited to top 40 or so. Secondly, to act as attractive catchpennies or loss leaders - think of all the goodies you have to pass to get to a record department almost invariably set up at the back of a multiple store.

However, it is interesting to note that multiples say they are moving away from discount policies. Perhaps this is an indication that the manufacturers are taking a firmer stand against too heavy bulk discounting, and that the multiples themselves are finding that broader stocking policies and high risk commit-

## Wholesale & Import Round-up

NORTH LONDON wholesaler Lughtons has finalised deals for the distribution of two UK labels. They are the Meridian classical label, which was previously handled by Selecta, and Polyphonic Records, which has had various titles released through EMI in the past.

This week's special offers from **Lightning Records** include Rod Stewart's *Greatest Hits Vol 1* at £1.95 trade, the Bee Gee's *Greatest Hits* double album at £2.15, Stevie Wonder's *Song In The Key Of Life* at £3.95, Herb Alpert's *Greatest Hits* at £1.75 and Rainbow's *Down To Earth* at £2.75. Also now back in stock at Lightning are copies of the Stevie Wonder three album set titled *Looking Back*.

Importer Projection Records, based in Leigh-on-Sea, Essex, has recently picked up a number of new distribution deals. Among the labels are A.E.C.O., Avada, Bar, Blind Pig, River Musik Works and Red Lightnin'. Projection also currently has stocks of specialist

ment to new release product demands financing by higher profit margins.

The multiples are also saying that it is the larger independents who are leading the way on discounting. This may be so in some areas but it raises the question of when is a discount a discount? Anyone who saw the city page of the *Daily Mail* on January 23 would have read that Harlequin Records got supplies of Abba's *Greatest Hits Vol 2* on the French Vogue label. They sold them at £3.99 with a gross profit margin of some 27 percent compared to the 25 percent offered by CBS on the full-price Epic pressing. An example of a 'discount' that achieved a higher margin for the retailer. Not even Woolies had the edge to discount the UK edition.

So what can the small shop do about the chain-multiple discounting activities? Quite a bit. For a start the effect of these activities are variable, depending on the location. Being in a small town some distance from the nearest multiple outlet, I've discovered that whenever Woolworth, Boots or W.H. Smith have one of their extensive advertising campaigns my turnover increases.

Other factors in the small retail include personal service and contact with customers, through product knowledge and maintenance of up-to-date catalogues, and a rapid special order and restocking policy.

Apart from manufacturers catalogues, such items as Gramophone's Classical and Spoken Word listings, Teletones, and so on, all pay for themselves many times over in the course of a year. A good record company accounts together with selected one-stop and wholesalers enables the small dealer to obtain special orders very quickly and maintain a stock situation to parallel demand. Of particular importance is the Friday evening order for Saturday morning delivery facility offered by some wholesalers. This gives the indie a tremendous advantage over the centralised buyer as far as the vital Saturday trading is concerned.

MARTIN ANSCOMBE

Irish music.

London importer Diplomat Disc Distribution has various new US product on the shelves. Albums include Grover Washington's *Shylarkin* at £3.35 trade, Wilbert Longmire's *With All My Love* and Dr Stru's *Stratins*, also both at £3.35. New 12-inch singles include Asphalt's 'Jungle Freakin' and Aleen's 'Hooked On Your Love'.

Also on a wide selection of K-Tel back catalogue titles all around £2.60 trade. Among them are *Classic Rock*, Vols 1&2, Don Williams' *Images and New Horizons*, the Moody Blues' *Out Of This World* and such compilations as *Emotions*, *Together and Seasons*.

Finally, currently available from the official Polygram import subsidiary **IMS** are *4th Greatest Hits*, at the budget rrp of £2.99, James Last's two album box set *Starpartner*, Jimmy Lawton's *Oklahoma Square*, Eric Burdon's *Darkness - Darkness* and the Pretty Things *Get The Picture and Emotions*.

RECORD BUSINESS February 25 1980



# MOR and MOR albums from the King's Singers

FOR FANS of the smooth-as-butter vocalising of the King's Singers this promises to be quite a month. The

## Reviews

**BEETHOVEN: PIANO SONATAS, VOLUME TWO.** Bernard Roberts. (Nimbus D/C 902, four-LP set)

With this release of the Sonatas Nos 8 to 15, which include the popular *Pathétique* and *Moonlight*, Bernard Roberts arrives half-way through his Beethoven marathon, recording direct to disc. Nobody would claim he is an interpreter of highly individual character in the same league as Claudio Arrau or Alfred Brendel, but he commands a splendid technique and is consistent in the style throughout. And thanks to the Nimbus recording system, each sonata here is a genuine performance, played straight through from first bar to last, no editing being possible. These are fresh, spontaneous performances, very musical and cleanly executed, and with a completely lifelike piano tone. The set can be recommended strongly to customers who want to hear Beethoven's sonatas as they would be played live in the concert hall, and with sound quality that is simply perfect.

**ELGAR: CELLO CONCERTO. WALTON: CELLO CONCERTO.** Ralph Kirshbaum (cello), Scottish National Orchestra/Sir Alexander Gibson. (Chandos ABR 1007)

These are sensitive, reflective performances of two English cello concertos not previously brought together on the same album. Elgar's is of course one of the three greatest works in the cellist's repertoire, Walton's a lesser achievement though an attractive one. Kirshbaum plays with quite beautiful singing tone, playing a meditative approach well matched by Gibson's restraint in his direction of the orchestra. Other recordings of the concertos may be more dramatic, but these readings are valid in their own right, and the Chandos sound is smooth with admirably silent surfaces.

**VERDI: ARIAS FROM MACBETH, NABUCCO, DON CARLOS & ERNANI.** Maria Callas, Philharmonia Orchestra/Nicola Resigno. (HMV ASD 3817)

Callas collectors who missed this outstanding recital disc when it first appeared 20 years ago should be out in force to pick up this reissue, even though it appears at full price. It offers a feast of fine singing, Callas at her most stunningly dramatic, with the three Lady Macbeth arias representing the peak of her unique artistry. The sleepwalking scene really has the power to make one's hair stand on end, no singer in the opera house or even actress on the stage having ever delved so deeply into the mind of Shakespeare's guilt-crazed character.

group starts out at the Ipswich Gaumont on February 19 for a 20-date tour of the UK, extending all the way from Inverness to Plymouth before it finishes up at Glasgow on March 18. The Richard Armitage - Noel Gay Organisation is backing the tour with a big advertising campaign, the King's men will be featured on tv and radio throughout their travels, and EMI has just released two new albums.

On the classical side *Victorian Collection* (HMV ASD 3865) brings glee and drawing-room ballads - which Queen Victoria and Prince Albert presumably indulged in when they were not spending the evening with Mendelssohn. These mainly sentimental songs are currently enjoying something of a boom, having also found champions in tenor Robert Tear and baritone Benjamin Luxon, a duo affectionately known as opera's answer to Hinge and Bracket.

Even more MOR is *New Day* (Columbia SCX 6629), which includes numbers like 'Can't Buy Me Love' and 'Summer Nights'. This album follows up the group's *Out Of The Blue*. Some tracks are unaccompanied, while others have full orchestral backing.

Songs from both albums will be



included in the programmes on tour, and EMI is making displays available for dealers to help keep the pot on the boil. The King's Singers have been good sellers here and abroad with all their 18 albums, and their exposure over the next few weeks should make business

even better. They are not resting on their laurels either. In the course of the year they will visit six European countries, South Africa and the US, and they have a tv series of their own coming up in the autumn as well as various special and guest spots.

## Baroque bandwagon rolls on

THERE SEEMS to be no stopping that old Baroque bandwagon. The latest to jump aboard is RCA, which is introducing recordings of Baroque and early music made for the Seon label. The first releases of these German imports are two separate albums and one boxed set of two LPs.

The box set brings the Dutch recorder-player Frans Bruggen playing with various partners in *Telemann: 10 Trios for Recorder or Transverse Flute* (RL 30343). Gustav Leonhardt has an album to himself, *Scarlatti: 14 Sonatas for Harpsichord* (RL 30334), and the third release is a selection of songs from

the Middle Ages titled *Monks, Poets and Scholars* (RL 30336).

The Seon label has been known to specialists for some time, admired for its enterprising repertoire and for the high reputation of its artists. Now its product will be readily available here in the RCA fold, with the advantage that much of the music offered is quite new to the British catalogue.

RCA is obviously banking on the high quality German pressings and luxury packaging to make an impact on the market at full price. Phonogram's Living Baroque series and the Archiv Privilege label launched this month both fall in the medium price range. Their releases are reissued material, however, while the RCA/Seon recordings are brand new.

## Briefs

DECCA HAS just re-issued *Beethoven: The Nine Symphonies* with the Vienna Philharmonic conducted by Hans Schmidt-Isserstedt as the first in a new series of Jubilee box sets (JBA 500-505). At rrp £15.95 for six records this falls into the budget bracket rather than the mid-price single Jubilee series albums, and as this was originally a strong seller at full price it should be snapped up now as great value for money.

YEHUDI MENUHIN and Stephane Grappelli have recorded another album together, their fourth, called *Strictly For The Birds*, which EMI will be releasing shortly.

