

# RECORD BUSINESS

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## EMI brings back 5% returns scheme

PRESSURE FROM the GRRC has been rewarded by an EMI decision to bring back five percent returns from October 1.

The move followed meetings between GRRC representatives in the last fortnight and is timed to allow the first returns to be made after the busy Christmas period, taking in tape as well as discs.

EMI is the only major company not currently offering a five percent returns allowance. The new scheme will be based on methods already in operation and involves returns authorities and credit in the same month for dealers making prompt returns. The recently-introduced 'Poundsmashers' discount scheme will not be affected.

Margins on both albums and singles will be adjusted to 33 percent, except TV albums which remain at 25 percent and tape margins at 30 percent.

All product released by EMI (UK) is included in the scheme except Music For Pleasure, EMI Imports and EMI Exports. United Artists and Magnet may be added later.

"I am delighted that as a result of the survey carried out by your magazine and the other one that EMI has taken note of the trade's view on five percent returns," GRRC secretary Harry Tiplle told *Record Business*.

It is about seven years since EMI took a unilateral decision to abandon the returns allowance and provoked one of the fiercest outbursts of dealer anger there has ever been.

Tiplle admitted that EMI's decision would not please every dealer, particularly those hoping to be given the choice between a returns allowance or an improved margin. However the company had agreed to reconsider the mat-

ter after its initial assessment of the workings of the returns system.

To be administered by Alan Williams, EMI's system means half of the company's dealers will be given their allowance on January 1 1980 based on the previous three months' trading, while the other half will receive their allowance on February 1 based on four months' business. As soon as possible after the introduction of the scheme, all accounts will be placed on a regular three-month trading cycle.

Commented EMI Records (UK) managing director Ramon Lopez: "This is one more example of our intentions to assist the dealer and improve our service to match their requirements. The recent survey by GRRC indicated such an overwhelming demand in favour of five percent returns that we immediately geared ourselves for its introduction in time for the Christmas trade."

## Liverpool Polydor ban stays

LIVERPOOL'S MILITANT record dealers have decided to continue their month-old boycott of Polydor product. Their resistance to the company's reduction of dealer margin in August will go on at least until early October when Polydor's deputy m.d. Tom Parkinson is due to meet them.

The decision to go on was taken at a meeting last Wednesday attended by a large turnout of retailers from the Liverpool area. Nevertheless, there was a general feeling of disappointment that their initiative had received so little support from other areas of the country.

After the meeting with Parkinson, the Liverpool dealers will decide whether to fight on or not. Their future action will



LAWYERS TO the left of them and lawyers to the right of them, Clifford T. Ward (centre), manager Justin de Villeneuve (left) and WEA deputy m.d. Richard Robinson sign the new recording deal. Standing are Colin Ashby and Don Reedman of K-Tel and Dave Dee (WEA a&r director).

## WEA & K-Tel in Ward deal

CLIFFORD T. Ward, who scored an international hit five years ago with 'Gay' on Charisma, is about to embark on a new recording career as a result of an unusual collaboration between K-Tel and WEA.

The American major and the tv merchandiser have joined forces on a joint venture which gives WEA rights to any

singles recorded by Ward and K-Tel to one or more albums in the UK. For the rest of the world, the artist will be released by K-Tel in those territories where it has a company. Elsewhere WEA will have rights. Also involved is Ward's publishing which has been assigned to WEA Publishing (a company separate from WB Music) which has sub-licensed it to Intersong.

Richard Robinson, WEA deputy m.d., told *RB*: "The first Clifford T. Ward album will be tv-tested by K-Tel and if successful will be the subject of a national campaign. If not, it will revert to us to sell in the normal way."

The deal brings to an end an extremely complicated series of four-way negotiations which began last January at Midem. No release date for any records has yet been decided and there will be no rush to release product until the right songs are ready.

Both sides view the arrangement as an important step forward in artist promotion, with each company using its own particular sales and marketing strengths to gain maximum sales impact. "If it works, it could become a wonderful way of breaking new talent," commented Robinson.

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# Presky's Hurricane blows back to EMI

FOLLOWING A short association with WEA, Phil Presky's Hurricane label has been licensed to EMI LTD. The deal is for the UK and Eire and takes effect immediately.

First product from Hurricane is Sore Throat's debut album *Sooner Than You Think* (FLAK 101) along with a rush-release single to coincide entitled '7th Heaven' (FIRE 10). The band is undertaking a 30-date UK tour and is support-

ing release with a major marketing campaign.

Explaining the move back to EMI LTD, Presky told RB: "I am delighted to be re-joining the EMI fold, both for the label and myself."

"Having been with another major for a few months I am more convinced than ever that the marketing, sales and distribution expertise at EMI is second to none."

## Merchandising

PUBLIC IMAGE Limited's second album is released on October 12 in the form of three 12-inch 45s packaged in a metal container. Entitled *Metal Box* (Metal 1) it is claimed to have a combined playing time of the average length of a long player and comes in a 50,000 limited edition priced at £7.45. It is preceded by a single 'Memories' (YS299) available in both 7-inch and 12-inch formats.

THE FIRST 100,000 copies of Thin Lizzy's new single 'Sarah' out on September 28, will come in a limited edition of three different picture bags, featuring either Phil Lynott, Scott Gorham or Brian Downey.

SOUTHSIDE JOHNNY And The Asbury Jukes, newly signed to Phonogram, have just released their first album for the company, *The Jukes* (Mercury 9100 067) simultaneously with their debut single 'All I Want Is Everything' (Mercury 6167 87).

The album is the subject of £1.25 off off at Our Price Records plus a radio campaign by the record store chain on Capital Radio this week consisting of two 30 second spots on Nicky Horne's show each night.

The album will also be advertised in the consumer press. The band will play London's Venue in October plus five further UK dates later that month including London's Rainbow on October 29.

POLYDOR IS taking advertising space in the music consumer press for the Chords' debut single 'Now It's Gone' (2059 141).

PAT TRAVERS' new single 'Bo-m Boom (Out Go The Lights)' on Polydor, taken from the new *Pat Travers Live* album, will be supported by advertising in the music consumer press.

ARISTA RECORDS kicks off its Four Series of albums retailing at £4 with *Moods Moynady 79* (FOUR 1) on Friday - a live set featuring Secret Affair, Beggar, Small Hours, The Mods and Squire recorded at the Bridge House club in London. It will be advertised in the trade and con-user music press, plus *Time Out*, *Zigzag* and a number of fan-zin-s.

VIRGIN'S FRONT-LINE reggae arm is releasing a 12-inch single by I-Roy to include dub versions entitled 'Fire In A Wire'/'Hill And Gully' (FLS 12412) on September 21 to prime the market for the artist's new album *The General* (FLD 6002) out on September 28 at £4.99 which comes with a free dub album. The label is also re-releasing U-Roy's first album - originally released on Trojan - now entitled *With Words Of Wisdom* (FLX 4004) - and in re-mixed form at a £3.70 rrp.

DECCA RECORDS is rush releasing a single and an album of the music from the new BBC TV series *Prince Regent*, which stars Susannah York and Peter Egan. The music is written by Carl



AFTER HIS short sojourn with WEA, Phil Presky looks pleased to be back at EMI LTD. Pictured with him are label manager Martyn Barter (left) and LRD general manager Colin Burn.

Davis and performed by the Royal Philharmonic Orchestra.

BARRY MANILOW'S new album *One Voice* (SPART 1106) released by Arista this week will be advertised in the trade press and is backed by a major window display campaign covering 600 stores.

In addition the Tandem sales force will be distributing a dealer-orientated four track EP as a taster of the album.

ARISTA LAUNCHES its second low-price album series on September 28 - the New label, aimed specifically at new rock bands and carrying a £3 rrp for the first six months of release.

First album is the debut by Philadelphia rock outfit The A's - titled *The A's* (NEW 3) - backed by advertising in the music consumer press plus posters, browser divider cards and other point of sale material.

## Deals

FRIDAY ROBINSON is the latest signing to RK Records and has also paced for publishing. The label rush-released his single 'Foot on September 14 and is planning a massive marketing campaign linked with the mod and reggae markets.

JASPER CARROTT has re-signed to DJM Records on a new worldwide three year exclusive deal. His next release will be *The Unrecorded Jasper Carrott* set for October 5 release.

# MSD brass band label

MULTIPLE SOUND DISTRIBUTORS is expanding its repertoire range, currently concentrated on the Warwick vinyl albums and the Chevron budget line for the Woolworth stores, to include the Parade label for brass and military bands.

"Market research has shown us that albums of this type sell consistently upwards of 20,000 copies and have a long-lasting shelf life. In addition, the BBC regularly broadcasts programmes devoted to brass band music, so the potential for promotion outside the specialist magazines is there," commented managing director Ian Miles.