## Top 10

- 1 KORNGOLD: KINGS ROW (CHALFONT SDG 302)
- 2 STEVE REICH: MUSIC FOR 18 MUSICIANS (ECM 1129)
- 3 RIMSKY ORSKOV: QUINTET FOR PIANO & WIND, VIENNA OOTET (DECCA SDG 369)
- 4 PURCELL: THEATRE MUSIC VOLUME FOUR, ACADEMY OF ANCIENT MUSIC (DECCA) (DECCA) (DECCA 560)
- 5 RICHARD RODGERS CONDUCTS RICHARD RODGERS: SLAUGHTER ON TENTH AVENUE (DECCA) (DECCA 561)
- 6 PETER MAXWELL DAVIES: SYMPHONY, PHILHARMONIA ORCHESTRA/RATTLE (DECCA) (DECCA 562)
- 7 ASTAIRE, PETER SKELLERN (MERCURY 8109702)
- 8 DONIZETTI: LUCRECIA BORGIA, SOLI-OSTS, CHORUS, NATIONAL PHILHARMONIC ORCHESTRA (DECCA) (DECCA 563)
- 9 MOZART: SALZBURG SYMPHONIES, ACADEMY OF ANCIENT MUSIC (DECCA) (DECCA 564)
- 10 BARTOK: MIKROKOSMOS, CONTRASTS, BELA BARTOK, JOSEPH SZIGETI, BENNY GOODMAN (CBS 61882)

(Courtesy of Decca, Dean Street, London W1)

## Susan Baker, total fiddle

DECCA HAS a new album this month which can properly be described as a complete fiddle - in the nicest possible way. It features Susan Baker in a varied programme from Vivaldi to 'The Harry Lime Theme' and playing no less than 15 different instruments from her zany collection. The album is appropriately titled *Susan Baker's Fiddles & Follies* (Argo ZK 86).

A member of the travelling Baroque Poets, she has appeared with her unique violin collection in many countries on the Continent as well as here, and has enjoyed some wild tv appearances. Her playing is straight enough, it's the

instruments that are, sometimes literally, kinky.

She gets a genuinely musical sound, for instance, from a metal fiddle made from two Spanish olive oil tins and an Australian lager can. A prize item is her George Robey violin, which was made by the famous comedian and signed before it was varnished by some of the leading violinists of his time, Kreisler and Heifetz among them.

Susan Baker's act is best when it's seen as well as heard, though even a recording shows the astonishing variety of sound she can coax from the least conventional of fiddles.

**Listeners to 23  
Radio Stations  
are regularly  
hearing  
something  
to their  
advantage**



**RECORD BUSINESS CHARTS  
are getting in everywhere...**

## Stepaside make move to Get out of Dublin

DUBLIN'S TOP rock band, Stepaside, are about to take a serious step to crack the international market. But unlike other hopefuls in recent times, they have a brand new, top-quality album in their briefcases instead of the usual demo tapes.

Holding down several top residency spots in Dublin, they have been one of the most successful local rock bands for a number of years surviving several major personnel changes. But their recognition abroad is virtually nil.

The four group members, Paul Ashford, Brenny Bonass, Robbie Brennan and Dave Kodak, along with their new manager Jim Hand, invested over £15,000 to put the LP package together. It was recorded and mixed at Marcus Music in London and produced by Bill Fisher and Roy Farrant.

Already the investment appears to be paying off. Three major labels, including one American, are showing interest. Next month the group plan a series of London concerts, mainly to show themselves to the industry.

The album features 10 original tracks, the title track, 'Sit Down And Relapse', being perhaps the strongest and worthy of a single. Contenders for the B-side

would be 'Last Resort' and 'Yellow Chair'. All titles are published by their own company, Sidestep Music, with the exception of 'Get Out Of Dublin', a re-working of the Bob Seger hit, 'Get Out Of Denver'. The LP has been released in Ireland on their own label, Sidestep Records.

FORMER top RTE disc jockey Ken Stewart is among the writers with a song in this year's National Song Contest to select Ireland's entry for the Eurovision Song Contest in The Hague on April 19.

A secret jury selected eight songs from over 300 entries this year. The eight will be premiered in a TV special on March 9 and panels of juries around the country will vote for each on a points basis. The song and act getting the most points goes forward to Europe.

Stewart's song 'Love Is All There Is' will be performed by popular cabaret group Romance, fronted by two attractive sisters, Valerie and Patricia Roe. This was Stewart's first attempt in the contest.

One of RTE's most popular and long-standing disc jockeys, he quit his job last year to broaden his activities into other areas of the music business such as



KEN STEWART

record production.

RTE's current press and publicity officer Shay Healy, a prolific and successful songwriter with one of his numbers recorded by Scottish comedian-singer Billy Connolly, also got through with 'What's Another Year?'

It will be performed by Johnny Logan, a songwriter and singer currently establishing himself as a major name on the local cabaret and ballroom circuits. He is the son of Patrick O'Hagen, the famous Irish tenor now living in Australia. His brother Sean O'Hagen fronts a new rock band, the Cheaters.

The other six entries are:

● 'Loving Won't Let You Down' written by insurance inspector Barrington Cullen. It will be sung by Roy Taylor and Karen Black, joint lead sin-

gers of one of the country's top ballroom bands, the Nevada.

● 'Stepping Stones' by Ted O'Neill. He and Peter Beckett have been writing together for two years. Beckett, an up-and-coming singer, is now managed by O'Neill and will sing the number in the contest.

● 'You're So Cheeky' by Peter Eades who almost won last year's event with another of his compositions. He will sing it with the Miami Showband, of which he is a member.

● 'The Saddest Show On Earth' by husband-and-wife team Eileen Reid and Jimmy Day. Reid, a popular cabaret singer, found fame with the Cadets Showband where she also met her husband.

● 'You Have' by C.T. Wilkinson, a highly-successful singer and writer. This is his third successful entry in the contest. He represented Ireland in Paris with 'Born To Sing' two years ago.

This year he will be joined by two other popular singers, Helen Jordan and Eamonn Gibney, as a group called the Blades.

● 'Take Me Back Again' by Ray Doherty, a professional musician from Derry but now living in Dublin. He is a veteran of several other song contests. Ray and his trio will perform the number augmented by a tuba player and two female vocalists and going under the name the Straw Hat and Garter Company.

MIKE CLARE



## Johnny Mathis The new single 'Midnight Blue'

Mathis at his magical best.  
'Midnight Blue' is taken from Johnny's forthcoming album 'Tears And Laughter.'

Johnny Mathis  
Single: 'Midnight Blue' CBS 8253



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

# THE DISCO CHART

Compiled by RB Research from returns from specialist disco/orated shops.