Parade will make its entry into the marketplace with three albums, *The Wembley Military Pageant* (PRD 2002/3), a 2LP featuring 1700 musicians from an array of bands, retailing at £5.99 (disc) and £6.49 (cassette), a 150th anniversary celebratory recording by the Metropolitan Police Band (PRD 2001) and World's Greatest Marches by the Grenadier Guards (PRD 2004). Forthcoming releases will be by the bands of the Blues and Royals, RAF Germany, Royal Scots and the Strathclyde Police Pipe Band. Twelve albums will be issued next year.

All Parade material is newly recorded and normal trade margins will apply. TV promotion is not planned and consumer demand will be generated mainly through advertising in specialist music publications.

DJM has also signed a three-year agreement to represent the American Hiltak label for the UK and Eire. First product is a single and album from a new duo called Dalton and Dubarr in October followed by a new year release for an album from The Guess Who.

EMI LTD's new Cobra label is rush-releasing new signing Screen Idols' first album *Premiere* (CBR 1) and single 'Blind Man' (COB 2) to coincide with the major British tour the band is undertaking with Darts which started last November and runs right through to November 2.

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# MULLINGS

AWAIT NEWS from Ian Miles of plans for MSD to go public next year... one door closes another opens - after losing a sales force in the recent re-shuffle, expect **Alan Kaupe** to gain control of all EMI's tv promotion activities when **Brian Berg's** special projects division becomes responsible to LRD - no more *Monuments To British Rock* vs *Knuckle Sandwich* confusions in the future... among the more improbable bits of Fleet Street supposition following the breakdown of the Paramount-EMI negotiations was that the way into the music business for the American company could be via Decca - with the *Daily Mail* quoting a simultaneously 'tired' and 'weary'-sounding Decca chairman **Sir Edward Lewis** as saying: "There may well have to be changes", after those disastrous results... last week in Dublin, singer **Gloria** became the first Irish artist to receive a platinum disc to mark the remarkable achievement of her Release single 'One Day At A Time', with sales close on 200,000 copies and a 56-week run in the national chart which shows absolutely no signs of ending...

CHANGES IN the CBS press office, with **Denise Basing** off to join Corgi Books as press officer and **Sue Foster** infanticuping... the mighty musclemen of **Chappell** won the fourth annual industry tug-o-war competition for the second time, while **MCPs** won the ladies event - the occasion raised £130 in aid of **Music Therapy**... the lady was not amused, **Elkie Brooks** on recent local radio promotion tour faced problem after problem - her interview with Radio Trent was blown when dj **Dale Winton** didn't show, a strike at Manchester Airport meant she had to go by train to Glasgow, missed a lunch for local radio personalities and also didn't immediately make her limo connection with local A&M rep **Roger Ferdinand** who was waiting with flowers at one exit while she emerged from another... after **Mick McDonagh's** departure from Decca, **Keith Bennett**, assistant to **Marcel Stellman** in the international division, likely to take charge of promotion...

NEW ASSISTANT MPA secretary is **Brian Newman**, formerly in the Civil Service promoting exports, personnel and investment - he also has dj experience, notably as host of a regular hospital radio show... and talking of hospital radio, **Ben Russell**, a 17-year-old trainee chef at St. Stephen's Hospital, Chelsea recently broke the solo hospital radio presenter record with a 204-hour stint - he survived, but we haven't heard about the patients... retail supporters of RCA's *Sad Cafe* stand to gain a sweater for their troubles, we hear... the last of the big spenders - in separate envelopes your columnist receive three LP order forms from **Sonet** and one press release giving details of the month's releases; other **RB** staffers similarly bombed with paper... on first edition of new **OGWT** series, **Nils Lofgren** nothing short of a shambles - no voice, no style, no fun... **Ms. Gerry Fallon**, freelance pop journalist of this parish, wed **Mr. Richard Routledge**, RCA pressperson, at St. Bede's Church, Streatham, last Saturday... to media party attending *Alien* screening, **Robert Lemon** gave **Bronze** survival kit comprising brandy miniatures, airline brown paper bags and paper underpants - all in aid of promoting *Nostromo's* 'Alien' single... **John Perry**, national accounts manager, and **Relay**, part company...

ON THE cards for stage of cinematic presentation in America, an extravaganza of **Elton John** songs entitled *Goodbye Yellow Brick Road*... further to the UN's attempt to re-unite the **Beales** on stage, we recall **George Harrison** commenting on one occasion: "Get together on stage? If we all get together in one room, please let me know, because I would like to be there"... **Beggars Banquet's** **Nick Austin** urgently requires 400 broken guitars - deliveries to his Earls Court shop, not **RB**, please... **Patrick Moore**, new **Pye** artist, likely to twitch his eyebrows more than a little, following company's reference to him as a tv 'astrologer' - not the way to make a fortune... credible performance on **Filts** single 'Give Him A Great Big Kiss' by **Natasha** wife of manager **Bob England**, who teams with former **Phonogram** American product manager **Betty Burns** and sister **Jackie**... after doing the rounds of unteem US labels, **Cliff Richard** returns to EMI in the States for release of 'We Don't Talk Anymore'... **Richard Digance** hosting a weekly folk session for **Capital Radio** due to be recorded in the foyer of the **Euston Tower** h.q.

## RECORD BUSINESS

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## Findlay lashes Arista after Zoom label exit

ARISTA HAS split with licensed label Zoom and Bruce Findlay, owner of the Scottish record company, who has lashed Arista as a company which doesn't have the sympathy of the dealers, the media or the public.

In the same week Arista also lost its a&r director of six months standing, Billy Lawrie, who resigned because of what the company calls "a difference of opinion".

Lawrie's appointee Tarquin Gotch remains as a&r manager and there are no immediate plans to replace Lawrie.

The split with Zoom still leaves the label and Arista connected through Simple Minds via a production deal. The band's next album, due in November, will be released on the Zoom label, distributed by Arista with a SPART catalogue number prefix. All other connections have been severed.

Findlay said "I simply got fed up with Arista because they weren't doing a very good job on my product. They are a very co-operative bunch of people but they really don't have their ears to the ground."

"Basically it ended up where there was no mutual respect in our relationship. The final straw was a conversation I had with Charles Lewrie (Arista managing director) when he was trying to

pull out a single we had scheduled for release. I told him he had to release it under the terms of our contract and if he didn't, he was suggesting that he had no faith in my ability to deliver the goods. "That was in fact the case, he replied".

"It was an amicable split in so far as there were still eight months to go on the contract and they let me go. I still haven't decided on which company I will go with now or indeed if I will remain independent. Basically my experience with Arista has left me a bit disenchanted with big record companies".

Arista managing director Charles Lewrie told *RB*: "I'm both surprised and disappointed by Bruce's remarks which I naturally disagree with and I prefer not to comment any further."



AT THE final Arista Records new product presentation, which wound up at London's Waldorf Hotel after touring the provinces last week, F. L. Moore's Chris Stuart (left), manager of the chain's Bletchley and Dunstable Branches, accepted the store's draw prizes of a week for two in New York, a set of luggage and a bottle of Scotch from (left to right) Ariola senior director Andrew Pryor; managing director Robin Blanchflower and former Miss World and now recording artist, Mary Staven. Full details of the range of new product for the Autumn from the company will appear in next week's *RB*.

## Record company fingers crossed for ITV return

RECORD COMPANIES are looking to the beginning of next month for an end to the long-running independent television black-out. But, in the meantime, EMI has dropped its planned *Motown Ballads* which was due for release to catch the Christmas market, while K-Tel is looking "very carefully" at its *Hot Tracks* compilation. MD Colin Ashby said: "I sold 30,000 copies in Eire on television, but there's such a backlog of albums due to be advertised in the UK that it might be lost in the rush."

Ashby added that while K-Tel was confident of a return to work by the television companies, contingency plans had been made to use radio, press and dealer display campaigns.

EMI's Brian Berg echoed Ashby's belief that a return to work was imminent but added that the company had no more tv activity planned until the start of November. The children's songs compilation *All Aboard*, which was due for a test campaign in the Granada area this month, will now go national from the start of December until Christmas.

In contrast to recent gloomy news on the television front Home Secretary Wil-

liam Whitelaw came up with a ray of hope for the future with his announcement that the government plans to give the go-ahead to a new independent commercial channel.

Whitelaw said apart from advertising on the same basis as the existing commercial channel the new "ITV2" would also be open to sponsored programmes.

K-Tel's Ashby greeted the news with delight saying that the company, which has already sponsored programmes in the United States and Canada, would be very interested in such a move. "Obviously musical programmes would be of interest," he said, "but also sponsorship of other kinds of shows would be considered as well".

EMI's Berg was confident that record companies would show great interest in the new channel and the sponsorship possibilities.

The IBA will have to be empowered to set up the new service, which is envisaged as a national channel, rather than regional, by an act of parliament and a spokesman said this could be introduced by the end of this year or early in 1980.

## Rocket's 'phone no.' sampler

ROCKET RECORDS is to take a new direction with a 14-track new wave sampler album due out in mid-November with the working title of *499 2139*.

That's the phone number more than 200 hopeful young bands called after reading a small ad in the rock consumer press a couple of months ago to find the company's a&r lady Sally Atkins at the other end of the phone and interested in hearing what they were doing.

Eventually the possibilities were honed down to 12 certainties who are sending the studios under the guidance of consultant Peter Williams. The all signed deals giving Rocket rights to the song on the LP, but not committing

them to any future involvement.

Sally Atkins told *Record Business*: "They are all unsigned young modern bands who might not have thought of approaching Rocket for a deal. The response to our advertisement was very heavy and proved there is plenty of good material waiting to be recorded."

"This project puts us in the market for new young talent, and we are hoping to sign a couple of the acts on the album room to expand in a new direction."

Following the album's release, the number 499 2139 will go on to an answering machine.

## £3m tv budget set for K-Tel Autumn push

K-TEL PLANS a £300,000 national television campaign for a Moody Blues set, which will be advertised on radio. K-Tel also has scheduled albums by Elvis Presley, Harry Nilsson, the London Symphony Orchestra, a Gilbert and Sullivan set, and three various artists collections.

*Together* (NE 1053) includes tracks by Elton John, Neil Sayer, Diana Ross, Three Degrees, Roberta Flack and Heatwave. Details of *Christmas Teen* and *Love And Understanding* have yet to be revealed.

The Moody Blues album campaign will begin on October 15 in London, Southern, Anglia, Westward, HTV and Channel continuing to Granada, ATV, Trent, Border and Scottish and Grampian on October 29.

The Presley collection, *Love Songs* (NE 1062), goes on national television from November 26. Tracks featured include 'Wooden Heart', 'Love Me Tender' and 'It's Now Or Never'.

Part of the £3 million budget will also be spent on the already released Don Williams Seasons and the various artists set *Seasons*.

## Garnett to head Hereward Radio

CECILIA GARNETT, formerly secretary of the Association of Independent Radio Contractors, has been appointed managing director of the already released Don Williams Seasons and the various artists set *Seasons*.

She takes up the post on October 15 nine months before the station is expected to start broadcasting.

## Top opera LPs from Carreras & Domingo

THOSE TWO Spanish tenors José Carreras and Plácido Domingo are running neck and neck in the popularity stakes on disc as well as in the opera house. Carreras has two bites of the cherry this month starting in two complete opera sets for Phonogram, while Domingo brings off his Autumn double for Polydor in October.

Carreras partners Montserrat Caballé, another Spanish world-beater, in Verdi's *Un Ballo in Maschera* (Philips 6769 020, three-LP set) with the Covent Garden Chorus and Orchestra conducted by Colin Davis. There are already seven complete recordings of this opera in the catalogue, but the new set is certain to arouse wide interest as the singers sell out every opera house in the world weeks before every appearance and they grab record buyers just as quickly.

There is the added interest of novelty in the other Carreras release, the first-ever recording of Rossini's *Otello* (Philips 6769 023, three-LP set), in which he is partnered by America's favourite young soprano Frederica von Stade. The Rossini revival is in full spate, so devotees of *bel canto* opera will be straining at the bit to hear this opera for the first time in their lives.



**JOSE CARRERAS:** operas by Verdi and Rossini while fellow Spanish tenor Plácido Domingo is heard interpreting Massenet and Saint-Saëns.

Domingo is coming up, perhaps surprisingly, with two French operas. He stars with Elena Obraztsova in Massenet's *Werther* (Deutsche Grammophon 2709 091, three-LP set), which recently had a successful new production at Covent Garden. This also marks the recording debut of conductor Riccardo Chailly.

Then, with the same Russian mezzo as his co-star, Domingo flexes his muscles in Saint-Saëns's *Samson et Dalila* (Deutsche Grammophon 2709 095, three-LP set). Here the conductor is Daniel Barenboim, the man who divides his life equally between piano-stool and rostrum.

## Briefs

**ANDREI GAVILOV** has recorded Tchaikovsky's *First Piano Concerto* with Riccardo Muti conducting the Philharmonia Orchestra for EMI. This follows up the sensational performance they gave at London's Festival Hall last month.

The BBC continues to promote new music by British composers on its Artium label. The latest album couples the *Symphonies Nos 8* and 9 by Daniel Jones, appropriately played by the BBC Welsh Symphony Orchestra conducted by Bryden Thomson (BBC Artium BCD 359).

**IN AMSTERDAM** the Concertgebouw Orchestra conducted by Bernard Haitink has made its first recording for EMI. This album features Itzhak Perlman and Mstislav Rostropovich as soloists in the Brahms Double Concerto for Violin and Cello.

**TWO RECORDINGS** by Philips artists have each been awarded a Grand Prix Du Disque 1979 initiated by the Liszt Society of Budapest. Claudio Arrau receives this official Hungarian award for his Transcendental Studies and Concert Studies (*Philips 6747 412*), Alfred Brendel for his album *Weinen, Klagen, Sorgen, Zagen* (9500 286). The *Presentation of the awards to the two pianists will take place on October 22nd in Budapest.*

## Top 10

- 1 JAMES GALWAY PLAYS TELEMANN (RCA RL 28204)
- 2 CHOPIN: 24 PRELUDES, RUDOLF KERER (CLASSICS FOR PLEASURE CFP 40284)
- 3 CHOPIN: 12 NOCTURNES, CLAUDIO ARRAU (PHILIPS 6747 485)
- 4 STRAUSS: FOUR LAST SONGS, KIRI TE KANAWA, LONDON SYMPHONY/ANDREW DAVIS (CBS 76794)
- 5 LUCIANO PAVAROTTI: KING OF THE HIGH C'S (DECCA SXL 6658)
- 6 BIZET: CARMEN - HIGHLIGHTS, SOLOISTS, AMBROSIAN SINGERS, LONDON SYMPHONY ARRAU (DEUTSCHE GRAMMOPHON 2537 049)
- 7 PUCCINI: TOSCA - HIGHLIGHTS, SOLOISTS, PHOTIS, ORCHESTRE NATIONAL DE FRANCE, ROSTROPOVICH (DEUTSCHE GRAMMOPHON 2537 044)
- 8 GERSHWIN: RHAPSODY IN BLUE, LEONARD BERNSTEIN, NEW YORK PHILHARMONIC (CBS 72080)
- 9 MOZART: PIANO CONCERTOS NOS 17 & 21, VLADIMIR ASPHENAZY, PHILHARMONIA ORCHESTRA (DECCA SXL 6881)
- 10 ROSSINI: OVERTURES, LONDON SYMPHONY ARRAU (RCA RL 31379)

(Courtesy of Liberty & Co. London)

place on October 22nd in Budapest. **FANS** of the Rodrigo *Concierto de Aranjuez* have a treat this month from Phonogram. A new recording by the Liszt guitar concerto by Pepe Romero is coupled with a performance of the *Concierto Andaluz* for four guitars and orchestra (Philips 9500 563), featuring the rest of the family, Los Romeros. This unusually piece has catchy tunes and positively tingles with Spanish atmosphere.

## REGIONAL

### Bigger list and local acts Forth's non-bland plan

RADIO FORTH has announced its intention to introduce a dramatic new format next month which should anticipate the demand of its audience in the 1980's.

The IBA has used to approve the Edinburgh-based station's new package, but if the rubber stamp is forthcoming Central Scottish listeners will be hearing more local talent together with new advancements in British radio journalism from October 1.

Forth is also planning on extending its daily broadcasting hours, with more emphasis placed on late night programming. At present closdowns is at 1.0am, and the new programming project will set out to strengthen existing broadcasting rather than immediately opting for 24-hour daily transmission.

Playlisting techniques, too, are to be radically altered. The station has decided to introduce a national top 40 and a Scottish singles chart (RB Sept. 17), along with the implementation of 'A' and 'B' lists, in preference to the present system of the "Fun 40". The current system, says programme controller Tom Steele, allows a chart heavily dependent on relative sales of product to take over at a time when more specialist music is selling in the shops.

Steele says: "Now we will simply be featuring a fast, basic countdown show."

## Scottish news

Music organiser Tom Bell is also heavily responsible for the station's format updating. He went to Houston, Texas in March to view American stations in operation, concluding that many of the pop stations played bland product. His opinions formed an integral part of the Forth alterations.