This Week	Wks On Chart	TITLE/ARTIST	Imp—Import	Label/Cat. No.	BPM**
1	7	THE HEAT GOES ON WHISPERS		Solar 7-112-1 R	116
2	16	ROCK WITH YOU MICHAEL JACKSON	Epic EPC 8006/13 8006 C	120	
3	29	STOMP BROTHERS JACKSON	A&M AMKAMP 7509 C	121	
4	7	2 HOLDING ON TONY RALPH	Caltone CAB/CAL 501 A	120	
5	3	RIGHT IN THE SOCKET SHALAMAR	Solar 7-112-2 R	116	
6	6	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN	Arista ARIST 323/2323 F	123	
7	20	TONIGHT MY ALRIGHT MICHAEL WALDEN	Atlantic K1134/177 W	121/126	
8	24	TOGETHER WE ARE BEAUTIFUL FERN KINNEY	WEA 979111 W	113/126	
9	4	HAVEN'T YOU HEARD PATRICE RUSSHEM	Elektra K1241/47 W	130	
10	22	DON'T PUSH IT DON'T FORCE IT LEON HAYWOOD	(20th Century) TC050.114	114	
11	6	RHYTHM TALK JOCKO	Phil Int PR 13 8222 C	114	
12	26	SELF-SERVICE LOVE GUARDIAN ANGEL	Nadu/Muturi NB 106 E	106	
13	7	TOO HOT KOO & THE GANG	Mercury KOO 8812 F	106	
14	1	MOTIVATION ATMOSPHERE	Ellie QAZZ 2		
15	10	WE GOT THE GROOVE PLAYERS ASSOCIATION	Vanguard VVS/VSL 5016 A	129	
16	6	SHAKT BRASS CONSTRUCTION	UA LP/12UP 615 E	120/124	
17	14	STANDING OVATION G.O.	Arista ARIST 328/12328 F	126	
18	9	DOON'T STOP THE FEELING ROY AYERS	Polydor STEPS/STEP 9 F	114	
19	4	THE WORLD IS A GRETTO WAR	Mercury WAT 5112 C	114/118	
20	40	TONIGHT'S THE NIGHT SHARON PAGE	(Source) SRC 13950 Imp	118/122	
21	12	11 JAZZ CARNIVAL AZYMUTH	Milestone MSP/MR 101 R	135	
22	44	LOVE INJECTION TRUSSEL	Elektra K1241/27 W	113	
23	24	6 ON THE RADIO DONNA SUMMERS	Casablanca NB 2236 A	128	
24	6	JUST A TOUCH OF LOVE SLAVE	(Columbia 45005) Imp		
25	18	ARE YOU READY BILLY OCEAN	GTO GT 259 129 C	119	
26	2	BOYS IN BLUE LIGHT OF THE WORLD	Ensign ENY 36/612 F	128	
27	7	PRAYIN' HAROLD MELVIN & THE BLUE NOTES	Source SMC/259C 102 E	124/127	
28	2	WORKING THE NIGHT SPYRO GYRA	CA/MCA/CM 506 Imp	129	
29	7	CUBA GOODING BROTHERS	Island W9122 W9 6981 E	120	
30	2	WANTING MY WAY DETROIT SPINNERS	Atlantic K11432 W	123	
31	16	15 GREEN ONIONS BROOKER T & THE MG'S	Atlantic K10190/T W	137	
32	4	AVE ME JUST A LITTLE MORE TIME CHARMAN OF THE BOARD	Interlo/HES 16 P	Various	
33	38	3 ROCK IN RAINBOW GET YOU GORDONS WAR	(Dance) WJ 2101 Imp	129	
34	18	WE GOT THE FUNK POSITIVE FORCE	Sugarhill SHG 1202 A	114	
35	30	6 SKINHEAD MOONSTOMP SYMARIH	Trejan TRJ 902/1790 C	Reggae	
36	15	23 DOT (JUST) KURT DEEP FUNKADELIC	Warner Bros W17496/T W	116	
37	39	4 HERE COMES THE SUN FLB	Fantasy FTY/12FTC 185 E	123	
38	17	12 WITH YOU BILLY PRESTON & SYREETA	Motown TM 1159 E	Slow	
39	25	5 I CAN FEEL IT STOP	Caltone CAB/CAL 501 A	124	
40	4	2 GIVE UP PUNK BET. EXPRESS	(US Columbia 11-12006) Imp	115	
41	21	15 I WANNA BE YOUR LOVER PRINCE	Warner Bros W17537/T W	119	
42	1	1 THE YEAR OF THE CHILD GIVENS FAMILY	(Venture) Imp		
43	14	14 SPACER SHEILA B. DEVOTION	Carlene CAR 126 W	134	
44	14	14 CEBELER HOT CHUCK OSSEL	(Arista CP 708) Imp	134	
45	16	16 SAFARI MODERN SOUND CORPORATION	Epic EPC 8009/13 8209 C	57	
46	72	2 YOU GOT WHAT IT TAKES BOBBY THURSTONE	(Phonix PR 8009) Imp		
47	4	3 HANG ON IN THERE BABY ALTON & JOHNNY	Polydor POSD/PPO5X 118 P	98	
48	17	17 THE SECOND TIME AROUND SHALAMAR	Solar FB/FC 1709 R	114/116	
49	61	3 DIRTY RAP BLOWFISH	(TK 438) Imp	104/107	
50	5	5 SHE'S SO DEVINE JAN AKKERMAN	Atlantic K11374 W	112	
51	1	1 SWEET HOME MILDAY	(20th Century) TCD 104 Imp		
52	4	4 ALL NIGHT THING INVISIBLE MANS BAND	(Mango NLP2 7780) Imp	122	
53	1	1 THIS IS LOVERS' ROCK CARBAM SAND	Venture EAP 26 M	Reggae	
54	1	1 STEPPIN' OUT HANK	Mercury MKM/28 2 F		
55	5	5 LYCKE GOOD EDDIE CHERBA	(Time Line 211) Imp	126	
56	47	7 YOU GOT TO LOVE SOMEBODY SISTER SLEDGE	Atlantic K11404 W	126	
57	1	1 CALL ME BLONDIE	(Chrysalis 2414) Imp		
58	-	3 BODY BINE ANTIEN FLUNK	(Sabauu SO 318) Imp	119	
59	2	2 CHAMELION LA PRELUNATA	(GNP Crescendo GNP 12003) Imp	118	
60	53	13 ROTATION HERB ALPERT	A&M A&M 7500 C	105	
61	1	1 LET ME ROCK YOU CANDIDATE	Warner Bros WK 306 E		
62	50	3 PATA PATA GERSHWIN	Sugarhill SHG 5013 A	126	
63	7	7 I'M LONELY TONIGHT CLEVELAND EATON	Melrose MM 12 14 C	90	
64	60	10 DO YOU LOVE WHAT YOU FEEL RUFUS	MCA/MCA 431 C	120	
65	33	6 WONDERLAND COMMODORES	Motown TM 1172 E	Slow	
66	4	6 WENNER TAKES ALL ISLEY BROTHERS	Epic EPC 7795 C	120/122	
67	1	1 BREAKIN' TIME ASPHALT JUNGLE	(TEC) Imp		
68	-	4 REMONE KOPPEY	(Winlock CD 11890) Imp	126	
69	32	20 RAKERS DELIGHT SUGARHILL GANG	Sugarhill SHG 5013 A	112	
70	56	2 TAPOR OROBACI	(Sue H. SR11 124) Imp	90	
71	5	5 I CAN'T HELP MYSELF BONNIE POINTER	Motown TM 1171 E	128	
72	9	9 LOOBEN UP FREBELY	(Hardbored LD 2001) Imp	126	
73	35	3 CHATTY CHATTY TOOTS & THE MAYTALLS	Island WIP 6554 E	Reggae	
74	74	3 THESE FROM THE BIVAUDERS YELLOW MAGIC	A&M A&M/AMP 7502 C		
75	1	1 EVERY GENERATION RONNIE LAWS	(United Artists 1334) Imp		

Key: T—Single Discs  
 A+B=C—Epic/Casablanca C—CBS D—Slayton DM—EMI F—Phonix G—Spartan & Giorgio H—Raid H—F—Funk Products J—Fresh  
 K—Chance L—Lollipop M—Warner N—Nite D—President P—Phonix Q—Rocky 11900 R—RCA S—Salscha T—Graduate  
 U—Red Rhino W—WEA Y—Sydny Z—Naked

# 12-INCHERS

1	1	4 AND THE BEAT GOES ON	Solar
2	-	2 STOMP BROTHERS JOHNSON	A&M
3	23	3 TONIGHT MY ALRIGHT MICHAEL WALDEN	Atlantic
4	2	2 RIGHT IN THE SOCKET SHALAMAR	Epic
5	6	6 MOTIVATION ATMOSPHERE	Solar
6	7	7 DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD	Epic
7	10	10 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN	Arista
8	11	11 SELF-SERVICE LOVE GUARDIAN ANGEL	Radio
9	15	15 RHYTHM TALK JOCKO	Elektra
10	12	12 LOVE INJECTION TRUSSEL	Columbia
11	16	16 STANDING OVATION G.O.	Milestone
12	18	18 HAVEN'T YOU HEARD PATRICE RUSSHEM	Elektra
13	6	6 WE GOT THE GROOVE PLAYERS ASSOCIATION	Vanguard
14	17	17 SHAKT BRASS CONSTRUCTION	United Artists
15	20	20 TONIGHT'S THE NIGHT SHARON PAGE	MCA
16	7	7 WANTING MY WAY DETROIT SPINNERS	Atlantic
17	22	22 BOYS IN BLUE LIGHT OF THE WORLD	Ensign
18	3	3 LIGHT UP THE NIGHT MICHAEL CAT 506	A&M
19	1	1 THE LAST DANCE Various	Motown
20	2	2 WE GOT THE GROOVE PLAYERS ASSOCIATION	Vanguard
21	4	4 OFF THE WALL MICHAEL JACKSON	Epic
22	5	5 DANCE OF THE NIGHT SPYRO GYRA	Atlantic
23	7	7 LADIES NIGHT KOO AND THE GANG	Mercury
24	8	8 BRASS CONSTRUCTION S	Mercury
25	10	10 ON THE RADIO - GREATESTS HITS 1 & 2 CASABLANCA	Atlantic
26	11	11 THE MUSIC BAND 2 WAR	MCA
27	12	12 WINTER OF THE GAME GORDON SOLAR	Solar
28	13	13 MASTER'S TOUCH HOT CHOCOLATE	H&K
29	14	14 NO STRANGER TO LOVE ROY AYERS	Warner Bros
30	15	15 I AM EARH, WIRE & FIRE CBS	CBS
31	16	16 ALISA WILSON BROTHERS ACCESS DU MCA	MCA
32	17	17 MASTERJAM RUKH W. CHABA KHAN MCA	MCA
33	18	18 PLUS A FEATHER MICHAEL AYUMOUTH	Mercury
34	19	19 GREATEST HITS CBS	CBS
35	20	20 CLEAR MANS DJBRING MILESTONE	Milestone
36	21	21 LIVE AND UNCENSORED	Spring
37	22	22 MIDNIGHT MAGIC COMMODORES	Motown
38	23	23 HERBIE HANCOCK'S GREATEST HITS	Atlantic
39	24	24 HERBIE HANCOCK'S GREATEST HITS	CBS
40	25	25 GLOBALLY BORN RAP'S	Spring
41	26	26 MICHAEL JACKSON AND JESSE HAYES	Casablanca
42	27	27 GLOBALLY BORN FOR THE CHILDREN	CBS
43	28	28 ALL THE WAY LIVE KATYAN	US Columbia
44	29	29 PIZZAZZ RAYNAH	Elektra
45	30	30 AFRICAN BUREAU AFRICAN SUITE MCA	Mercury
46	1	1 THE BOPPERS LA. BOPPERS	Mercury
47	2	2 GUNSHIP GUNSHIP	MCA
48	3	3 SHOUT YOUR LOVE JOHN FIELDS	MCA
49	4	4 HIGH ON YOU LOUIE DUBBO JACOBS	MCA
50	5	5 NEVER BUY TIKET FROM A COMBO	Atlantic
51	6	6 BRIDE OF FUNKAMANT	Atlantic
52	7	7 CUBA GOODING BROTHERS	Sabauu
53	8	8 CANDICE'S FUNK CANADIA	Sabauu
54	9	9 I'VE GOT ANOTHER	Atlantic
55	10	10 PRESENTICE WALK Ahmad Jamal	20th Century
56	11	11 PLANET OF LIFE LIFE L. PAMPANOUS	MCA
57	12	12 PRESSURE PRESSURE	MCA
58	13	13 ALL THE WAY LIVE AND GERRY BROWN	US Columbia
59	14	14 FOR THE BO'S WHEW LUNA	Epic
60	15	15 ALL THE WAY LIVE KATYAN	Epic

# Disco Dealer

SOME FOURTEEN months ago, Blondie started their 'Heart Of Glass' on its million-selling UK hit run via the back door and sales through the disco import shops. The process could be about to repeat itself with the band's new American single 'Call Me', a Giorgio Moroder production penned by Moroder with Debbie Harry, and taken from the soundtrack of the new movie 'American Gigolo'. Wrapped in a typical Giorgio electronic dance rhythm, the new cut seems to share many of the disco attributes of 'Heart Of Glass' and will probably provoke the same strong dancefloor reaction. Certainly, many shops were reporting brisk early sales to DJs. Chrysalis here isn't likely to be too pleased about the whole thing, impinging as it obviously does on the territory of the current UK Blondie single 'Atomic', but a disco chant run for the import seems imminent regardless.