Bell says the *Record Business* has been chosen because of the RB chart team's awareness of the music scene through its UK contacts and approaches to radio stations. "The chart is generally accepted among people I know as the most authoritative voice."

Steele again: "The Fun 40 reflects the best-selling numbers, but the sales shown in this do not always match what we would like to see for our audience."

The proposed new approach to radio journalism will be a bold move. Steel - a highly experienced journalist who at 23 was Britain's youngest lobby correspondent - is naturally reticent to discuss this further until IBA approval is forthcoming, but he claims it will give Forth more standing in the community.

More taped performances from live venues by local acts broadcast if the plan is passed. This will form a major part of the evening's programming, and

engineers have been busy during the summer building up a catalogue of material. The acts involved will not just be rock orientated but will include folk, jazz and even Scottish dance music.

"Radio Forth has a commitment to local talent", says Steele. "We're delighted to send tapes to record companies and make them aware of interesting local material."

"I don't think the station has ever sounded as good as it will with this plan and we're all very excited. It's a great package which should lay a foundation for what we believe to be the sound of the 1980's."

## Irish news

SPIDER RECORDS who have had five out of seven releases in the charts, has issued four new singles. *Mamacia* from Des, Julie & The Starband, *Green Eyed Girl* from the Brush Shields Band, *Doodle Song* from Northern band Mary Lou & Harvest, and *Galtway Are Back* from The Conquerors. The label's managing director Dave Pennyfather is confident that at least three more Spider hits are on the way. In the North, Fanfare Records issued *These Eyes* featuring a group known as Den Ver. While Good Vibes label features new wave group Tearjerkers on a number called *Love Affair*. Seems no cut-back's on the Irish recording scene as yet, with new labels formed almost weekly.

## Top 10

(figures in brackets refer to national chart positions)

- 1 (2) GREEN FIELDS OF FRANCE (Fibre Blue)
- 2 (3) LIMERICK YOU'RE A LADY Denis Alan (Reprise)
- 3 (4) ONE DAY AT A TIME Gloria (Reprise)
- 4 (6) DO WANT YOUR OLD LOVE WASHED DOWN Brendan Shine (Play)
- 5 (7) VIVA IL PAPA Catriona Walsh (Reprise)
- 6 (12) WELCOME JOHN PAUL II Jim Tobin (ICM)
- 7 (23) I4 MENTHE THE PUNT Wolfentoes (Trakel)
- 8 (75) THE RARE OLD TIMES Dublin City (Fibre Blue)
- 9 (30) MOTHER IRELAND Colm Wilkinson (Polygram)
- 10 (9) GALWAY ARE BACK Conquerors (Spider)

(Compiled by MCPS for IFPI Ireland)



SPIDER RECORDS chief Dave Pennyfather (seated) signs the Conquerors, Tommy Flynn and Mick McCartney. The act is currently scoring in the Irish best-sellers with 'Galway Are Back.'

# ALBUM REVIEWS

## Top 40

**CHEAP TRICK: Dream Police (Epic 83522) Prod: Tom Werman**

Having overcome its original anti-school associations, Cheap Trick is now getting on with the job of pandering to the world's headbangers. There is still an urgent, trebly, quirky hysteria to the band's approach but somehow the lads have managed to harness that to the obligatory gut-rumbling bass-line and rent-a-riff guitar licks. Some achievement. Will sell well.

**MIKE BATT: Tarot Suite (Epic EPC 86099) Prod: Mike Batt**

Mike Batt is an excellent writer of pop songs, not to mention TV themes and children's tunes. Thus one might approach this ostensibly "concept" album with some apprehension. Fortunately Batt is too wily and too commercial a composer to lose himself in grandiose musical efforts. Rather he was written a group of fine pop songs and linked them together under the theme of the Tarot cards. He has assembled some superb musicians for this work including Jim Cregan, Rory Gallagher, Chris Spedding, B. J. Cole, Mel Collins, Ray Cooper and the London Symphony Orchestra. The singers are Roger Chapman and Colin Blunstone and their tracks (the former sings 'Imbecile and Run Like The Wind' and the latter 'Losing Your Way In The Rain') are outstanding. Overall this should be a highly successful album and a worthwhile project on Batt's part.

**DARTS: Dart Attack (Magnet MAGL 5030) Prod: Roy Wood**

Current success of 'Duke Of Earl' underlined by the act's all embracing UK tour will act as strong promotional pusses for this album, the first release of newly recorded material for 18 months. With production Wizard Roy Wood in control, Darts has delivered another lively, unpretentious selection of do-wap, which retains the essential simplicity of the period, whether original songs like the new single 'Can't Get Enough Of Your Love' or re-creations are being expertly tackled. Obviously due for a durable chart run.

## Top 60

**THE SLITS: Cut (Island LPS 9573) Prod: Dennis Bovell**

It is difficult to understand exactly what The Slits are up to here, but judging by the cover shot of the girls, it may well be something to do with the emperor's new clothes. The Slits have been around the more militant end of the rock biz for some time and now they have finally been allowed to make a record it is not as avant garde as some feared with some good strong lyrics and a semi-dub production job by hard-working Dennis Bovell. But there is the usual lack of discipline with no precision. An injection of backbone would have made the album a bigger hit than the Top 60 position it ought to claim via a forthcoming tour and inevitable rockshow airplay.

## Top 10

**BONEY M: Oceans Of Fantasy (Atlantic-Hansa K50610) Prod: Frank Farian**

The songs often feature lyrics verging on banality, particularly the ludicrous 'Gotta Go Home', the new single, but infectious, hummable melodies, direct, danceable tempos and gutsy arrangements hit their target with accuracy. Hitspots include the harmonies of 'El Lute', the reggae treatment of Lennon-McCartney's 'Two Of Us'. Packaging, with a fold out poster sleeve is spectacular.

**KENNY ROGERS: Singles Album (Liberty United UAK 30263) Prod: Kenny Rogers-Larry Butler**

An album that was probably marginal so far as a tv promotion was concerned, but the concept is shrewd enough for it to have real sales potential. Rogers has run up a fair quota of best-sellers over a long period, and even where chart action has not been significant, his easy-assimilated country-rock makes for appealing radio play. 'Ruby', 'Reuben James', 'Lucille', 'Daytime Friends' and similarly tuneful, singalong material, by one of the best AOR entertainers around.

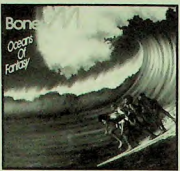
**VARIOUS: Music From The Soundtrack Of The Who Film Quadrophenia (Polydor 2625 037) Prod: Various**

A slimmed down version of the Who double album of five years ago is fleshed out with a couple of vintage cuts from Who history like 'Zoot Suit' by the High Numbers (one for the collectors?) and a final side of seven seminal songs from the early 60s like Booker T's 'Green Onions' and 'Louie Louie' by the Kingsmen. Polydor has managed to release it at the right price and the original *Quadrophenia* songs including '5:15' and 'The Real Me' stand the test of time really well. As usual the success of the soundtrack depends on the success of the movie, but there shouldn't be any problems there.

**AFTER THE FIRE: Laser Love (CBS 83795) Prod: Uncredited**

Although this newly popular band has two singles to its credit, the album as a whole doesn't impress very much. Sure Andy Piercy has a potentially fine rock voice, certainly the music is well-played, but there's too much of an 'arranged' feel to it, and the keyboards player repeats his riffs over and over. If they could only cut loose a bit more, they'd be a really worthwhile band. But they have plenty of followers so don't underestimate this album.

**LIVE WIRE: Pick It Up (A&M AMLH 64793) Prod: Glyn Johns**  
Solid debut for this new A&M band, carefully and skilfully produced by Glyn Johns who has put together a sound so like Dire Straits that it's tough



to tell the two acts apart. The songs feature the waltzing, semi-spoken vignettes that Mark Knopfler has made his own while guitar player Chris Cutler has been listening to a lot of JJ Cale. There are touches of Anglicised reggae here and there and some of the numbers are actually very good, but there is bound to be a resistance to a group that sounds so like somebody else. Now if they had come first it might have been Straits that had the struggle.

**ANGLETRAX: Angletrex (Ariola Hansa AHL 8009) Prod: Jeff Calver**

Ariola's stab at the new wave market seems calculated to cause a bit of interest among those who like their music jerky and rasping and played by people with names like Jerry Minge and Dan Who. The singer in the five piece is a lady called Wendy Herman who manages to be serious and urgent on simplistic, straightforward little protest songs about the nastiness of living in the modern world while the band bangs away at the rifty, unorthodox backings. The band's success will depend on gaining some quick credibility either on tour or on air. Meanwhile wait and see.