ATLANTICS ALBUM follow-up to Booker T's Green Onions' turns out to be a reissue of the earlier greatest hits LP, though confusingly packaged in a close replica of the original 'Green Onion' album sleeve complete with 17 year-old sleeve notes. Only 12 tracks, too, which does not match up to the value for money expected nowadays on reissue packages. It will be interesting to see what effect the reissue has on the market for taking another single from it, or elects to use another track from the wide MG's repertoire as the follow-up. In the meantime, EMI, which owns rights to the band's post-1968 work, is inevitably stepping in with a follow-up of its own - and equally inevitably it's 'Time Is Tight', which was only deleted at the end of last year. The reissue has taken understandably long, actually, with rumours circulating that the album was EMI used goose-chasing after a non-existent extended mix of the track for a 12" release.

WITH EVERYBODY dusting off and reissuing their old blue beat and ska product, it's interesting to speculate not only what is going to sell (as most of the reissues seem to be moving well), but what else is likely to be serviced. 'My Boy Lollipop' and 'Guns Of Navarone' were inevitable, and carry both enough nostalgia clout and 1980-style danceability to return them to the charts. From the same era, Rolando AI's 'Phoenix City' is also available again, though you might be forgiven for having missed it as the flip of Emperor Roscoe's Trojan reissue of 'Al Capone' last year. No sign of the Ethiopians' 'Train To Skaville', but if someone could track down the rights to the obviously defunct Rio label, it would certainly join the winners. One wonders whether EMI still has 'King Of Kings' by Ezz Reco & The Launchers (featuring Boyssie Grant and Beverly) languishing in a vault somewhere. The very first blue beat record to break big in the British charts back in 1964, it would be appropriate to see it sharing in the fruits of the current revival. On the other side of the coin, it's interesting to note that its soon-to-be reissued Pizzazz 'Rockin' With The Migp Fives' 'Mockingbird Hill'?

# Cliff Busby: man in the right place at the right time

THE WAY in which EMI chose to solve the problem of what to do with its Licensed Repertoire Division caught many people by surprise. That the company would be concentrating on owned repertoire as the basis of future salvation at the expense of the autonomous LRD operation was predictable enough. What was not expected was the decision to transfer the bulk of the licensed labels to the Liberty-United subsidiary, which virtually overnight was promoted to the status of mini-major. The move also gave some further recognition to the talents of managing director Cliff Busby, one of the industry's more self-effacing but widely respected executives. *Record Business* has been talking to him about his long career in the record business and his plans for Liberty-United.

IT IS easy to underestimate Cliff Busby.

He doesn't court personal publicity, tends to be non-controversial, rarely seems surprised by a turn of events and at one point seemed destined to work out his time as one of that dedicated band of unsung heroes who oil the wheels of EMI's distribution operation.

But, as they say, Fate works in mysterious ways. In Busby's case, as managing director of Liberty-United Records, it means that the wheel turned full circle to bring him back into EMI Records fold as a member of the top echelon of management of the company he once left out of frustration. He is, indeed, one of the very few employees to have left and re-joined. Another, and this may not be entirely disconnected with Busby's emergence as one of the mainmen in EMI's fight to re-establish itself in the British market, is Ken East, his chief in the Manchester Square days and again immediately after EMI's purchase of UA Records (he now reports to Leslie Hill).

As a teenager, having left school with no academic qualifications, Busby tried first of all to find work with a bank. When he failed, as a Hayes resident he had three choices — the Fairey aircraft firm, the Kraft foodstuffs factory — or EMI. The latter seemed the most appealing prospect and in the best tradition of future managing directors he started as the lowest of the low in the postroom. He progressed to the international department and after nine years went on the road as a salesman, based in Bristol and covering the West Country. It was, he recalls, an exciting time with the Beatles leading the way to EMI's sales explosion of the early-60s. "I loved it," says Busby simply.

He was promoted to area manager and then recalled to Manchester Square as marketing services manager. Ask him whether he missed the freedom of the road and he gives a typically non-committal answer. "I didn't think about it," he says. "You can't stay on the road for ever and I would be a bit old to be a salesman today."

Busby is the complete antithesis of the



THE ANTI-THESIS of the career-conscious executive

career-conscious executive. His philosophy is to take the rough with the smooth. He appears to be content to let matters take their course, while managing to be in the right place at the right time to take advantage of any opportunities that come along and then abundantly proving his competence to handle additional responsibilities. For instance, he modestly dismisses his next climb up the EMI ladder to become sales and distribution manager when John Fruin left for Polydor. "I was the man on the spot and I was not long removed from the sales force," he says, noting that this was his first opportunity to work directly with Ken East.

He denies, however, that he is not a man of ambition. "I am ambitious, but it is not everything. That may sound rather fatalistic, but I also believe that you can make things happen. In any career

there is a time when you are lucky and you are in the right place at the right time."

After 25 years, Busby did what many thought would never happen. He quit EMI. In one of the periodic management upheavals, Busby had been left only in control of distribution. Sales became somebody else's responsibility. Busby's decision to move on and become general manager of UA Records was to a large extent provoked by his belief that after a quarter-century his face didn't fit in with the new regime.

In the light of future developments, it is possible that this was one of the occasions when Busby was being severely under-estimated. Ask him whether in view of his modest education achievements he felt that his career had peaked when he became general manager and you are guilty of

another case of under-estimation. An indifferent student he may have been, but with the maturity of his late-20s he made up for previous failings. As a night school student he took O-levels and then went on to pass his A-levels in economics, British economic history and the British Constitution. "It wasn't that difficult," he says. "If you want to do it you will do it. I wanted to take a degree in economics, but although I started the correspondence course, my EMI work made it impossible to put in the hours of study in the evenings so I had to give up the idea."

When Martin Davis left UA to form the ill-fated Radar, Busby was once again in the right place at the right time. Finally, the quiet man became managing director of UA Records, only to see it become an EMI licensed label before full ownership followed. Under Davis, UA Records had always been run as a profit centre, never allowed to indulge in loss-making, talent-investment excesses and then asking for financial assistance from America. With his traditional EMI background, Busby has continued on these lines, and the company has retained its appeal to acts like The Stranglers and Dr. Feelgood, while attracting promising new talent like Fischer-Z and The Vapours.

In EMI's current mood of austerity, Busby's long awareness of the company's methods obviously gave him an edge when the dissolution of the Licensed Repertoire Division took place. Nevertheless, he professes no surprise at acquiring the bulk of the LRD business, when at one point UA might easily have been absorbed by LRD. "To be honest," he murmurs, "I am seldom surprised. It is difficult to surprise me. I suppose I have been in the business too long."

The LRD changes have put Motown, Rak, Stax, Fantasy, Hurricane and Source under Busby's control, adding to his existing responsibilities for the UA and the EMI-America labels. But, says Busby, Liberty-United's interest in local talent will not be diminished.

He is confident that with the addition of one extra representative, the 14-strong sales force will respond energetically to the challenge of a broader range of repertoire. "We shall have to see what this extra product means, but a lot of the salesmen have been with me since we started the sales force and we well established in their own territories. It always helps if the end is an ex-salesman."

In the short term Busby feels that his priority lies with integrating the extra staff and labels into the framework of Liberty-United and ensuring that the larger company functions smoothly.

"Then we will look at some long-range planning," he says. "I think the market will show an improvement next year, but 1980 is going to be a tough year and I doubt that many companies will be adventurous with expansion. However, as a small self-contained unit, I believe we are well equipped to see ourselves through this difficult period."

BRIAN MULLIGAN

# UB40

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## ON THE RADIO

Hot on the RB Airplay Guide

- B.A. ROBERTSON/KOOL IN THE KAFTAN (Asylum)
- EARTH WIND & FIRE/IN THE STONE (CBS)
- DETROIT SPINNERS/WORKING MY WAY BACK TO YOU (Atlantic)
- M/THAT'S THE WAY THE MONEY GOES (MCA)
- GIBSON BROTHERS/CUBA (Island)
- EAGLES/I CAN'T TELL YOU WHY (Asylum)
- LIQUID GOLD/DANCE YOURSELF DIZZY (Polo)
- SHEENA EASTON/MODERN GIRL (EMI)
- SECRET AFFAIR/MY WORLD (I-Spy)
- MIKE RUTHERFORD/WORKING IN LINE (Charisma)
- CAIRO/I LIKE BLUEBEAT (Ariola Hansa)
- ROSE ROYCE/OOH BOY (Whitfield)

## DISCO/SOUL

Top new sellers on RB's Disco Chart

- SLAVE/JUST A TOUCH OF LOVE (Atlantic)
- ATMOSFEAR/MOTIVATION (Elite)
- TRUSSEL/LOVE INJECTION (Elektra)

## IMPORTS

Fastest moving Disco/Soul imports

- GIVENS FAMILY/YEAR OF THE CHILD (Venture)
- M'LADY/SWEET HONEY (20th Century)
- BLONDIE/CALL ME (Chrysalis)

Hear Record Business charts



Disco Charts  
Country Chart



Singles Charts  
Disco Chart



Country Chart



Singles Chart  
Country Chart



Disco Chart



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Singles Chart



Disco Chart



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Singles Chart

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U K SUBS/WARHEAD	(Gem)
BOOKER T & THE MGs/TIME IS TIGHT	(Stax)
JOE BATAAN/RAP-O CLAP-O	(Salsoul)
MOTORS/LOVE AND LONELINESS	(Virgin)
LEON HAYWOOD/DON'T PUSH IT	(20th Century)

## ROCK

Top action from the RB Top 100 and Indie Chart

IRON MAIDEN/RUNNING FREE	(EMI)
DEF LEPPARD/HELLO AMERICA	(Vertigo)
SKIDS/ANIMATION	(Virgin)
LAMBRETTAS/POISON IVY	(Rocket)
PRAYING MANTIS/CAPTURED CITY	(Harvest)

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arts on these radio stations:

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<b>206</b> Radio London Country Chart	<b>206</b> Country Chart	<b>206</b> Country Chart	<b>206</b> Country Chart

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## VIDEO

### Pre-recorded videos, a slog for acceptance

WHILE PRE-RECORDED programming in Britain desperately seeks new titles, new names, new thinking, in the States CBS is plugging funds and the highly proven talents of Cy Leslie, founder of Pickwick, into a Video Enterprises Division which looks set to attack with determination the US home market. Magnetic Video has had a very good run for its money, and the smile on the face of Andre Blay is big indeed. Sooner or later, though, demand for ageing Fox movies is likely to cool off, and winners will be the first to offer the best.

Fascinatingly, like EMI, CBS isn't glued into any videodisc format, though initially it's into the RCA SelectaVision system and catalogue, due on the market early '81. Until disc systems sort themselves out, trial and error is the only marketing outlook that makes any sense. Commitment to a particular disc format, no. There just isn't a guaranteeable one - yet.

And in the UK new titles, names, thinking? Projections for ownership of home video hardware do not, in today's economic climate, look as amazing as even three months ago - but all the same would look to be steadily growing, albeit at an uncharitable pace: the biggest primary demand being for owners/renters to record programmes off-air, because it's so much cheaper and more rearrangeable. Pre-recorded cassettes thus face a growing slog for public acceptance, not least since UK prices are high, and unheliped by 15 per cent VAT.

How helpful if video promos suddenly became video singles/albums; after all, Blondie's *Eat To The Beat* is set to be the first video album to hit the UK buyers - but questions of copyright would seem to inhibit release if video promos buyable entertainment. The MCPS and Musicians Union have their place in this story, which will duly be followed through in detail. Video copyright is the jungliest of jungles, whose as-yet impenetrable thickets involve some very messy disagreements between producers and collection agencies.

In-store video promotion, meanwhile, keeps on growing. Woolworth uses Realmheath; Boots, Millaney Grant; and Smiths and Virgin are set to try out Raymond Goldsmith's Film-a-disc. The precursor of them all is Captain Video, whose product and thinking seemed to deserve a closer look. So a trip down to deepest Fulham turned out to be well worth the detour, for an in-depth talk with urbane Bruce Higham and the bejeaned members of his crew.

The figures Higham quotes are impressive, and he seems determined to keep improving on them. Every month the company distributes (through Pye in the UK and Solomon & Peres in Northern Ireland) an hour-long tautly edited promo tape, which is in fact a half-hour played twice. Each single gets 90-second exposure (Film-a-Disc gives 75 seconds, Realmheath 30) and there is heavy emphasis on the sleeve, to encourage

impulse buying. A good look at the current tape, put together at Reseach Recordings, shows some very craftsmanlike editing, with songs slotting into one another smoothly, and the sleeve coming up regularly in view, but without being forced. Higham believes that tv commercials just aren't right for in-store use, and that too short an exposure of a track is "aggressive and confusing". His editing skills is quite visibly in letting the viewer/punter take a long, relaxed look at what's happening on-screen (which, with the very high standards today's promos achieve, can often be brilliant); cheerfully hypnotised, the incentive is to buy - and watch some more.

Higham's operation is now, he says, in 270 independent UK stores. In Scandinavia, he's tied in with Irish Lydband of Copenhagen, selling product to at least 280 stores (including Greenland) and hoping to achieve 1,000 stores by August. As of March, he'll be doing a programme direct with Scandinavian labels. The same is on stream for Germany, with a special programme for German labels, starting in 150 stores next month, "but that's just a taste". A short viewing of the German tape proved it wonderbar. Higham's looking for a distributor in France, about to sign agreements for Spain and Benelux, and his tape's playing 200 stores in Japan, with Australia upcoming in a big way. In the last two countries, it's policy to take out unwanted tracks, and replace with locally popular material.

"We speak to every store at least every month, and most stores every week," Higham affirms.

Cost to record companies per track per store per week is £0.62p in Britain, and £0.27p worldwide. These, Higham avers, are highly competitive figures; he estimates the weekly British viewing public as 94,500, the worldwide public 298,500. Global cost per track per month is £945, in Britain (which also guarantees space in Japan, Australia, Benelux and Spain) £673. "For every £1 a record company spends on promotion, it's got to see five or seven sales, the whole name of the game if you're selling anything is to be cost-effective".

CHARLES ROBINSON

#### Video Top 10


- 1 THE BITCH - IPC Bitch 1
- 2 3 ELVIS - TWO HOUR SPECIAL - World of Video SF1
- 3 4 BONEY M - IPC 3E2
- 4 1 THE STUD - IPC Stud 1
- 5 5 SINATRA: TWO HOUR SPECIAL - World of Video SF2
- 6 6 ELECTRIC BLUE - World of Video 2000
- 7 - ELVIS IN HAWAII Mountain Video VCM1022
- 8 BLACK BEAUTY - Hakushin VM1
- 9 8 RAILWAY CHILDREN - EMI VC20017
- 10 - BUGGY MALONE - Rank 700700 (Chart courtesy of Wynd-Up Wholesale, Manchester)