**RICHARD & LINDA THOMPSON: Sunnystiv (Chrysalis CHR 1247) Prod: John Wood/Richard Thompson**

Always interesting and innovative in their chosen rock-folk field R and L Thompson rarely follow trends. So when they come up with social comment in the form of lead-off track 'Civilisation' you know its going to be well-attended and closely argued. It is, and it also features driving musicianship from top notch sidemen like old Fairport sparking partners Dave Pegg, John Kirkpatrick and Simon Nicol utilising unusual instruments like accordion and oboe. Apart from the satire, there are some strong love songs like 'Traces of My Love' led by Linda Thompson's clear and forceful vocals. It's not fashionable music but there are enough fans around to make this another respectable seller.

**THE DUKES: The Dukes (Warner Brothers K56710) Prods: Marty Cohn/Ritchie Zito**  
Predictably slick and professional debut from a new band with a top class pedigree. Ex-Wings guitarist Jimmy

McCulloch, ex-Stone The Crows keyboard man Ronnie Leahy, ex-Bop Deluxe bass player Charlie Tumahai and ex-everybody guitarist Miller Anderson have combined to build a mainstream rock band of some power which is perfectly constructed for a tilt at America and will pick up rock show airplay from jocks grateful for a respite from the new wave. Miller Anderson is revealed as a surprisingly good songwriter on the well-observed 'Billy Niles' and with McCulloch's cleancut guitar lines well to the fore the package will benefit from WEA's planned big push.

**ELLEN FOLEY: Nightout (Epic EPC 83718) Prods: Ian Hunter/Mick Ronson**

Ms. Foley was the girl with the splendid voice who duetted with Meatloaf on the *Bat Out Of Hell* album and she makes her solo recording debut on a well-sounded album produced with remarkable panache by Hunter and Ronson. Opening with a real tour-de-force called 'We Belong To The Night' full of thunderous effects she goes on to a killer version of 'What's The Matter Baby' and a well chosen rendering of the Stones' classic bundle of bitch 'Stupid Girl'. Certain to pick up rock-show support and even good consumer press reaction CBS is pulling out the stops for an Autumn hit.

**VARIOUS: The Honky Tonk Demos (Oval OVL 5003) Prods: Various**  
One for the vinyl junkies and fans of the late, much lamented Honky Tonk show hosted by Charlie Gillet for many years on Radio London. It includes demos from the famous - Dire Straits 'Sultans Of Swing', Darts 'Sometime Lately', Graham Parker 'Between You And Me' - and the not-so-famous-but-still-quite-good Lee Kosmin, Witches Brew, and Juicy Loses, all culled from the piles of tapes first aired on Charlie's Sunday pot-pourri. An LP for enthusiasts of the rough and ready music to be found in pubs countrywide and well worth the price of admission.

**FRANK CHACKSFIELD ORCHESTRA: Hawaii (Decca DGS1)**

One of Decca's back-catalogue reissues, a 1966 recording lavishly gated-and-sleeved with an eye-catching sunset and palms photograph and a Gold Crown series logo to give it a touch of class. The music is a clever mix of traditional Hawaiian sounds and familiar melodies all dressed up against elegant orchestral arrangements. It has a timeless appeal, in so far as this kind of record has the potential to make an impact in today's marketplace.

**BILLY PRESTON: Late At Night (Motown STML 12116) Prod: Billy Preston**

Earnest, hard-hitting stuff from Preston who works with such physical enthusiasm that the listener almost breaks out in a sweat with the sheer effort of it all. For dancing purposes, the album is a winner right down the line, but with the exception of the ballads, it comes to 'Rest On You', and 'With You I'm Born Again' featuring the sublime singing of Syreeta, the songs are not notably inspired.

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Recording

# "Colossal" demand for pre-recorded video

TDK AND Fuji, two of Britain's leading videotape manufacturers, report buoyant demand for their product, which they can only see increasing as public awareness of video takes off.

The future is bright, says TDK, which only makes tape in the VHS format, currently far and away the market leader. For both blank and pre-recorded tape, VHS has perhaps 80 per cent of the market, and has settled down during video's long, uneasy war between incompatible systems to be very likely the standard format of the foreseeable future — a pleasant prospect for TDK.

Until recently there has been very little family entertainment available on pre-recorded video. Now, with the impending launch by Magnetic Video of more than 25 major Twentieth Century Fox feature titles on video, TDK, as Mag Video's tape suppliers, sees the graph of tomorrow's video-tape sales turning even more sharply upwards. Sales through retailers are going well. Outlets of the future, TDK believes, will not be corner shops but multiples and record shops. They are getting more and more enquiries all the time from record retail outlets, not too many of which were, until recently, handling blank videotape.

The company says there have been no

problems of supply, although distribution will be hit earlier this year by the lorry drivers' strike. TDK estimates that on every new video machine sold, the buyer will in the first year buy 10 tapes, in the second year six, and in the third year four — but these figures are beginning to look over-cautious, because pre-recorded video material is so steadily in demand.

Fuji's biggest problem is getting enough product and services to the market. Advertising is limited, because publicity creates demand for a product the firm doesn't have enough of. Fuji claims never to have had one tape in stock for longer than the time needed to put it through the distribution system. Fuji's word for demand is "colossal". Distribution plans are based on tv and video outlets. However, a cautious approach to the spread of the market is envisaged to give a balanced sale, with a representative share among the big multiples and High Street dealers. Advertising is concentrated at point of sale to promote product — once it's there. Indeed, if Fuji could get five times its current amount of tape, there is no doubt the product could be sold. Sometimes orders for tens of thousands of tapes have been cancelled because of shortages, but Fuji has great hopes for the future, and feels it is well worth

enduring temporary frustrations until production catches up with demand.

Meanwhile Philips, which already has two incompatible systems on the market, the VCR 1500 and VCR 1700, is making optimistic noises about the new (and also incompatible) VCR 2000, to be launched in early autumn. When asked what pre-recorded programming would be available for this, Philips indicated that this was not what the new machine was about. Its value is quite clearly for those videophiles who plan enormous

quantities of off-air recording. With the first reversible videocassette giving a playing time on each side of up to four hours, video libraries of enormous dimensions loom. Philips claims that pre-recorded programming belongs to their VLP disc, about which it will be revealing future plans in early October.

Tape, however, as the success of TDK and Fuji makes clear, is simply not going to fade away.

CHARLES ROBINSON

## Disco dealer by Barry Lazell

MANY DEALERS were taken by surprise when Michael Jackson's 'Don't Stop' suddenly appeared on 12-inch without warning — some two weeks after they had already stocked well up on the 7-inch version because CBS had given no prior notification of a release in the larger format. The lucky ones seemed to be those who included the 12" prefix in their order purely on spec; there are dealers using this procedure for every disco-type release which is ostensibly only a 7-inch, and in justification have received some very pleasant surprises in the past! Less fortunate were those who only heard of this mysterious rush-release when RB asked them about its sales! Obviously CBS needed to have such a hot item on 12-inch, but (a) why rush it out belatedly without informing ANYBODY, to the confusion (and extreme annoyance, in some cases) of dealers, and (b) why wasn't the 12-inch pressing scheduled from the outset? The longer mix was available from the album, and the sales potential of Jackson should have been obvious. No-hopers like Theo Vanessa are given the larger format from the outset, and such apparent market readiness is an assessment of sales potential certainly causes some frequent head scratching amongst those other CBS.

AS THIS column indicated last week, the doldrum-hit disco picking scene does now seem to be picking up again. Notable are a clutch of albums which, although only just into the country, are finding immediate response, particularly among the all-important upfront DJ fraternity. Some names and titles to note are: 'Special Treatment' by Jakob Magnusson, 'Dazz' by Kristian Dazz, '7th Wonder's 'Climbin' Higher', 'Break The Funk' from Faze-O, and 'Best Of Friends' by Twenty-Nine And Lenny White. Not a household name amongst them, but some very hot product nonetheless; the dealer/DJ interaction is spreading the word in the now familiar fashion.

BY FAR the fastest-moving import album is 'Ladies Night' by Kool And The Gang, a hot return to top form by a funk outfit who have been filling hip dancefloors for nearly a decade now. The title track is also available on an American single (though not, apparently, on commercial 12-inch yet), and this too is moving over import shop counters at a rate of knots. Phonogram can be expected to leap upon their rights to Kool & Co while the buzz is at its loudest, so expect a rapid UK release for 'Ladies Night' in both forms, and probably 12 inch too.