# NEW ALBUMS

ARTIST/TITLE (Label)	LP/RSP	Cassettes/RSP	Dist.	Release
ANDY WILLIAMS LET'S LOVE WHILE WE CAN (CBS) * * * Recorded in Nashville and contains new single 'Railway Train' written by Mike Batt	CBS 84136	4.99	40-84136	5 19 C FEB 22
ANTHONY & DAUGHTER ACROSS (Brain) * * * Semi-acoustic guitar quartet with debut German import	0006186	5.49		R FEB 8
ART ENSEMBLE OF CHICAGO LIVE (Arista) * * * Double set from avant-garde jazz outfit featuring Fontella Bass	AFD 46	5.85		M FEB 8
AZE AKA (MCA) * * * Raunchy progressive/commercial rock album is debut from Florida-based group composed of seasoned Mid-West and California musicians	MCF 3003	4.99		C FEB 8
BAREFOOT JERRY WATCHING TV (Criminal) * * * See Danny O'Keefe for general note. Originally on Monument in 1974	TAKE 2	3.99		M FEB 8
BOB FRAGOLE THIS IS MY LIFE (Pye Special) * * * Jazz produced by Danny Weiss of Players Association label	PKP 5081	2.75		A FEB 8
BUNNY GREEN PLACES WE'VE NEVER BEEN (Vanguard) * * * Jazz produced by Danny Weiss of Players Association label	VSD 79425	4.75		A FEB 8
BYRDS THE BYRDS PLAY CRYSTAL GEMS (CBS) * * * New budget priced compilation of Byrds interpretations of Dylan songs includes 'Mr Tambourine Man', 'Lay Lady Lay' and 'All I Really Want to Do'	CBS 31195	2.79	40-311795	2 79 C FEB 22
CANNONBALL ADDOLLE What I HEAR (Wessex) * * * Double album re-issue of old material from veteran jazz pianist	MA7553	5.99		R FEB 8
CINDY BULLENE STEAL THE NIGHT (Columbia) * * * Female rock session singer follows recent single	NBLP 7385	4.99		A FEB 8
CLIFTON CHAMBER BUDGE 'Y' ZYDECO (Sovak) * * * New product from legendary Cajun accordionist	SNTF 801	4.75		A FEB 8
DANNY O'KEEFE OXLEYE (Criminal) * * * Part of 'Tone That Got Away' series of critically acclaimed commercial labels re-issued by Criminal. Album originally on Supposed label in 1972; includes US hit 'Good Time Charlie' from The Bunch	TAKE 1	3.99		M FEB 8
DAVE PEEL'S FREEZ CONFERENCE FREEZ AND JOE (Pye Int) * * * Jazz product from relatively unknown US outfit	N 5006	4.75		A FEB 8
DENNIS BROWN JOSEPH'S GAZ OF HAWK COLOURE (Laser) * * * Finally on release, contains fast single 'Slave Driver' and backed by full genre disc in black music press	LASL 6	5.00	LASG 6	5 00 W MAR 7
DUNCAN SISTERS THE DUNCAN SISTERS (Capehorn) * * * Debut outing from US soul quartet	EMUJ 4001	4.99		A FEB 8
FREDDY COLE RIGHT FROM THE HEART (Demos) * * * A range of moods from the late Nat King Cole's soundalike brother	SNE 5231	4.99		S FEB
HOLLYWOOD BRATS THE HOLLYWOOD BRATS (Cherry Red) * * * 1972 image high energy rock from English band featuring Andrew Melrose	ARD 5	4.25		M FEB 29
JAM MCLAGGAN TROUBLEMAKER (Mercury) * * * Ex-Small Faces keyboard player supported by array of established rock musicians	9100 072	4.99	7142 731	5 15 F FEB 15
JAN MITCHELL BAND CONEY WITTES (WEA) * * * Ex-Roller with new band	K36070	5.00		W FEB
ISAAC MITCHELL MY FIRE (Soul) * * * Mid-price collection of material from Hayes' early 70's period with Soul	STM 7008	3.45	CTM STM 7008	3 65 E FEB 15
JANE SING NO. 9 (Brain) * * * Imported album from Kraut-Rock band with a string of gold and silver awards behind them in Germany	0000218	5.49		R FEB 8
JERRY LEE LEWIS LIVE AT THE STAR CLUB, MEMPHIS (Phonix) * * * Mid-price live recording from live with Phonogram	6336 634	3.25	7257 960	3 40 F FEB 15
JIMMY C. NEWMAN THE HAPPY CALIN (Charly) * * * Country music appearing in the Wimbley country show at Easter	CR 30177	3.85		M FEB 8
JOE DOLAN TURN OUT THE LIGHT (Pye) * * * New product from man who sang like Dennis Rousseau before Dennis did	NSPL 18661	3.75		A FEB 8
JOHN RENBOURSE GROUP THE ENCHANTED GARDEN (Transatlantic) * * * Re-emergence of respected blues and former Pentangle guitarist	TKA 356	4.99		R FEB 8
JOHNNY BIRSKIN LITTLE GEM (Milestone) * * * Double set re-issue of 1958-62 minor disc material	MA7054	5.90		R FEB 8
KEVIN AYERS THAT'S WHAT YOU GET BARE (Harvest) * * * Ex-Soft Machine/Machismo Male experimental rock merchant	SHEP 4106	5.29		E FEB 15
LARRY CORDELL RETURN (Vanguard) * * * Jazz guitarist produced by Danny Weiss of Players Association label	VSD 79426	4.75		A FEB 8
LINDA RONSTADT MAD LOVE (Arylam) * * * Heavy peak-time radio campaign and in-store discounts behind back Ronstadt's new rock-oriented album featuring several Capitol tracks. Includes current heavy-guitar single	K35210	5.00		W FEB 22
LION RUNNING ALL NIGHT (A&M) * * * A-LA based British rock outfit	AMLH 84755	4.99		C FEB 15
MATTHEW FISHER MATTHEW FISHER (Vertigo) * * * Ex-Phoenix Harmon keyboard player with debut solo outing	9196 652	4.99		F FEB 15
NICK BATHMAN RUBY BERRY * * * Re-issue to satisfy small but secure demand for album debuted a year ago	SNF 712	4.99		A FEB 8
PEARL HARBOUR AND THE EXPLOSIONS * * * LA based new-wave outfit with female lead vocals	K56769	5.00		W FEB
POINT BLANK AIRPORT (MCA) * * * Third album from Texas rock and boogie band is first for MCA	MCF 3049	4.99		C FEB 8
REYON REED, BUDY COURVILLE AND THE MCB THIS IS MAMBO CALIN BARD (Duo) * * * Recording of weekly outpouring of Cajun music held in Mamou, Louisiana, featuring Buddy Courville on fiddle	SNTF 802	4.75		A FEB 8
ROSE ROYCE GREATEST HITS (Rhinecl) * * * Combines both MCA and WEA Material. TV ads for 3 weeks on Friday and Saturday starting Feb 20, then rest of UK starting Mar 31. LR broadcast show ads start Feb 27 on all major UK stations	RHYV 1	5.00	RHYV 4-1	5 00 W FEB 22
RUBY BRAFF AND RED HOWARD SWING THAT MUSIC (Arista) * * * Double album with jazz interpretations of Benny Carter	AFD 45	5.85		M FEB 8
SLAM STEWART AND BUCKY PIARELLI DIALOGUE (Sovak) * * * Best, guitar duo with jazz interpretations of well known standards	SNTF 811	4.75		A FEB 8
SOFT BOYS I BEEF EARLY BARE AND KICKER'S SIZES (Charly) * * * Tracks recorded in USA 1966-63, some previously unreleased	CR 30181	3.85		M FEB 8
SOFT BOYS I CAN OF BEES (Aure) * * * New record	AIA 709	4.99		A FEB 8
TOM T. HALL O' T'S IN TOWN (RCA) * * * Reunited US country writer/performer	PL 13495	3.99	PK 13445	3 99 R FEB 8
VAN HALEN WOLFE AND CHERRY BUST (Warner Bros) * * * Full genre disc press ads and sprossed April/May tour for third offering from chart heavy rock band	K36793	5.00	K46793	5 00 W MAR 7
WEA MONTBERRY GROOVE BROTHERS (Milestone) * * * Double album re-issue of old material from late jazz guitarist	MA7051	5.90		R FEB 8
YOUNG MARBLE BRANTS COLLOSSAL YOUTH (Rough Trade) * * * Mixed Welsh group with debut album of percussion and keyboard dominated avant-garde rock	ROUGH 8	4.49		C FEB 15

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# RADIO WEEK

Edited by GABRIELLE JAMES

## London orchestras for Orwell in latest programme sharing plan

THE FOUR leading London orchestras will give a series of concerts in the small 850-seat concert venue The Maltings, Snape, in Radio Orwell's area, thanks to the financial backing of Capital Radio. This "magnificent" venue is not a viable proposition for major orchestras to visit normally.

The first concert will be the Philharmonia Orchestra, conducted by Simon Rattle on April 13, the others, featuring the Royal Philharmonic, the London Symphony Orchestra and the Quartet of London, following in late summer and autumn.

Last year the two stations experimented with a Capital-backed Wren Orchestra concert, the success of which promoted them to look at other opportunities to bring London Orchestras to rural Suffolk and record them in these ideal acoustic surroundings.

Both Capital and Orwell will be broadcasting these concerts in their respective classical programmes and the London station will make the recordings available to the rest of ILR.

This series is the latest in a number of special projects, including a series of Shaw plays, which Capital has undertaken on behalf of ILR and this latest tie-up with Orwell comes at a time when negotiations are in progress between the IBA and the AIRC to establish a practical solution to the various problems of network programme sharing.

Bev Smith, head of radio programming at the IBA, says that small stations

in particular face problems in submitting programmes for sharing because they do not have the necessary equipment for extra copying of tapes and the talks are aimed at helping small stations contribute to network output. However, one way the Authority can help, he says, is through secondary rental. "Part of this goes back into providing loot for companies to spend on programmes which they cannot normally afford from their own resources. The Authority also has money set aside to help stations make available copying facilities, time, engineering and production costs in the network merry-go-round."

Of course the more affluent ILR companies have been offering programmes to the network for some time through various ad hoc systems. As Smith indicates, so far programme sharing has taken its own natural course "which bodes well for the future." He maintains that a system must be worked out for the quickest and most efficient communication between the present 19 stations and, more importantly, the new stations coming on air, to let the programme controllers know what's on offer and how to get hold of it.

Some sort of central clearing house would seem to be the answer, but Smith is adamant that such a system would not

be run by the Authority. "We would hope," he says, "that between the industry represented by the IBA and AIRC we could devise a formula whereby it was either handled by the AIRC, a number of stations a programming committee, or whatever."

At the moment there seems to be some difficulty in reaching agreement. Current chairman of the Association's programme committee City md Terry Smith says that although a great many programmes, music, drama and documentary, have been used by non-originating stations there has never been any fixed method for networking. "There has been no routine at all. If Radio City, for example, has a programme to offer when we usually drop the other stations a note, But there have been one or two cock-ups along the line. My own view is that the AIRC is the best of the alternatives."

Smith believes that music programmes will become a major contributor to networking. "It would be a monstrous waste if quality concerts and other ILR recorded music were not fully aired." As managing director of Radio City his prime concern is making programmes for Merseyside, not for ILR. But music, he maintains, is the exception.

## April decision for Leeds

THE IBA is expected to be offering the Leeds ILR contract to one of the five applicant groups at the beginning of April. Members of the Authority will be conducting interviews in Leeds towards the end of March.

The Luton/Bedford site has encountered similar problems to those affecting Southend/Chelmsford in that planning permission has yet to be granted for the Bedford pair of transmitters. Nevertheless the Authority has advertised the unitary franchise with closing on Tuesday, May 6.

As far as Luton is concerned the IBA has imposed a primary rental of £40,000 on a predicted MF daytime coverage of 460,000. Predicted coverage on VHF is

300,000. Bedford coverage is estimated at slightly more than 300,000 on MF (daytime) and around 250,000 on VHF. A tentative £25,000 primary rental has been suggested for Bedford once this coverage can be given.

Applications for the Leeds ILR contract have been submitted by Aire City Radio of Yate House, Oxenhope, Nr. Keighley; Ridings Radio of 40 Wakefield Road, Leeds; WYS (West Yorkshire Broadcasting) of Tower House, Merion Way, Leeds; West Yorkshire United Radio c/o Coopers & Lybrand, Scottish Mutual House, Park Row, Leeds and Yorkshire Broadcasting Group of 28 Eastcourt Avenue, Leeds.

## Pennine turnover up 29%

PENNINE RADIO is to pay a dividend for the first time. Turnover in the year to September 1979 increased by 29 percent and losses of £20,055 from the previous year have been eradicated. Shareholders will receive a modest return of 7.5p per £1 share. Net profit was £78,775.

Managing director Mike Boothroyd says he is adopting an attitude of "cautious optimism" for the present year. "Although the first quarter has proved to be in excess of our trading forecasts, it is still too early in the year to predict what the general economic climate will

be," he told RB. In the company's year end report it was noted that the bonus enjoyed as a result of the ITV strike was largely offset by the haulage and engineering disputes earlier on.

Nevertheless a new radio car is on order and in addition the station is in the process of purchasing a mobile exhibition unit which has long been coveted but now becomes a financial reality. Boothroyd is also considering taking on a promotions executive for the first time.

HEREWARD RADIO, due to begin broadcasting in the next four or five months, has appointed Ray White as senior salesman. White, 31, has worked for Sharman Newspapers for the past seven years; Patrick Sharman is chairman of the Peterborough-based company.