### RECORD BUSINESS

# NEW FROM MULLIGAN MUSIC

Title	Artist	Ref No:
Promenade	Kevin Burke Michael O'Donnahill	LUN 028
Broken hearted'll wander	Dolores Keane & John Faulkner	LUN 033
Live Tour, 1978	Freddie White	LUN 032

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## 12"'

### Best-selling Disco 12-inch Singles

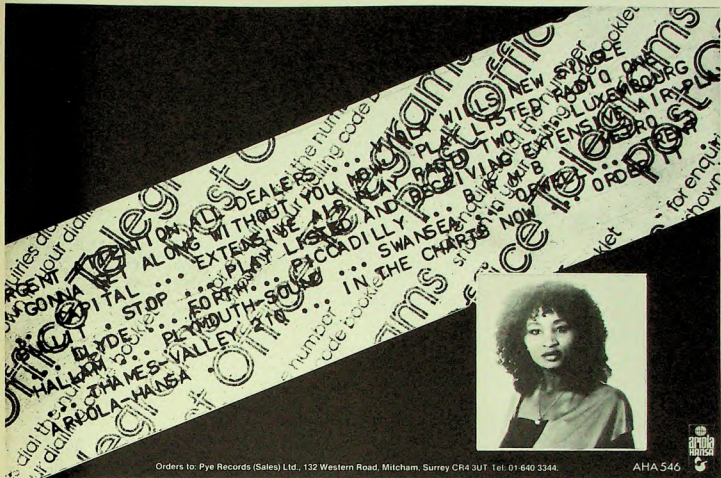
1	STREET LIFE Crusaders	MCA
2	YOU CAN DO IT Al Hudson	MCA
3	STREET YOUR FUNKY STUFF	Philly Int
4	FEEL THE REAL David Benesh	Sidewalk
5	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson	Atlantic
6	DANCIN' AND FRANKIN' Candy	Salsoul
7	MORNING GLASS Rick Farley	Fantasy
8	WHEN YOU'RE NUMBER ONE Gene Chandler	20th Century
9	CAN'T LIVE WITHOUT YOUR LOVE Tamko Jones	Polydor
10	THIS TIME BABY Jackie Moore	CBS
11	LOOKING FOR A LOVE TONIGHT Fat Larry's Band	Fantasy
12	DON'T WANT TO BE A BREAK DYNASTY	Capitol
13	SWITCH Benxus & Nancy Dee	Solar Import
14	WE CALLED THE ROCK	20th Century
15	ANGEL EYES Roy Music	Polydor
16	NEW YORK CITY	Warner Bros
17	POINT OF VIEW Mtambo	Mtambo
18	REACHIN' OUT Lee Moore	Source Int'l
19	RISE Herb Albert	AAA
20	IT'S A DISCO NIGHT (ROCK DON'T STOP) BABY BROS	T-Neck Int'l
21	IT'S MAGIC! Steve	Atlantic
22	BABY BABA BOOGIE Gap Band	Mercury
23	WHAT A LIFE Gibson Brothers	Island
24	STAR GENERATION James Brown	Polydor
25	THE EVE OF THE WAR	CBS
26	THE WHISTLE Van Miller	CBS
27	DEJA VU Pariente Da Costa	Pablo
28	RING MY BELL	Baldoni/UA
29	DANCIN' LADY Billie Davis	Parade
30	FOXHUNTIN' Kris Muhammad	Fantasy

## UK Albums

### Best-selling Disco Albums

1	STREET LIFE Crusaders	MCA
2	OFF THE WALL Michael Jackson	Epic
3	OCEANS OF FANTASY	Atlantic/Hansa
4	I AM Earth, Wind & Fire	CBS
5	MIDNIGHT MAGIC Various	Motown
6	BEST DISCO ALBUM IN THE WORLD	WEA
7	MORNING DANCE Spivey Gyr	Atlantic
8	RAINBOW CONNECTION N	Whitfield
9	ROQUE Chic	Atlantic
10	DISCO GIRLS Donna Summer	Casablanca
11	PEOPLE Paulinho Da Costa	Pablo
12	CASA Gibson Brothers	Island
13	WE ARE FAMILY Salsoul	Atlantic
14	ROCKY Pendergrass	Philly Int
15	STAY FREE	Warner Bros
16	ROCKY PEOPLE	Arista
17	BROWNIE SUGAR Tom Browne	CBS
18	RUNNIN' TO YOUR LOVE	Capitol
19	SPACE BASS Slick	Fantasy
20	THE BEATLES AND FRANKIN' Canardo	Salsoul
21	THE BEST OF EARTH, WIND & FIRE	CBS
22	THE BOSS Diana Ross	Motown
23	TAKE IT HOME	Epic
24	WINNER TAKES ALL	MCA
25	29'N INSIDE YOUR LOVE	Warner Bros
26	A MOMENT'S PLEASURE	Spring
27	TAKE IT CURIS Mayfield	Curtom
28	LOVE MUHAMMAD	Fantasy
29	LADY BILLY Kleiser	Atlantic
30	E-M-C Giorgio Moroder	Oasis





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# FEATURE

1) How is the first Tory budget with its VAT and fuel increases likely to affect the promoting and concert business?

**Betesh:** I think that the increases in VAT and fuel will clearly have the effect of increasing ticket prices for concerts. With so many concerts on the road in the autumn, I think that the public will have to pick and choose the attractions they wish to see since they probably will not have enough money to attend all the concerts that they would like. Guaranteed sell-out attractions will, of course, continue to sell-out as in the past but the marginal attractions may well find that their business suffers.

**Block:** As in all these things, people will not go out to concerts they don't really want to go to – it's just the same as the household budget. Tickets will go up with inflation, because apart from VAT there's salaries, transport, ticket printing, rents, security hotels and all the other costs associated with touring and promoting going up and it results in a snowball effect. The end will be some of the shows booked for Autumn will take a bath. For instance Chic is coming in to tour and plans to do two shows a night in the provinces at a £5 top, while Sister Sledge is touring around the same time doing one a night at a £2.50 top. I don't see too much difference between the acts and it will be interesting to see which one does well.

**A.L.:** Basically we will have to grin and bear it and the extra VAT will go on the ticket prices. However, I don't think there will be any lasting, long term effects at all.

2) Do record companies co-operate with you enough? Will their role grow larger if ticket sales fall off? Do gigs sell records and how do you prove it?

**Betesh:** Up to a point most record companies do try to be cooperative and in particular I would mention Polydor and WEA as being most helpful. As against that, however, ticket sales are not going well and a promoter approaches the record company for help, they too often take the view that they will not put extra money into helping ticket sales. They seem to feel that it is the promoter's risk and that he should spend all the money required to advertise the gig. I believe that this is wrong because good sell-out concerts can most definitely boost record sales. An excellent example of this was the recent visit of the American band Cheap Trick whose album and single charted after their tour. On the other hand, there are examples of the reverse, like Barclay James Harvest, who consistently sell-out large concert halls all over Britain but whose record sales appear to remain at a steady rate since a growing level.

**Block:** There is no doubt that gigs sell records if the act is good on stage and I think the continuing success of Rod Stewart and The Who proves that. I find the expertise of record company people very poor on the whole, possibly because most of them are former sales or marketing people with very little experi-

## 3 OF A KIND

THE DARK nights are with us again, and that means another touring season is about to switch into top gear. It seems more bands are out on national tours than ever before all looking to fill the same round of the UK's scruffy old halls and scrambling for a diminishing amount of spare cash while having to face the grim prospect of higher ticket prices forced upon the promoters by the last Budget's big VAT hike. Rock promoters inhabit a notoriously low-profile sector of music industry, although they probably come into closer contact with the public than most and are usually gambling their own money on the success of an act. *RP's John Hayward* spoke to three leading names in this underpublicised world – Alec Leslie whose company recently toured Manfred Mann to his most successful dates ever as well as the Earth Wind and Fire spectacular, Danny Betesh of the massive Kennedy Street Empire based in Manchester, and agent-promoter Derek Block who books everybody from Mike Yarwood to Ian Dury.



DANNY BETESH

ence of live music. There is no general answer to the first part of the question. Sometimes they help and sometimes they don't but I will say that record companies are having a worse time than promoters at the moment.

**A.L.:** Some record companies co-operate more than others. In my experience, more companies are advocating share deals on local radio advertisements for instance, where before they would have done the whole thing themselves. But yes, I do believe that gigs sell records, although it is hard to prove – or at least, good gigs do, because a lot depends on presentation.

3) Are British venues good enough, or have technical advances in sound and lighting cancelled out even the drawbacks of Earls Court. Is nothing impossible these days?

**Betesh:** For shows attracting up to 2,500 people a night I would say that the British venues are as good as anywhere in the world. However the facilities and halls available for superstars who can attract upwards of 6,000 on a night are appalling. Outside of London – with the exception of Bingley Hall at Stafford and possibly the NEC at Birmingham – there are simply no large halls anywhere in the UK. Good sound and lighting crews, however, will overcome any problems that may exist in concert halls. When we promote 10CC we can play them anywhere in the country and they still manage to recreate their sound on record perfectly. Their concert sound system is virtually a duplicate of the system in their own studio at Strawberry South in Dorking.

**Block:** You can't do anything about the venues – we are stuck with the buildings we already have, in comparison to which, the American stadiums are out of this world. There are a few new venues like the Brighton and Birmingham conference centres and a nice new 1000-seater in Derby, but if you had just built a new multi-purpose hall, would you let it out for rock concerts?

**A.L.:** No they are not good enough. There are only a few good halls in London like Earls Court, Olympia, Wembley and then Bingley Hall Stafford in the provinces, where you can put

in a really big production. Otherwise the big acts always have to compromise. Certain hall managers could co-operate a bit more with major visiting artists on such things as box office details – it is sometimes impossible to get accurate box office details whereas it is standard on the continent. The majority of acts I work with have adapted their productions to suit the facilities and tailor their shows to take account of such things as decibel limits. There is a definite need for a nice 1,500 seater in London, possibly a good 5,000 seater and a desperate need for a good big venue in the North and Scotland where they are starved of halls.

4) Why have no new major promoters emerged since 1974?

**Betesh:** The main reason why new promoters are not emerging is, I believe, that this is a fiercely competitive business. The established promoters are continually trying to out-bid each other for the big attractions and this is not a healthy situation either for the promoters themselves or indeed for the public. The artists tend to play one promoter off against the other in order to get a really top price and at the end of the day the promoter has to pass on high ticket prices to the paying public so that he can justify the inflated fees he is paying. When you take into account the increased risks and huge resources that are required, this makes it difficult for any new promoter to emerge. It has taken my company, Kennedy Street Enterprises, many years to build its reputation and credibility and to create the efficient organisation which is required in today's competitive promotional world.

**Block:** That's because promoters aren't made, they're born. It is all about gut feeling, but there's no reason why someone with instinct and flair won't come through and there are some good people in the provinces who might come through, but it is a very establishment business where contacts are everything – much more so than in America.

# The Rock

**A.L.:** This is basically because most of the major acts have also been around for a long time and have maintained contacts with their promoters. And for such a small island we have an incredible number of rock promoters to the acre, so competition is already fairly heavy. The only way you can hope to break in is via a new and really heavy act. The other thing is that there are no companies folding up and leaving gaps for newcomers to fill. It's the same old promoters doing the same old deals.

5) Could commercial sponsorship of major concerts become possible or even standard?

**Betesh:** Sponsorship works well in America and I would certainly welcome it in this country. I can see many advantages in this area. For instance, one might be able to bring into the country certain artists whose fees perhaps prohibit their appearances here at the present time. Alternatively, sponsors' money can be used to help keep down ticket prices. While these two advantages apply to concert attractions at the top end, it seems to me that sponsors' money could also be used in helping to promote newer artists who might not otherwise have the opportunity to play the major venues. However, I must add that the main danger in seeing with sponsorship is that the promoting business is a very specialised area and there is a risk that sponsors and promoters may not get together to use the resources to the best advantage. The Thorenson-sponsored shows at the London Palladium were a good example of this and, as you know, the whole prospect turned out to be a fiasco.

**Block:** Yes, I think it might be a welcome thing, as long as the sponsor doesn't try to interfere with the show – you could never dress Mick Jagger up in a Coca Cola tee-shirt for instance. The problems are not in convincing the manufacturers and big companies that it is a good idea – it's their advertising agencies who are resistant to new ideas. Sponsoring concerts is too much like

# ACCESSORIES SPECIAL



**THE KNOWN Eraser 8** - highly rated amongst cassette enthusiasts. Its powerful magnets can wipe an entire tape in seconds.

among cassette enthusiasts.

The Known 3000 Disco Antistat is not, as the name might suggest, a device to prevent John Travolta records being played in the buyer's home. Instead it is an effective cleaning system for records which one might have thought would be too soiled to ever use again. *Gramophone* magazine has already recommended this cleaning system as 'a safe and effective way to restore grubby records'.

Beside the last two items Knowin also provides the Cassette cassette storage system, Profile album storage/cabinet, Optiphon domestic disco-effect light systems and many other pieces of equipment.

QED Audio Products, based in Sunbury-on-Thames, while providing the familiar tape and record care equipment is also very much of interest to the more technically minded audio buff. QED manufacturers switching units, interference suppressors, volume control units, mains distribution units, speaker cables, input/output attenuators and cable clips. The QED Slimline range is one which has engendered a great deal of interest among tape and record users. Basically it is a selection of tape switching units which allows the user to connect more than one tape recorder to an amplifier without having to change leads by hand.

ON THE distribution front Manchester's **Wynd-Up Records** pays a lot of attention to accessories and carries an



immense range of goods covering carrying and storage cases for records and tapes, **Bib Hi-Fi** and **Metrosound Products**, blank cassettes, album and singles covers and bags and so forth.

Dave Rigney, Wynd-Up's accessories department's manager explained that the company has always been involved in this market. But it was last October when Wynd-Up started operating on accessories in a big way. Now it has six area managers on the road whose main function is to promote accessories although they also cover import and tv-advertised albums.

Rigney said "It's a growing market and every year when you think it just can't go on, particularly on the record cases side for example, the market still expands.

**METROSOUND AUDIO Products**, UK distributors of Thorens turntables, has recently introduced the new Thorens anti-static precision cleaning accessory. It will be available on October 1 retailing at £8.

"Accessories certainly make a great deal of sense for the dealer because you can sell them hand in glove with records. There's a bigger profit margin on accessories than on records and they can prove to be a good and steady source of revenue. Especially if dealers take the time and make the effort to promote them in their stores."



**KNOWIN (UK) LTD**

Product information from Knowin (UK) Ltd.

The K3000 Disco Antistat record care kit is the best available for cleaning records superbly, for completely removing static and for improving the reproduction of the music. All of this is achieved in one operation and lasts for a long time.

The very extensive range of storage items for records and cassettes has been designed to suit all tastes for, colour, finish and style. This range includes the popular Carousel Collection for cassettes and the 'L' range for records.

Also available are the Profile record cabinets with a capacity for about 90 LP's. The cabinets are designed for self assembly and for vertical stacking. They are finished in wood veneer faced board which can be stained or polished as required.

Another very popular item is the Cassette cassette box, this has a capacity for 46 cassettes and has a brown transparent hinged lid over a black moulded base.

There is also a wide range of accessories for record and tape care, notably the cassette eraser unit, this is a hand held unit which completely erases the cassette in seconds. No batteries or wires to worry about.

The Optiphon light units are designed to give a subdued Disco effect to the home and can be linked together to give any size of display.

The Disco Serv record trolley is a very new addition to the range of superb record storage articles.

Details of these products will be sent on request and a free catalogue is available to all dealers.

**Knowin (UK) Ltd.**, 37 Churchill Way,  
Fleckney, Leicestershire,  
Tel: Leics (0533) 403331.

## Is Record Renovation Possible?



About a year ago we introduced RECORD CLEAN as the only complete record care product available because it fulfilled all three major requirements of

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- (2) Neutralizing static
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"I find RECORD CLEAN is so successful on my older records that I would like you to send me 4 more".

Send a stamped addressed envelope for a copy of our "Renovating old records" information.

PRICE PER CAN: £2.40 INC. V.A.T.

**QED AUDIO PRODUCTS LIMITED**

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# WYND-UP RECORDS LEADS

**Largest independent record  
and accessory wholesaler in the UK**

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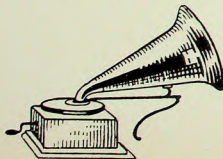
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Cassette Library Boxes  
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(and chart)

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\* Terms – All dealer price, without surcharges of any description, payment terms 30 days payable within 7 days of monthly statement.