White, who was recently involved in the launch of a new free sheet in the Spalding and Stamford areas, will have a senior experienced commercial producer working with him and two other salesmen. It is expected that the first Rate Card will be released very shortly. BMS has been appointed national sales agents.

A STUDENT liaison officer has been appointed by Radio Victory to link the station with schools and colleges in the area. He is Richard Williams, a graduate from Southampton University who manages the campus radio station, Radio Glen. Williams will be reporting on student events during the Andy Ferriss dinner show, Monday to Thursday evening. "I hope we are not tempting fate," says programme director Jack McLaughlin, "but at the moment Richard is studying for a PhD in natural disasters."



DJ TONY Blackburn's heartaches are over and a new romance is waiting in the wings... courtesy of a magic spell cast on the air waves of Radio London. It happened during Tony St Valentine's day telephone programme when White Witch Magenta Wise predicted a dramatic change in his fortunes now that the breakup of his marriage to Tessa Wyatt is behind him. Magenta, 25, who has made a lifelong study of love and relationships presented the DJ with a witch's love charm guaranteeing him a new woman in his life this leap year. She told him: "With this charm I end the emotional stress and open new doors to your love life. Look to the future not to the past, to find the true love you seek at last." She then confirmed her predictions by reading the soles of Tony's feet. Said Tony, "You could say I'm now going to put my best foot forward to get a bit of magic back into my life."

## Ad man's use of the radio

JOHN WHITNEY is to lead a radio workshop session at the Advertiser's Association Conference in Brighton on April 30. Entitled *The Wonderful World of Wireless* ("The fastest growing medium; but are advertisers and agencies making the best use of it?"), the workshop, one of four running concurrently, includes a joint presentation by Capital Radio and the AIRC.

Capital's presence at the Conference is strengthened by the fact that the station is presenting the cabaret (starring Mike Yarwood, hosted by Michael Aspel) at the Gala Dinner-Dance on the evening of May 1. Dancing is to be the station's Big Band, which first appeared at Capital's jazz festival last year, and the station's Best Disco In Town will also be present.

Whitney told *RB* that he considers the Conference the best possible place to be allowed to illustrate ILR's success story. "I can think of no better platform than that provided by the august body of the Advertising Association to present the achievements of ILR over the last six years and its dynamic growth," he said.

The 11th Broadcasting Symposium at the University of Manchester in March asks: "Is There Anybody There?" Terry Smith, managing director of Radio City, chairs a discussion on The Audiences for Radio with Aubrey Singer, managing director of BBC Radio and broadcaster and journalist Gillian Reynolds. This is followed by a discussion on Community Participation in Radio chaired by Richard Dunn of Thames TV with Jane Hutt of Cardiff Radio Trust, Pat Ramsey, controller of BBC Scotland and Tony Stoller, director of the AIRC. Both sessions take place on the afternoon of March 20, the second day of the three day event, run by the Department of Extra-Mural Studies, Holly Royde College.

## Andy Gibb for Pop Awards

ANDY GIBB, Kate Bush, Leo Sayer, Marianne Faithfull and B.A. Robertson will be presenting this year's British Rock and Pop Awards at London's Cafe Royal this Wednesday (27), to be broadcast simultaneously on BBC-1 and Radio-1 in a 50-minute special at 19.00 that evening.

The format remains the same as last year's launching of these annual awards staged by Radio-1, *Nonesuch* and the *Daily Mirror*. Although the ceremony itself was criticised the organisers felt a certain satisfaction that, unlike similar awards staged in London, the winning artists were all present to collect their awards.

Respective listeners, viewers and readers were asked to vote for their favourite British artists and records in five categories: Best band/group; Best male singer; Best female singer; Best single and Best album.

## Airlines

DESPITE The huge increase in revenue last autumn's ITV strike afforded ILR, you don't need more than two hands to count the number of advertisers to use every station: there were just nine... Piccadilly's new playlist has been altered slightly to bring it in line with others in the *RB* Airplay Guide: the former Ultra-Priority A list of 6-8 records is depicted thus: - the former B list of around 30 Priority records becoming the A list, C is now B and D is C... In response to a petition of several thousand names Radio Victory has increased its country music coverage by giving C&W presenter Robin West an additional show on Sundays, 14.00-16.30. He will continue to present his Tuesday evening 90 minute slot which will take in rockably... Merca Sound would like to have called itself WKCV (Warwickshire Coventry) but the IBA deemed it too American; what a pity...

INVESTIGATION Of Capital's new bus not possible just yet because the vehicle is being fitted for sound equipment. It is, however, more aptly described as a "cruiser" - a new Flying Eye traffic spotting plane is on order too, this time resident with station logo... Radio Solent shortly beginning re-run of its *Baked On The Premises*

## Piccadilly gets Beattie scoop

WHILE FILMING in the Manchester area Warren Beattie and Diane Keaton proved notoriously difficult to interview. In fact, they refused point blank to give interviews to anyone, including a number of dailies. Recognising a challenge when he saw one, Piccadilly Radio's Tim Grundy decided that come hell or high water he would interview Beattie.

For a couple of days on air during Phil Wood's show, Grundy included a Beattie piece chastising the star for refusing to be interviewed, playing the only Beattie material available - the sound of his footsteps as Grundy pursued him - and pretending that the programme controller had insisted that unless an interview was secured Grundy would lose his job.

As luck would have it the film crew heard the featurette and called around lunchtime to say that Grundy could interview Beattie if he did so straight away. So, Uher in hand, Grundy set off. His efforts were eventually rewarded by a four-minute interview with the man himself at seven in the evening. But when the ecstatic Grundy attempted to play back the interview he found that in closing the lid on the Uher he had jammed the tape - with the result that it was absolutely blank. Fearing horrible retribution, Grundy stayed in the vicinity for three hours more waiting for filming to end and approached Beattie on his way out. To his relief the star agreed to be interviewed for the second time. It had taken him nine hours, but Grundy finally secured his exclusive.

series about the Southern rock scene in which Gethyn Jones, Oliver Gray and John Clark interviewed both top acts and unknowns including Manfred Mann, Joe Jackson, Dave Dee, King Crimson, The Trogs, Zoot Money and Al Stewart - quite a mixture... Manager of Capital's Duke of York's Theatre Julian Courtney had his own little drama going on during the station's recent gala opening - he was informed that his first baby was on the way just as the curtain went up. All the artists concerned, including Sir John Gielgud, gave their services free, Capital making up the proceeds from the programme to £10,000 for Denville Hall, the home for retired actors and actresses...

Radio London has just started a community group project to run every Friday for 13 weeks during which time 40 different community and voluntary groups will each receive a tour of the station (including a studio demonstration), a live interview in London Live and talks with producers and presenters. The project will end with a joint seminar... John Barter, late of Trent, has moved to Worthing where he runs The Record Centre... Since listeners have been choosing the categories as well as the music on Capital's *Sex Of The Best* (Saturday night) show it has been transformed into a much better programme. Surely its immediacy and audience involvement can be utilised in



other programming areas with a greater reach...

RADIO CLYDE has launched a new six-part series aiming to "compare the religious beliefs and emotions which have often proved to be powerful political forces: Islam in Iran, Judaism in Israel and Christianity in Northern Ireland." The series, which will also look at Hinduism, Buddhism, Sikhism, is introduced by Stuart Miller with Dr Frank Whaling, an expert in comparative religion from Edinburgh University... Apologies to Thames TV's Richard Dunn for reporting his interest in an "OBA" through an undetected typing slip recently. Of course this should have read LBA (Local Broadcasting Authority)... Finally, Anne Nightingale is writing a "sort of autobiography" due to be finished by the end of March. She had thought of calling it *Sex and Drugs and Rock'n'Roll* but was concerned about the Trade Descriptions Act because, she says, "There's plenty of rock'n'roll, but not much sex and drugs"...

## Rockshow Report

### MOST AIRPLAY Descending Order

- 1 NO PLACE TO RUN  
UFO Chrysalis COL 1239
- 2 PERMANENT WAVE  
Rush Mercury 9100 071
- 3 PRETENDERS  
Pretenders Real RAL 3
- 4 AROY BARGY  
Squeeze ASM AMLH 68402
- 5 VICTIMS OF THE FURY  
Robin Trower Chrysalis CHR 1215
- 6 METAMATIC  
Thin Red X Virgin V2146
- 7 FLOGGING A DEAD HORSE  
Sex Pistols Virgin V2142
- 8 SHORT STORIES  
Jon & Vangelis Polydor POLD 5030
- 9 JUST TESTING  
Wishbone Ash MCA MCF 3052
- 10 GET HAPPY  
Elvis Costello F-Beat XCLP 1

### MOST ADDED Descending Order

- OFFICIAL BLUES BAND BOOTLEG  
Album Blues Band Arista BBEP 101  
MALICE IN WUNDERLAND  
Nazareth Mountain TOPS 126  
INDIA  
Moves Gem GEMPL 105  
TERMINAL JIVE  
Sparks Virgin V2137  
SMALLCRACKS DAY  
Mike Rutherford Charisma CAS 1149

seems to have taken a turn for the better as more and more DJs have begun to sneak a track from the album in here and there during the course of their shows.

CONSPICUOUS ONLY in its Absence by The Great Society with *Graceland* gets a vote of confidence from Mike Sparrow at Radio London. In fact the entire set of mid-price releases from CBS which include *The Beach Boys' Surfs Up*, *Dr. Hook & The Medicine Show's The Ballad of Lucy Jordan*, and *Fleetwood Mac's Black Magic Woman* has had some enthusiastic praise not only for the reasonable price range but also for the "sound" that is captured within them. While on the subject of re-issues, or more specifically in this case re-packaging, it might be interesting to note that the initial non-reaction to the *Sex Pistols' Flogging A Dead Horse*

SWANSEA SOUND'S Steve Mitchell continues to baffle us all with his varied selection of material which this week includes *Iggy Pop*, the *Joy Division*, *Cabaret Voltaire*, the *Blues Band* and *Rachel Sweet*. His official reason for playing the young *Stiff-ette* is that he likes the cover but there are those who would doubt his reasoning.

Mike Read's Radio One show is featuring an extra session these days for a total of four by the Beat, Little Richard, the Speed-O-Metors, and Squeeze. The featured albums were by the Fabulous Poodles, Selector, Martha & the Muffins, Booker T and the MGs, 999 and the Safari compilation Uppers on the South Downs.





# ALBUM REVIEWS

## Best of the rest

**LINDA RONSTADT: Mad Love** (Asylum KS5210) **Prod: Peter Asher**  
Departure for the Queen of West Coast MOR — this sees Linda, perhaps sensitive to the fibes of the new wave, pursuing a straighter rock path. Several Elvis Costello songs are included — among them 'Girls Talk,' and the whole album contains less of the quality ballads for which Linda is known and loved. Indeed, her voice is harder and, unfortunately, less distinctive this time round. It all adds up to a mediocre rock album with well-chosen material but just not making it in the normally inspired, anguished way.

**RACHEL SWEET: Protect The Innocent** (Stiff SEEZ 18) **Prod: Martin Rushent**

Good, steady follow-up from the 17-year-old from Akron, Ohio, which won't do her any harm at all in building a real rock career. This time she has selected some strong material like Joe Allen's 'Jealous' and Moon Martin's 'I've Got A Reason' — the cut that plays endlessly on the ITV BASF commercial — which shows off her Brenda Lee-like voice to good effect and while 'Baby Let's Play House' and the Damned's 'New Rose' prove a little tricky, she makes a good stab at them. Sales should be healthy.

**MARTHA AND THE MUFFINS Metro Music** (DinDisc DID. 1) **Prod: Mike Howlett**

Although the last thing one needs in 1980 is another girl-fronted new wave-ish five piece band — in this case from Canada — the TWO Marthas (Johnson and Lady) that front this particular combo prove worth listening to, with some neat new ideas and some incisive lyrics. The best cut is 'Saigon,' which contains everything that is best about the band, with bubbling synthesizers carrying the song along while one or other of the Marthas contributes some taunt words about the mess the Americans left behind in Vietnam. Good stuff and worth playing on the radio.

**VARIOUS: The London R & B Sessions** (Albion DA1 2) **Prod: Barry Farmer**

There is a strong rumble that r & b is making a big comeback, so an album like this, recorded live at the Hope and Anchor last November and December, could well be a pointer to things to come. A total of 12 bands participate on 16 tracks of straight-ahead 12-bar blowing. Some of them are very good too, like The Blues Band, Red Beans and Rice and Lew Lewis Reformer. There's also a house band featuring Martin Ace, Deke Leonard and BJ Cole and two cuts from the Pirates. Of the newer bands The Little Roosters sound strongest. At £4, Arista is trying to give value for money, so more than a sales trickle can be expected.

**IAN MATTHEWS: Discreet Repeat** (Rockburgh ROCD 109) **Prod: Various**

In a nine year solo career, Matthews

## Top 60

**SQUEEZE: Arbybargy (A & M AMLH 64802) Prod: John Wood & Squeeze**  
Squeeze appear to have carved out their own special musical niche with their working class narrative songs and clever arrangements and while the last album was chock full of hit singles and failed to take off in a big way, this one ought to finally do the trick. The production is a lot niftier, and the songs, with hardly a hook to hang them on, are still somehow pithy and very observant. Glen Tilbrook and Chris Difford's collective eye for the awfulness of teenage courting on 'Separate Beds' is particularly good. This time they can't miss the album chart.

**VARIOUS ARTISTS: Metal For Muthas** (EMI EMC 3318) **Prod: Various**  
Retailing in limited edition at £3.99, this gathers neatly together the 'new wave of British metal bands' — many of whom are now being signed up. The new style veers markedly towards 'heads-down mindless-boogie'. Only Angel Witch really pursues the ponderous, downer ramblings of such as Black Sabbath. The rest — featuring such names as Iron Maiden, Samson and Toad The Wet Sprocket! — are straightforward rock or blues-influenced and lay down their riffs with the minimum of ceremony and the maximum of commitment.

## Top 10



**ROSE ROYCE: Rose Royce Greatest Hits** (Whitfield RRTV 1) **Prod: Norman Whitfield**

With a six week campaign from February 27, networked from April 2, WEA obviously feels that despite Rose Royce having had only a handful of big hits, their greatest hits album has massive sales potential. This 14 track compilation, neatly split into a Romancing Side and Dancing Side, should realise that potential, especially as the band's 'Car Wash' smashes have been licensed from MCA. Included are 'Love Don't Live Here Anymore', 'Wishin' On A Star' and 'Is It Love You're After'.

has released a string of critically acclaimed albums which have received scant reward — although some justice has recently been meted out with two Top 30 singles Stateside last year. This compilation, culled from material on a dozen different labels, has been put together by Sandy Robertson and Matthews himself, and should please most collectors — 'Woodstock' and 'Shake It' are absent though. Good value however with 27 tracks included.

**TANYA TUCKER: Tear Me Apart** (MCA MCF 3048) **Prod: Mike Chapman / Nicky Chinn**  
Perhaps Tanya's most convincing set since she quit the pure country field. Not only is her voice stronger but the neat production of the two British pop men has planted her firmly in a worthwhile FM rock vein — no longer does she sound uncertain which field to cover. The result is a characterful torch style with some good songs to match. Although it is likely that Tanya may still do better in America than Britain there is at least the possibility of singles to play with now.

**ROGER McGUINN, CHRIS HILLMAN FEATURING GENE CLARKE: CITY** (Capitol EST-12043) **Prod: Ron & Howard Albert**

Second album from the erstwhile Byrds, although Gene Clark's contribution is kept to just two songs. Similar

formula to the previous LP with the same team of musicians, producers and recording location. The material is decidedly patchy, and, but for McGuinn's more overt contribution, would have made the album a disappointment. Sales will be limited to the devoted.

**PHIL DANIELS: The Cross** (RCA PL 25259) **Prod: Peter McNamee**

Following the star roles in *Quadraphania* and *Scum*, Daniels attempts to maintain his successful run with this debut RCA album. Sadly, he'd probably be better off sticking to the screen. He comes over as a slightly more aggressive, 1980's version of David Essex, minus the benefits of Jeff Wayne's production. And despite good snappy lyrics, his self-penned numbers are musically disappointing and generally monotonous.

**PABLO CRUISE: Part Of The Game** (A & M AMLK 63712) **Prod: Bill Schnee**

Although massively popular on the West Coast of America, Pablo Cruise have plugged away in the UK without too much success. *Part Of The Game* doesn't really seem set to break the light-latin-flavoured rock dance material. It consists of eight tracks of light-latin-flavoured rock dance material with an easy flow to it led by the guitar and voice of David Jenkins that is always pleasant but rarely takes off into the realms of excitement. Good airplay fodder for the late, late shows.

**THE MOVIES: India** (Gem GEMPL 05) **Prod: The Movies**

The Movies new album shows all the good qualities of the band's previous LPs with two previous labels. Musically sophisticated and with an admirable live following, the band never quite seems to catch the public's imagination or possess the talent for doing the right thing at the right time. This is a lovingly-crafted album of clever songs and good tunes expertly performed, but lacking an essential spark of excitement, or surprise.

**JAN AKKERMAN: 3** (Atlantic K50664) **Prod: Richard DeBois**

More elegant music from Dutch wizard Akkerman, this time in the light jazz-funk category. His guitar style shows some masterful touches on the mostly instrumental material aided by a selection of extremely competent continental sidemen, and one cut in particular 'She's So Divine' with a good vocal by Willie Dee stands out. Akkerman's last outing was even better, however, and failed to make its mark on the chart here.

**ELTON JOHN: Lady Samantha** (DJM 22085) **Prod: Stephen Brown / Gus Dugdeon**

An Elton John collectors' album, featuring fourteen cuts issued on singles A or B-sides between 1969 and 1973, and not previously collected into LP form. The compilation has been available on cassette for some years, but its appearance on record at an attractive mid price should certainly stir interest, particularly with strong material of the calibre of 'Skyline at Night', 'Rock and Roll Madonna', 'Bad Side Of The Moon' and the title track being included. Suitably vintage (and hirsute!) pic of Elton on the sleeve.

**BONNIE POINTER: 2** (Motown STM 12129) **Prod: Jeffrey Bowen**

The album evokes memories of classic Motown, with Bonnie Pointer working her way through classics like 'I Can't Help Myself' and 'Jimmy Mack' and giving her best to relate to Diana Ross and Marsha Reeves, but retaining enough of her own personality to give the album its essential originality. The golden oldies are vigorously up-dated and she sings splendidly throughout, nowhere better than on a driving treatment of 'Nowhere To Run'. A fine album.

**MILT JACKSON: Soul Believer** (Pablo 2310 832) **Prod: Ray Brown**

The acknowledged master of the jazz vibes, Milt Jackson shows off his ability as a vocalist on this album. He's unlikely to move in the direction of Nat King Cole or George Benson, but he sings without pretention and swings appealingly on enduring material like 'Ain't Misbehavin'', 'Don't Worry 'Bout Me' and 'I've Got It Bad'. Accompaniment is by a small group in which synthesizer is occasionally used to give added depth.







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