**Wynd-Up Records Ltd  
Greengate Lane  
Prestwich, Manchester  
Telephone:  
Sales: 061-798 9252  
Switchboard: 061-798 0533**

# THE ALBUM CHART 1-60

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

## DISTRIBUTORS

A—Pye, C—CBS, D—Ronda, E—EMI, F—Rhonodes, G—K-Tel, H—Lightning, J—Multiple Sound, K—Creole/CBS, L—Logions, M—Spartan, N—Enterprise, O—President, R—RCA, S—Selecta, U—Warwick, W—WEA

## KEY

**NEW** New Entry

— Re-Entry

★ Bullet

⊕ Platinum Disc (300,000 sales)

● Gold Disc (100,000 sales)

⊙ Silver Disc (50,000 sales)

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

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Bob Dylan, Barry Backer/Jerry Wexler 11  
Bonny M, Frank Farlan 3, 60  
Chic, Bernard Edwards/Nile Rodgers 54  
Ciff Richard, Gerry Rafferty/Jerry Wexler 45  
Commodores, Commodores/James Carmichael 17  
Crosby, Crusaders 8  
Dire Straits, Barry Backer/Jerry Wexler 45  
Dollard, Christopher Neil 55  
Donna Summer, Pete Bellotte/Giorgio Moroder/Donna Summer/Coppers 22  
Doobie, Ben Folds 31  
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James Last, James Last 39  
John Travolta, David Kemel/Barbam 41  
Joan Armatrading, Glyn Johns 59  
John Williams, Slesley Myers 27  
Judda Tzuke, Lem Lubin/John Turner 25  
Led Zepplin, Jimmy Page 6  
Leo Sayer, Perry Arn/Courtesy/Ballad 44  
Manfred Mann, Various 50  
Meat Loaf, Todd Rundgren 34  
Michael Jackson, Quincy Jones 35  
Mike Oldfield, Mike Oldfield 29  
Police, Police 13  
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Rickie Lee Jones, Russ Trelman/Lenny Waronker 46  
Rory Gallagher, Rory Gallagher/Alan O'Duffy 40  
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This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Dealer List
★1	3	2	THE PLEASURE PRINCIPLE GARY NUMAN	⊙ BEGGARS BANQUET BEGA 10	W	
★2	5	3	ROCK AND ROLL JUVENILE CLIFF RICHARD	EMI EMC 3307	E	
★3	<b>NEW</b>	1	OCEANS OF FANTASY BONEY M	ATLANTIC HANSA K50610	W	
★4	4	18	DISCOVERY ELECTRIC LIGHT ORCHESTRA	⊕ JET JETLX 585	C	
★5	<b>NEW</b>	1	HERSHAM BOYS SHAM 66	POLYDOR POLD 5055	F	
★6	1	3	IN THROUGH THE OUT DOOR LEO ZEPPELIN	⊕ SWANSON 55K 59410	W	
★7	11	3	STRING OF HITS SHADOWS	EMI EMC 3310	E	
★8	6	11	STREET LIFE CRUSADERS	MCA MCF 3508	C	
★9	10	2	JOIN HANDS SIOUXIES & THE BANSHEES	POLYDOR POLD 5024	F	
10	7	15	I AM EARTH WIND & FIRE	⊙ CBS 86084	C	
11	4	4	SLOW TRAIN COMING BOB DYLAN	● CBS 86095	C	
12	8	20	VOULEZ-VOUS ABBA	⊕ EPIC EPC 86086	C	
13	9	23	OUTLANDOS D'AMOUR POLICE	⊕ AMM AMLH 68502	C	
14	12	53	PARALLEL LINES BONCHIE	⊕ CHRYSALIS CHR 1192	F	
15	13	17	REPLICAS TUBEWAY ARMY	⊕ BEGGARS BANQUET BEGA7	W	
16	15	27	BREAKFAST IN AMERICA SUPERTRAMP	⊕ AMM AMLK 63708	C	
17	19	7	MIDNIGHT MAGIC COMMODORES	NOTOWN STMA 8032	E	
18	18	28	MANIFESTO ROXY MUSIC	⊙ POLYDOR POLM 001	F	
19	16	4	INTO THE MUSIC VAN MORRISON	MERCURY 9102 852	F	
20	20	18	NIGHT OWL GERRY RAFFERTY	⊕ UNITED ARTISTS UAQ 30238	E	
21	14	11	THE BEST DISCO ALBUM IN THE WORLD VARIOUS	⊕ WEA K50602	W	
22	17	6	TUBEWAY ARMY TUBEWAY ARMY	BEGGARS BANQUET BEGA 4	W	
23	21	7	HIGHWAY TO HELL AC DC	ATLANTIC K50628	W	
24	22	7	DOWN TO EARTH BANANAS	POLYDOR POLD 6523	F	
25	24	9	WELCOME TO THE CRUISE JUDIE TZUKE	ROCKET TRAIN 7	F	
26	26	31	MANLOW MAGIC BARRY MANLOW	⊕ ARISTA ART 27	F	
27	23	13	MORNING DANCE SPYRO GYRA	⊕ INFINITY INS 2003	C	
28	25	8	SOME PRODUCT—CARRI ON SEX PISTOLS SIX PISTOLS	VIRGIN VR 2	C	
29	27	8	EXPOSED MIKE OLDFIELD	VIRGIN VD 2511	C	
30	29	3	FEAR OF MUSIC TALKING HEADS	SIRE SRK 6076	W	
31	28	14	BEST OF THE DOOLEYS DOOLEYS	⊕ GTO GTV 038	C	
32	30	18	BAD GIRLS DONNA SUMMER	⊕ CASABLANCA CALD 5007	A	
33	33	66	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	⊕ JET JETD 400	C	
34	36	59	BAT OUT OF HELL MEAT LOAF	⊕ EPIC EPC 82419	C	
★35	<b>NEW</b>	2	OFF THE WALL MICHAEL JACKSON	EPIC EPC 83458	C	
36	31	18	DO IT YOURSELF IAN DURY & THE BLOCKHEADS	⊕ STIFF SEEZ 14	E	
37	34	14	BRIDGES JOHN WILLIAMS	LOTUS WH 5015	G	
38	43	65	JEFF WEYNE'S "THE WAR OF THE WORLDS" VARIOUS	⊕ CBS 96000	C	
★39	<b>NEW</b>	25	LAST THE WHOLE NIGHT LONG JAMES LAST	⊕ POLYDOR PTD 001	F	
40	42	2	TOP PRIORITY ROY GALLAGHER	CHRYSALIS CHR 1235	F	
41	37	7	LOOK SHARP JOE JACKSON	AMM AMLH 64743	C	
42	32	5	DRUMS & WIRE XTC	VIRGIN V2129	C	
43	39	13	LIVE KILLERS QUEEN	⊕ EMI EMSP 330	E	
44	35	26	THE VERY BEST OF LEO SAYER LEO SAYER	CHRYSALIS CHR 1222	F	
45	38	15	COMMUNIQUE DIRTY STRAITS	VERTIGO V102 911	F	
46	45	15	RICKIE LEE JONES RICKIE LEE JONES	WARNER BROS K50628	W	
47	49	30	THE GREAT ROCK'N ROLL SWINDLE SEX PISTOLS	⊕ VIRGIN VD 2510	C	
48	54	16	WE ARE FAMILY SISTER SLEDGE	ATLANTIC K50687	W	
49	47	10	GOLDEN GREATS BEACH BOYS	⊕ CAPITOL EMTY 1	E	
50	53	3	SEMI-DETACHED SUBURBAN—20 GREAT HITS MANFRED MANN	EMI EMTY 19	E	
★51	<b>NEW</b>	1	STREET MACHINE SAMMY HAGAR	GAPITCA EST 1193	E	
52	47	7	BOB TILLY YOU DROP TRY COODER	WARNER BROS K50691	W	
★53	<b>NEW</b>	1	LAUGHING ACADEMY PUNISHMENT OF LUXURY	UNITED ARTISTS UAQ 30258	E	
54	46	7	RISQUE CHIC	ATLANTIC K50634	W	
★55	<b>NEW</b>	1	SHOOTING STARS DOLLAR	CARRERE CAL 111	W	
56	52	3	RAINBOW CONNECTION IV ROSE ROYCE	WHITEFLEET K50714	W	
★57	<b>NEW</b>	1	EVE ALAN PARSONS	ARISTA SRP 1100	F	
58	56	53	HUMOURS FLEETWOOD MAC	⊕ WARNER BROS K50644	W	
★59	<b>NEW</b>	1	STEPPIN' OUT JOAN ARMATRADING	AMM AMLH 64739	C	
60	46	47	NIGHTFLIGHT TO VENUS BONEY M	⊕ ATLANTIC HANSA K50498	W	

## TWO SINGLES SELLING FAST BOTH AVAILABLE FROM SPARTAN

The Mod revival record of the moment **A Safari Alternative Play Single** 6 tracks at only £1.50 rrp

THE TEEN BEATS **TOYAH**  
CAN'T CONTROL MYSELF **SHEEP FARMING IN BARNET**  
SAFE 17 **SAP**



A black and white portrait of Barry Manilow, looking slightly to the right with a neutral expression. He has dark, wavy hair and is wearing a dark shirt. The background is dark and textured.

# BARRY MANILOW

# ONE VOICE

## One Voice reaching Five Million.

Barry Manilow's last album sold 5 million copies worldwide. Released in February it reached number three in the British charts after only three weeks and has remained in the charts ever since. At time of press it is currently number 24.

"One Voice" is Barry's new album. It contains 11 new songs all with Manilow's magic touch.

The first single from the album - "Ships" - will be released October 5th.

"One Voice." SPART 1106. Cassette: TCART 1106. "Ships." ARIST 307.

**ARISTA**